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By order, T. E. JONES,
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Members for this year, 1841-42, will be entitled to copies of the Line-Engraving now being executed by Mr. John Burnet, after Mr. William Allan's admirable Historical Picture of 'An Incident in the Life of Robert the Bruce.' As both the painter and engraver have acquired for themselves high professional distinction, it is not to be doubted but that this Engraving will prove a fine specimen of combined native talent.

The Members for last year, 1840-41, will receive, early in the course of next year, copies of the Engraving executed by Mr. Charles Rolls, after Mr. Fraser's talented Picture of 'The Moment of Victory.' An impression from this Plate, which is now in the hands of the printer, may be seen on application to any of the Local Honorary Secretaries.

These Engravings will cost the Association a large sum; and every copy will in itself be worth more than the usual Annual Subscription of One Guinea.

It is confidently anticipated that the various Works of Art to be purchased by the Committee will this year surpass in merit and value those of any former year; and they will, as usual, be distributed by lot among the Members at the Annual General Meeting in May.

Subscribers' names are now received; and upon application to the Secretary, 69, York Place, Edinburgh, or to any of the Honorary Secretaries in Town or Country, reports may be obtained, information given, and subscriptions paid.

Edinburgh, Nov. 1841.

ROYAL IRISH ART-UNION.—President—The Marquis of ORMONDE.

The beautiful Engraving of 'THE BLIND GIRL AT THE HOLY WELL,' now issuing to the Members of this most flourishing and successful Society, may be seen at Messrs. Colnaghi's, Cockspur-street; Messrs. Graves's, Pall Mall; or at Mr. Roberson's, 51, Long Acre; where Tickets for the current year, One Guinea each, may be obtained; or the same may be transmitted by Post-office order, to

STEWART BLACKER, Esq., Hon. Secretary,
20, Gardener's Place, Dublin.

ARTISTS' AND AMATEURS' CONVERSAZIONE.—The Members are reminded that the SECOND MEETING of the Season will take place at the FREEMASONS' TAVERN, on WEDNESDAY, the 5th of January.

Now ready,

EUROPA. Exquisitely engraved by CHARLES HEATH, after W. HILTON, R.A. Price—Prints, £1 1s.; Proofs, £2 2s.; before Letters, £4 4s.

This charming Print, from one of the finest Pictures of the late Historical Painter, W. Hilton, R.A., has just been finished, after seven years' incessant labour, by Mr. Charles Heath. The Proofs before Letters are nearly all subscribed for.

F. G. Moon, Printseller and Publisher to the Queen, 20, Threadneedle-street, London.

NOTICE TO PRINTSELLERS, PUBLISHERS, &c.

MESSRS. H. GRAVES and COMPANY, 6, PALL MALL, beg to inform the Trade and the Public in general, that the celebrated

Portrait by PAUL DE LA ROCHE,
of
'NAPOLEON DURING THE HUNDRED DAYS,'

is THEIR COPYRIGHT, and any person engraving from, or selling any pirated copy of the said Portrait, will be subjected to an INJUNCTION in CHANCERY. The original Engraving, by Aristide Louis, may be had of all respectable Printsellers.

Prints £1 1s. Every proof sold.

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MILLER'S SILICA COLOURS.

In introducing these Colours to the notice of Artists and of the Public, it will not, perhaps, be deemed obtrusive, if the Manufacturer presumes to offer a few remarks upon the subject, seeing that, by the application of many years' experience, aided by numberless experiments, he has, at length, most successfully accomplished his object, in bringing back to light a long buried secret of ancient Art.

The countless and laborious efforts that, from time to time, have been made by modern Artists, to produce Colours that might bear comparison in point of brilliancy and durability, with those of the Old Masters, are sufficiently known to need further comment. It is likewise, unfortunately, but too well acknowledged how fruitless these efforts have been. For although, at first, their works might appear to vie successfully with the antique originals, yet when placed, a twelvemonth afterwards, by the side of their prototypes, how great a falling off was there! What an universal degeneracy of tint and tone! While the ancient productions seemed as fresh and vivid as if they were the creations of yesterday, and appeared by their undecaying brilliancy and clearness to deride alike, the attacks of time and the feeble composition of modern Art.

The injurious effects of light and atmosphere on the colours of the present day, are very clearly evidenced by the contrast of Ultramarine, which being manufactured on the same principle as the Colours of the Old Masters and the Silica Colours, has been erroneously supposed to have derived an accession of brilliancy from age. Such, however, is not the fact. The phenomenon of its apparently increased vividness, is the result of its simply retaining its original lustre, whilst that of the other colours of the picture has invariably declined and faded. Were any one sceptical of the superiority of ancient colour, every doubt might be easily removed by a glance at the two pictures of Francia, recently added to the collection to the National Gallery, and painted between three and four hundred years ago. The transparency and freshness of their tints have that time-defying character and gem-like lustre, that modern paintings seldom perhaps possess and never retain.

In the early periods of Art, the painter, having no colourman to prepare his colours for him, was compelled to seek and compose them himself, from whatsoever substances were at hand, from earths and stones; and chiefly from their use of such imperishable materials, unimpaired by chemical agency, may be inferred the great durability of his productions.

The present Silica Colours, now confidently submitted to the ordeal of public opinion, have already been severely tested by Artists of the first eminence, and by persons of scientific attainment, whose judgment has been unequivocally expressed in their favour; and who do not hesitate to affirm that they reveal the mystery of ancient colouring; and that they possess all the invaluable qualities of transparency, brilliancy, and durability, which are so eminently conspicuous in the works of the ancient painters.

The Silica Colours are prepared in collapsible tubes, and can be forwarded per post to any part of the country, on receipt of an order, for any of the under-mentioned tints, viz.:

Pale and Deep Red.
Pale and Deep Blue.
Pale and Deep Yellow.
Pale and Deep Orange.
Pale and Deep Purple.
Pale and Deep Green.
Pale and Deep Brown.
White, Gray, and Black.

VAN EYCK'S GLASS MEDIUM for OIL PAINTING.

This Medium having been tried by Artists of the first eminence, is found to be the grand desideratum for removing the existing evils of the Modern School; namely, the destructive effects of Varnishes, Oils, and M'guelps, as all pictures painted with them, after a time, lose their transparency and brilliancy, and become horny, spotted, and dark-coloured; whereas those painted with the Glass Medium have a most brilliant effect, and will be found to remain perfectly unchanged, as its durability can only be compared to painting in enamel.

Glass Medium in Bottles.

No. 1. For first and second painting, and for mixing with colours already prepared in Medium.

No. 2. For general painting, and for rubbing up powder colours with.

No. 3. For third painting, finishing, and glazing, or mixing with lakes and other colours, requiring strong driers, giving at the same time additional transparency.

Any of the above Media may be thinned, according to the taste of the Artist, with Miller's pure Florence Oil.

Glass Medium in Powder.

Nos. 1, 2, and 3.

If these powders be mixed stiff upon the palette with a small portion of Miller's pure Poppy Oil, it will enable the Artist to lay colour, pile upon pile, and to dip his pencil in water or oil at pleasure. It will also dry so hard that it may be scraped with a knife on the following day.

T. M. would recommend Artists to replenish their Colour Boxes with Colours prepared in Medium, as they will be found better in every respect than those prepared in the ordinary oils.

T. M. would also beg to remark, that while Artists continue to use colours as commonly prepared in oils, they only reap half the advantage resulting from the great improvement in the art—which the Media are acknowledged to be by upwards of one thousand Artists who have already tried and approved it.

T. MILLER, being the original preparer of this INVALUABLE MEDIUM, has the honour of supplying SIR MARTIN ARCHER SHEE, President of the Royal Academy,

Sir A. W. Calcott, R.A.	W. Gush, Esq.
C. L. Eastlake, Esq., R.A.	J. Hall, Esq.
W. Etty, Esq., R.A.	C. Hancock, Esq.
D. Maclise, Esq., R.A.	R. G. Hammerton, Esq.
W. Mulready, Esq., R.A.	W. Havell, Esq.
T. Phillips, Esq., R.A.	J. M. Hendrie, Esq.
H. W. Pickersgill, Esq. R.A.	T. C. Hofland, Esq.
D. Roberts, Esq., R.A.	James Holmes, Esq.
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— Dyce, Esq., Royal School of Design.	F. Stone, Esq.
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T. Ellis, Esq.	Charles Taylor, Esq.
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J. Gilbert, Esq.	S. Wilson, Esq.
H. Gulson, Esq.	T. Yeats, Esq.

And many other Artists of Eminence.

T. M. would also call the attention of Artists to his new SILICA GROUND CANVASS. This Canvass, not being prepared in the usual method with common oils, causes all colours used on it to dry from the bottom, and not from the surface, as is now the case, thereby, in the painter's phrase, giving a tight within.

May be had of all sizes, on frames and in rolls.

Prepared Mill Boards and Panels for Sketching and Painting.

Miller's new SILICA VARNISH. This varnish, not being made of soft gums, like the ordinary varnish, when once dry cannot be removed from the painting; neither is it acted on by the atmosphere, which frequently occasions the effect of a thick bloom, similar to that of a plum, thereby entirely destroying the effect of the picture. All these evils are completely obviated by the use of the Silica Varnish.

Colours prepared with Spirits for Oil and Water-colour Painting in impalpable Powder.

Mahogany Oil and Powder Colour Boxes fitted up complete.

Japanned Tin Oil Colour Sketch Boxes ditto.

To Water-Colour and Miniature Painters.

MILLER'S GLASS MEDIUM.

It is well known that some preparation for giving brilliancy and depth to Water-Colour Painting, and for enabling the Artist to repeat his touches without disturbing the colours already laid on, has been long sought after; this new vehicle possesses all these advantages. When mixed with the colours it has a most brilliant effect, and will preserve delicate tints uninjured; in durability it will approach nearer to Oil Painting than anything hitherto in use.

Glass Medium in Bottles.

No. 1. For first colouring or laying on masses of colour. This dries so hard that the second colouring or finishing will not disturb it.

No. 2. For second colouring, glazing, and finishing.

Also the NEW SILICA COLOURS, prepared in Cakes, which possess many and great advantages over the Cake and Moist Water Colours, at present in use.

Japanned Tin Water Sketch Boxes, with Bottle, Caps, &c., complete.

T. M. has great pleasure to inform Artists that he has on sale all the Colours made by G. Field, Esq., author of "Chromatography," &c. &c.

T. M. has also all the remaining stock of Ultramarines, manufactured by the celebrated Italian maker, the late G. Arzone.

MILLER'S PREPARED LEAD PENCILS

FOR DRAWING, &c.

Of different degrees of hardness, without grit.

MARKED

H	Moderately hard, used for sketching.
HH	A degree harder, used for outlines and fine drawing.
HHH	Ditto ditto, used for architectural drawing and short hand writing.
HB	Moderately hard and black, used for sketching and filling in.
B	Black, used for shading.
BB	Softer, with extra depth of colour.
EBB	Ditto ditto (double thick lead).
F	Rather soft, but firm for drawing.
FF	Ditto ditto (double thick lead).

DRAWING AND CRAYON PAPERS.

Crayon and Mounting Boards.
London and Bristol Boards.
French and other Tracing Papers.

CHALKS.

Italian, French, and German Black, White, and Red Chalks, in Pencils or Crayons, of the finest selection.

BRUSHES AND PENCILS.

Fine French Hog Hair Tools, flat and round.

Goat's Hair	ditto	ditto.
Sable	ditto	ditto.
Fitch	ditto	ditto.

MILLER'S NEW PALETTE

Is held in the same manner as the one in general use, but the thumb-hole is dispensed with, thereby obviating the annoyance resulting from oil and colour running through upon the hand, and will doubtless entirely supersede the present one.

DISSOLVING VIEWS.

Colours prepared in small boxes, for painting the Dissolving Views as now exhibited at the Royal Polytechnic Institution, with directions for use. The same Colours are also applicable for painting the slide glasses of Magic Lanterns, and devices or ornaments on ground glass, in imitation of the old masters.

MILLER'S PREPARATION FOR CLEANING AND RESTORING OIL PAINTINGS,

In small boxes complete, with directions for use.

Wholesale, Retail, and for Exportation, at
MILLER'S ARTISTS' COLOUR MANUFACTORY,
56, LONG ACRE, LONDON.

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THE ART-UNION.

LONDON, JANUARY 1, 1842.

We cannot enter upon the Fourth Year of our existence without expressing our grateful sense of the extensive support we have received. Our present position is such as to secure us from all the "chances and changes" to which periodical literature is subjected. A large, and increasing, circulation, gives us augmented power of carrying out our original design—"to supply to artists accurate and useful information upon all subjects in which they are interested, and to the public the means of justly ascertaining and estimating the progress of Art both at home and abroad." Our future efforts will be commensurate with our past exertions. But, with the ability to command additional force, and an earnest desire to employ it beneficially, our readers may look for that improvement in the conduct of our journal which they are, undoubtedly, entitled to require and command. We have heretofore attributed our success, mainly, to the "honesty of purpose to which we fearlessly lay claim." We have acted up to our imperative duty—of expressing, in every instance, the opinions we entertain, without regard to the wishes, or the interests, of any person or any party. We have endeavoured to do so, on all occasions, without arrogance or presumption: to be swayed by no prejudice; to be misled by no partiality: to be biassed only by generous considerations of the difficulties that embarrass genius at the outset, and by a conviction that we are best employed in removing, rather than increasing, them. We have thus succeeded in obtaining the confidence of the artists and the public: and we are not likely to risk it by a departure from the course by which it has been gained—an earnest desire to think and to act rightly.

Unconnected as we are—and shall be—with what is technically termed "the Trade;" with any interest, indeed, that can, either directly or indirectly, control our movements, our line of duty is a plain and straight one;—our prosperity can be secured only by being the upright and consistent representative of the artists of Great Britain.

The cause of British Art is, unquestionably, triumphing: at length, the Nation has been roused to consider it worthy of fostering; the artists must be excited into corresponding energy; to watch with scrupulous, if not suspicious, care, the early bias of National patronage. Upon the first direction the streamlet takes will depend the subsequent course of the river. There has been no period in the history of our age and country, so pregnant with good, or evil, to a generation and its posterity, as that upon which we are now entering. To the accomplished and high-minded Statesman—the first who has given impulse to the Arts of Great Britain—we owe already a debt of gratitude; he has planted the seed that may yield the future harvest.

We contemplate certain improvements, that will be manifested as we proceed. We may observe, however, that we desire to promote the purposes of the useful Arts by showing how advantageously they may be influenced by the Fine Arts; and how largely our manufactures may be benefited by the aid of taste and genius.

But our business, now, is little more than to express our thanks for the success we have obtained, and the assistance we have received; to deliver assurances of added power and, if possible, increased zeal, in the service of British artists; and to promise that every source of information shall be made available, in order to secure continued prosperity.

THE NATIONAL COMMISSION. BRITISH ART.

Eminence in the Fine Arts is now the one thing wanting to crown the cumulus of England's glory. It is so recognised a truth, that the remark has become almost as trite as a proverb. Like Rome of old, this country, foremost in all the rougher Arts, and craving for herself the grandest mental attributes, has been too content to slake her thirst for the civilizing refinements of the Arts at foreign fountains, while it wanted but a word, like the rod of Moses, to draw forth the "living waters" from the rock at home.

Professional ambition and patriotic ardour in the more enlightened portion of society have long employed the most ardent endeavours to raise among the public an active love and encouragement of the Fine Arts in Great Britain. Project has followed project, effort has succeeded effort, but for a long time all was "void and of none effect;" even voluntary promises of gratuitous artistic exertions failed to rouse any excitment, further than that attending a callous and half-contemptuous refusal of the proffer; and when some high-souled son of genius, like Barry, or Hilton, or Proctor, aimed at following out the high destinies which nature had apparently assigned him, not only did pecuniary recompense desert his studio, but he was too often doomed to see knightly national honours alight, by preference, upon those whose devotion to Art was not unaccompanied by the requisite attention to Mammon! Far be it from us to suppose that the man who claims for himself and manifests to the world the attributes of high genius, is, therefore, to be petted and spoiled, and led to imagine himself exempt from all the ordinary efforts which are imposed upon mortals to maintain their own wants by their own contributions to the common stock of the "utilities." But, if national policy and national gratitude mark out, from other professions, men whose services are said to entitle them to national support and exaltation, we do peculiarly claim these distinctive marks of favour for the devotees of the highest branches in Painting and Sculpture, and consider it a point of great importance to the nation, that such rewards should be distributed with the strictest attention to the intellectual, and not to the mere worldly, elevation of the claimants. If there be men who, in despite of depressing circumstances, spurred on solely by their eagerness to develop what is beautiful and true, have dedicated their lives to works which humanize those who contemplate them, while they glorify the land of their production, how much more might we not expect from the hands of such men, if they were cheered on by the consciousness that a Nation's eyes were upon their labours; and that their success, while it benefited and delighted their fellow-beings, would, at the same time, draw in its train a certain exemption from toil for themselves. The truth, however, is, that we, as a nation, have been lamentably accustomed to treat genius to the Arts as if it were a prolific weed, which "grows apace," and needs no culture; we have afforded hot-bed shelter to the more humble offshoots of the same plant, and *they* have flourished, while the great stem has never arrived at anything further than a kind of stunted maturity. We have not sufficiently borne in mind the "moral" of the verses:—

> "Princes and Lords may flourish or may fade,
> A breath can make them as a breath has made;
> But," &c.

Not thus has it been wherever Art has attained that grand climax which alone reflects true glory on a state, and which, through ages, when other glories have been half forgotten, continues to surround the nation's name with a halo of renown, and to produce a constant stock of pleasure and of high feeling—may we not also add of commercial profit?—for which successive generations make a grateful return. What would be Italy without her poetry and her Arts? Velasquez and Murillo start forward from the bright age of Spanish glory, on the same parallel with the names of Columbus and Lopez de Vega, and their delightful works still remain, charms for thousands, and a record for themselves; and assist us to fathom the natural depths of Spanish mind, when time and fate have detracted from other jewels of the Spanish diadem. Bavaria in the present day would be but a poor German state, did not her constellations of modern Art attract the attention of all Europe; and France, not content with her martial and other achievements, taking a foremost rank in the works of peace as she shone in deeds of war, proudly encourages the professors of those Arts whose works will be an honourable and joy-evolving fact, when the "system of Napoleon" may be but an historic name. Shall England be the last in a contest for such a palm? She, whose science settled the system of the world, and evoked the powers of steam, and whose literature boasts of that poet whose deep and happy influence is co-extensive with the varied sympathies of the human heart. Happy are we, then, that the epoch of a generous culture of the Arts in Great Britain appears to have now fairly commenced, and with so much of earnest enthusiasm, and under such brilliant auspices, that the good result cannot be questioned except by those who participate in the anti-English notions of Winckelmann, Du Bos, and—others nearer home!

There has sprung up of late years, among the public generally, a wide-spreading interest in the productions of the chisel and the pencil; and there are now institutions rapidly and powerfully organized to give a focus to that interest, and to foster the truest taste. It will be at once perceived that we allude to the *Art-Union Societies* in different parts of the kingdom. Without here entering into the strict merits of the various associations, we rejoice to render our heartfelt thanks to the originators and present promoters of Institutions calculated to exert so wonderful an influence upon the state of the Arts in this kingdom. Their powers will be prodigious, and, rightly exercised, they may supply to the rising generation of artists all the benefits which the patronage of princes formerly afforded, without any of the attendant disadvantages. The great subdivision of the money subscribed is a politic and valuable arrangement, because it not only tends to promote the cause of these societies by extending the number of those who hold prizes, but also to diffuse into a great variety of channels a substantial patronage. We look, however, with great hope to the effect of the larger sums. It is by these that pictures will be purchased whose merits might otherwise have borne the "bright reward of fame" alone, and if (as we have stated it to be in contemplation) the two highest prizes should be made of some unusually large proportions, there may arise a demand thenceforth for works of Art of an importance far beyond that presented by the general average of our exhibitions—a demand which would quickly meet its due response from the artists.

Rapid and important, however, as have been and will be the changes which these Art-Unions will effect for the benefit of Art, it is only a Government that can be looked to for evolving that highest condition of Painting and Sculpture, where they are employed as intellectual ornaments of the public buildings of the State. And here we enter upon a topic that has of late interested society to an extent that bodes well for the lovers of Art.

Year after year, for nearly a century, the demands of British Art upon the care of the Go-

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vernment have met with so little attention as scarcely rises above neglect. The distress at one time, foreign wars at another, or the equally embarrassing warfare of "parties" at home, have been at least the ostensible reasons why Painting and Sculpture have obtained few of those fostering aids which were afforded to the Arts bearing more immediately and apparently upon improvements in our commerce. Tardily and coyly, indeed, a School of Design has of late years offered to our manufacturers the means of obtaining a correctness and elegance of designs for the purposes of commerce; and under its present able management, there is no saying to what important results the Institution may lead. The instruction given at Somerset House is as varied as it is complete; and the body of students, whose ideas of "design" will be formed there, will doubtless, ere a few years are over, work a thorough change in the taste displayed in our manufactures, and enable us to compete as successfully as ever with the rapidly-improving works of France* and other foreign nations.

Singular does it seem, however, to those who look on with a wide scope and philosophic eye, that whilst every other exertion of human power has been adopted to work on the moral nature of the great masses of the community; while mechanics' institutes have opened the doors of science, and society after society have been endeavouring to diffuse the doctrines of morality and of revealed truth, there has been a complete national oversight of one of the most powerful agents that the Government of a country might employ to sway, by a silent eloquence, the minds of men!

In the middle ages PAINTING was the great open book that "all who ran might read." Speaking a language common to all, it was made use of to teach important facts in a most impressive manner; every wall bore its interesting and important lesson, conveyed by that Art whose refining operations are the more effective because its admonitions are accompanied with sensations of pleasure; an Art which appeals to the meaner as well as to the higher intellects of mankind; an Art which, embodying conceptions of the most exalted and spiritual nature, makes them at the same time sensible to all, because it addresses itself through the best and most universal of media—the *eye;* an Art which is a silent appeal from soul to soul, vividly exciting the feelings, and rousing intellectual action even in the uninstructed.

Those who take the trouble to visit the various national exhibitions, which have now been wisely opened to the public gaze, cannot have failed to notice the immense delight with which many a face of the artisan or the rustic is turned towards the *chefs-d'œuvres* of Art. Nor is it less singular than true, that the grander subjects appear to obtain most of their attention. But if these works contained no fine truth, operated on none of the more admirable of our moral feelings, but were mere causes of innocent gratification to the sense, even then it would be a paramount policy of a wise Government, as it would, undoubtedly, be a welcome boon to the people, to increase, by every reasonable amount of expenditure, the facilities for affording to the public the wholesome luxury of works of Art.

With these impressions we join in the general welcome to the appointment of the Royal Commission, "for inquiring whether advantage might not be taken of the rebuilding of the Houses of Parliament for the promoting and encouraging the Fine Arts."

Whatever may be the special result of the question propounded in this appointment of the Commission,—exhibiting, as the terms do, so material a deviation from those of the first announcement,—there can be little doubt that the mere agitation of the matter will have an important effect on the general interests of Art; and that whether the senate-house be left to mere architectural simplicity, or be adorned by the united talents of our painters and sculptors, the importance of a general fostering of the Fine Arts by the state is fully recognised in the determination to inquire into one particular mode of its prosecution. This is, indeed, a great point gained, and the more especially if it be true, as we have heard stated, that the Government, during the great administrations of Pitt and Fox, generally sheltered itself from cases of a similar nature by asserting that "the time was not yet come." The time, it seems, has at length arrived, and arrived too with an opportunity which presents to the mind of an artist one of the most glorious means for the employment of his Art for his own reputation and to the credit of his country. Looking at the names composing the tribunal appointed to try this matter, the most gratifying surmises take the place of doubt, and Hope already exults in the prospect of the monument likely to be erected to the honour of the Arts in Great Britain, and sees another bright flower entwined with the wreaths of our national renown. Art is too universal to belong to a party, but the public writer has a truly pleasing task when, in rendering a testimony to the intellectual and moral worth of the great leader of a party, he can feel that all will recognise on his feeble applause the powerful seal of truth. It is with this feeling we express our delight, that the Commission emanates from its royal source, under the auspices of Sir Robert Peel. Without thinking that his predecessors would have failed in an enlightened and patriotic view of the question, we have reason to deem it a matter of no small and peculiar import, that the consideration of the subject will be bound up with the other statesmanlike projects of the present Premier. It is in the highly refined taste of Sir Robert, his well-known friendship with certain of our leading artists, and his liberal patronage of the artistical talents of his native land, that we behold the surest guarantees of his promoting the cause of Art to the utmost. The association of Prince Albert, also, with the labours of the Commission, is an augury of the most favourable nature; because, not only does his name bring with it an additional importance, but his well-ascertained love of Literature and Art, combined with (if report speak truly) a practical adoption of the latter as a study, give an assurance that he will look upon the business with no careless or apathetic eye. He has already afforded public instances of his zealous desire to render the assistance of his name and patronage, where the merits of Art laid a claim upon him; and has appeared desirous of surrounding his illustrious station with the halo of a reputation for true and refined taste.

If, then, the Commission prosecute their "inquiry" with that zeal which their previously-proved interest in such subjects induces us to expect, there is abundant reason to look forward to a grand series of historical paintings and sculpture in the Houses of Parliament. As this is a pivot on which much turns, we would venture to suggest the endeavouring, on the part of the artists themselves, to contribute as much as possible to forward the "inquiry" when in progress. Opinions on the various methods in which designs of this peculiar nature might be carried out, if digested with care and founded on substantial data, together with the means of enabling the Government to form an estimate of the probable expenditure required by the different modes of procedure; the relative length of time which specific plans would require, and the readiness of the profession to enter upon their execution—these are matters for information, respecting which the members of the Commission will of course look to the artists. Upon these topics much remains, if space permitted, to be addressed to our readers, which, however, another occasion may permit us to develop. In the meantime, with the ardour of true lovers of Art, we will conclude by expressing our strong hope and conviction, that an epoch is arrived when this country will be enabled to vindicate her claim to one of the most honourable attributes of a civilized community. Hateful would be the feeling, crooked would be the policy, and bad the taste, that should strive to wrest from the native grasp so inviting and honourable a prize, to throw it among foreigners. Let us adopt the lesson given us by the high-minded and honourable Canova, and whilst we reverence the works of genius abroad, pay no disrespect to the gifts which nature may have lavished upon those of our own clime.

* "The lustre of our manufactures, and the prosperity which everywhere attended them, corresponded to the degree of influence which *Painting* possessed over them."—"In fact, every vessel of silver and gold, of porcelain or common clay; our jewels, arms, furniture, cartoons for tapestry, chintzes, laces, ribands, *ouvrages de modes* (millinery), embroideries, gold and silver tissues, experience, more or less, in the hands of the workman who fashions them, the salutary effects of that influence."—Dechazelle, "*Discours sur l'influence de la Peinture sur les Arts d'industrie commerciale.*"

ON VEHICLES FOR PIGMENTS.

TO THE EDITOR OF THE 'ART-UNION.'

SIR,—As the subject, "Vehicles for Painting," appears to be one of unusual interest to many of your readers, and as my name has been kindly mentioned in connexion therewith by one of your valuable correspondents, who has long pursued with most enthusiastic zeal a tedious course of research, in order to develop, if possible, the means by which certain of the old masters produced their peculiarly durable and brilliant effects; I beg to offer a few remarks on the modern substitutes which have been recommended to the public, for the real all-important desiderata so anxiously sought, yet so mysteriously obscured, and so unsuccessfully approximated during centuries.

Addressing you and your readers rather as a chemist, than as an artist, I shall sedulously avoid the use of technical phraseology, and endeavour to express myself clearly and intelligibly to all, even at the risk of being considered tedious to some.

The vehicles hitherto commonly used in painting have been linseed oil and spirit of turpentine; but, for certain reasons, these two vehicles *alone* have been by many considered insufficient.

Now, I presume, the insufficiency of oil and turpentine has been inferred, either because the pigments with which they have been blended have, from lapse of time, deviated more or less from their original colours and brilliancy; or, if they have not suffered any alteration in colour, because they have required a covering of some other material, that their original lustre might be displayed, which material has been proved to be objectionable from subsequent imperfections. But if neither of these conditions have resulted from the employment of oil and turpentine *alone*, what more can artists desire?

Let us suppose the first mentioned defect to have attended the use of oil and turpentine *per se*, to which of these two substances should the mischief be mainly attributed? As a chemist, I should say *to the oil*, which may, under certain circumstances, materially influence the colours of certain pigments (particularly those in which preparations of lead or of bismuth may occur), through the development of gaseous vapours which are liberated during its desiccation.

Oil, in drying, *must necessarily* absorb oxygen; it may, therefore, either deprive a pigment, consisting of a metallic oxide, of a portion of its oxygen, and thus modify its colour; or it may absorb the oxygen necessary for its solidification from the atmosphere. During this drying process, extremely disagreeable effluvia are known to escape, which effluvia have been proved to be competent to affect the colour of white lead very materially, whensoever a free current of atmospheric air is excluded. Every one must have no-

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ticed the discolouration of recently painted white wainscoting, &c., consequent to the suspension of a picture or print, that had been replaced before the painted wainscot had become thoroughly dry and hard.

Now, during the drying of oil there must naturally exist a constant effort to disengage these offensive effluvia throughout the whole mass with which it may be incorporated, both within and without the external film which indicates incipient desiccation; and as they cannot escape from beneath this film with very great facility, it may be imagined they are compelled to struggle for escape in every direction before they can eventually become free; and thus they may, even under favourable circumstances, act in some degree prejudicially upon those metallic pigments which are the most susceptible of injury from such peculiar gaseous emanations.

Admitting all this to be so far correct (or even plausible, if you please), then it follows that if oil must be used by artists, still the less they can possibly use with convenience, the less all the practical or theoretical evils to which I have alluded may preponderate. Hence, probably, the first introduction of turpentine as a diluent. This material, however, appears to have its utility confined within limits much too circumscribed. A slight excess of it causes the pigment to flow too freely from the brush, and to dry without brilliancy, involving the necessity of some subsequent covering that its original lustre may reappear.

From these, or from some such circumstances, the desire of obtaining some other conveniently volatile diluent, readily miscible with oil, and possessing no injurious qualities, has arisen. Pure water would naturally suggest itself to a reflecting mind, provided it could be used; and this, together with the employment of only just sufficient oil *merely to cement firmly the various particles which compose the pigment* after the water has evaporated, would be all that could be required.

But how can this portion of water be introduced? It cannot be mixed with oil without the intervention of some third substance possessing a property analogous to that of alkalies. An alkali, however, would be objectionable, as it would form a species of soap that might never become sufficiently hard, and that might be affected by moisture; moreover, it might alter the colours of several of the pigments in ordinary use.

Alkaline earths, such as caustic lime, although fulfilling some of the requisite conditions, would be inadmissible for very evident reasons; and so would any other earthy material which possessed opacity, such as fuller's earth, &c.

What then will do? Why, borax; and few indeed are the substances that can supplant it for this especial purpose. And here I will quote a few authorities with a view to excite the interest of those artists who would wish to associate some particular "medium" with the works of the most celebrated of the "old masters."

Chaptal, in his "Chemistry, applied to the Arts and Manufactures," published in 1807, has informed us that

"The *natron baurake* of the Greeks, the *borith* of the Hebrews, the *baurach* of the Arabians, the *boreck* of the Persians, the *barach* of the Turks, the *borax* of the Latins, all appear to express one and the same substance.

"The process for purifying borax was long confined to the Venetians; but the commerce with the Levant having been interrupted, in consequence of the war carried on for such a length of time between the Turks and the Persians, the trade fell into the hands of the Dutch, who continued to monopolise it until very lately, when establishments of the same kind were formed in Paris."

In the "Pharmacopeia Universalis," published by Dr. R. James in the year 1747, under the word Borax is the following passage:

"These different boraxes are at present refined in Holland; but the way of doing it is not a secret only to the Dutch, for there is a private gentleman in the Fauxbourg St. Antoine, who did refine it, and deliver it to the merchants as fine, and as pure as that of Holland. In this state of perfect purification it is transparent like rock-crystal."

Fourcroy, an eminent French chemist (whose "System of Chemical Knowledge" was translated into English, and published in 11 vols, by William Nicholson, in the year 1804), has written as follows:

"There is nothing on which more inquiries have been made, than on the origin of borax; yet, perhaps, there is nothing even yet on which less light has been obtained. It seems as if the more has been said and written on the natural history of this salt, the more have its source and origin been involved in obscurity."

Thomson has informed his readers "that it is supposed to have been known to the ancients, and to be the substance denominated *crysocolla* by Pliny;" and that "it is mentioned by Geber as early as the ninth century under the name of borax."

Borax consists of an acid, called boracic acid, united to a base commonly known by the name of soda. Its chemical name is *bi-borate of soda*.

It is a transparent crystalline substance, fragments of which resemble fragments of alum. Its crystals contain a portion of water, which may be dissipated by heat. In a state of purity, it has no tendency to attract or to absorb moisture, like that possessed by common salt; nor has it any peculiar disposition to part with its water of crystallization when exposed to atmospheric influences, as do crystals of sulphate of soda and of carbonate of soda. When its water of crystallization is expelled by heat, it swells enormously, and becomes an opaque, white, spongy, fragile mass.

In this state it is called *calcined borax*. If the heat be continued, and also augmented, this spongy mass will gradually contract, and finally become resolved into a hard transparent glass, which is not susceptible of further change by any increase of heat.

Now, when borax has been converted into glass in this way, it is liable to a slight external alteration from atmospheric influences. Its surface will, after experiencing the vicissitudes of dry and moist air, become opaque to an extent quite sufficient to preclude it from any of the general uses to which glass is applied.

Borax, both before and after fusion, is soluble in water; but after it has been fused, it is much less speedily dissolved than unfused borax. The efflorescent spots which are often noticed upon the crystals of borax, are stated to be attributable solely to an adventitious mixture of carbonate of soda. Formerly all the borax which was employed in the Arts was obtained, by a secret process, from the native crude Indian tincal. Of late years it has been manufactured in France, by the direct commixture of its component parts—boracic acid (obtained in abundance from the Lakes of Tuscany) and carbonate of soda (obtained by the decomposition of common salt). By this latter process the carbonate of soda is decomposed, and the *bi-borate of soda* formed, carbonic acid being set free. As it is an extremely difficult matter to conduct extensive chemical operations in such a way as to obtain absolutely pure results, a minute quantity of carbonate of soda may naturally be anticipated in the crystals of borax thus produced. Berzelius, however, has stated that the borax, thus artificially manufactured, is purer, upon the whole, than that which was formerly obtained from the native tincal.

Such is the description of the material which has been recommended to artists by Mr. Rainier, and by my friend J. E., neither of whom has trodden, or pointed out, the nearest path to ensure success.

We have been told that the borax must be either *calcined*, or (which is still more eagerly urged) that it should be *thoroughly fused*; and then, a certain quantity of this glass of borax must be ground to an impalpable powder, and well "rubbed up" with a certain quantity of linseed oil. In this state the mixture is to be used, taking a little upon the end of the palette knife, and mixing it with more oil, and water, *ad libitum*, and finally with the colours.

[We are, very reluctantly, compelled to divide this valuable and important communication, with which we have been favoured by CHARLES THORNTON CRATHUFF, Esq., of Wraxhall, near Bristol. We recommend it to the careful attention of our readers, because it bears practically upon the various theories to which we have given circulation.]

OBITUARY.

THE LATE SIR FRANCIS CHANTREY.

We announced last month in a few words the death of Sir Francis Chantrey. The melancholy event occurred very suddenly at his own house in Pimlico, on the evening of the 25th Nov. He had on the previous day returned from superintending the erection of the statue of the late Bishop of Norwich; a work that must be remembered by all who visited the Royal Academy Exhibition of last year. Sir Francis complained much during the day of indisposition, but was, nevertheless, busied in directing the progress of his various works. He attempted in the evening to walk, in company with a friend, to Buckingham Palace; but was obliged by acute suffering, to return home, where he derived temporary relief from a mixture administered to him by his medical attendant: he however shortly afterwards fell back and expired while in easy conversation in his drawing-room.

Sir Francis Chantrey had attained the sixtieth year of his age, and had he lived, years of fame were yet before him, for his latest works attest that his powers were in no degree impaired. How unprepared soever the world may have been for such an abrupt announcement of his decease, persons acquainted with his constitution were aware that he suffered from a malady, whence a suddenly fatal result might be expected. It was stated on the inquest that he died from disease of the heart, under which he had for some years been labouring.

But a few months have elapsed since we announced the death of Sir David Wilkie. It is to be deplored that two men, each the most eminent of our school in his branch of Art, should be cut off within so brief an interval of each other. A strong parallel may be drawn between the fortunes of these gifted men; their early histories are similar; indeed, the same as that of most men who have risen to distinction in Art. Without having seen any works of importance in the respective departments they were about to follow—and while yet even unacquainted with the mere manual process each was to adopt in his future profession, both yielded to that mysterious and irresistible impulse by which their future career was determined.

Sir Francis Chantrey was born on the 7th of April, 1782, at Norton, in Derbyshire. His father was a farmer, but it was not intended that he should pursue the same calling. The legal profession was that which was determined upon for him, but, before his indentures of apprenticeship were executed, a predilection declared itself not directly for that department of Art which he afterwards adorned, but in favour of carving. In this bent he was indulged, and apprenticed at Sheffield to a carver, with whom he served three years. But the art of carving as he saw it executed at Sheffield, was not enough to fill the mind of Chantrey, he yearned for something beyond it—and therefore, occupied himself in modelling in clay during portions of the hours allotted to him for refection and sleep. His improvement was rapid, but singular enough, London was the last of the three capitals of our islands wherein he thought of trying to effect an establishment. He went first to Dublin, with a view of settling; but meeting with no encouragement he proceeded to Edinburgh (which he shortly afterwards quitted), and finally established himself in London. His reasons for thus first turning his back upon the grand mart for all talent must have been eccentric; but be they what they might, they must have been strongly tinctured with diffidence of his own merits. Undoubtedly, to many, the anecdote of Nollekens' early patronage of Chantrey is known; but as the first step in the fortunes of the great sculptor we cannot help repeating it here. Having executed a bust of John Raphael Smith, he sent it to the Royal Academy for exhibition; Nollekens saw it, and immediately declared that the author of such a work ought not to remain unknown. "It's a splendid work," he observed; immediately adding, "let the man be known—remove one of my busts, and put this in its place." This admiration of Chantrey on the part of Nollekens was sincere; nothing, it is true, could have kept him in the back ground, but Nollekens assisted materially in basing the structure of his fortunes, for he recommended him always in his own pithy style when occasion served: "If you want a bust Chantrey's the man." Anecdotes might be

multiplied of this celebrated artist, but they all turn on the universally acknowledged excellence of his works—and in these really is his life written.

Chantrey was twenty-four years of age when Nollekens extended his friendship to him, and although at the head of his "troop of friends," Chantrey was by no means in a solitary position, for the wealthy patrons of Art were not slow to acknowledge the merits of the young sculptor; and their approbation was declared in a form so substantial, that he was at once commissioned for works to an extent which rendered the execution of them embarrassing to one so suddenly plunged into the *chè fare* of abundant occupation. Not until the year 1819, after having been elected an Academician, did Chantrey visit Italy; he might, perhaps, have made this *tour* before with some advantage; but it will be understood that he went not there to seek style, for his creed was fixed, and we have seen how faithful he has been to his earliest professions. After the rising of Chantrey's star in the firmament of Art, eight years elapsed before he was admitted to the honours of the Royal Academy, of which in 1816 he was chosen an associate, and in two years after an academician. He was also a member of the Academies of Rome and Florence.

The fame of Chantrey has been hymned in loud pœans for his monumental sculpture, not only throughout these kingdoms, but in all countries subject to British influence. His most celebrated sepulchral monument, entitled 'The Sleeping Children,' is so well known as to require from us no particular discussion. This work is in the Cathedral of Lichfield, and was erected in memory of two children of the late William Robinson, Esq. Another exquisite work is the statue at Woburn of Lady Louisa Russell, daughter of the late Duke of Bedford—it represents a child on tiptoe, earnestly caressing a dove, which she is pressing to her bosom.* Well known also to the world of taste is 'Marianne'—a statue so entitled, representing the daughter of Mr. Jehnes, of Stafford; and not less so is the devotional statue of Lady St. Vincent. An enumeration of any considerable portion of the remarkable works of Sir Francis Chantrey would demand more space than we are prepared to concede to such a catalogue in a notice brief as this must be; a few, however, we cannot refuse ourselves the gratification of mentioning. Among his most admired are those of Washington, in the State House, at Boston, U.S.; of the Right Hon. Spencer Perceval, in All Saints Church, Northampton; of Watt, the engineer, in Aston Church, near Birmingham; of the late Francis Horner, in Westminster Abbey; and of the Right Hon. William Pitt, in Hanover-square. Among his memorable busts were those of Sir Walter Scott, George the Fourth, Lord Castlereagh, Rennie, her Majesty, his Royal Highness Prince Albert, &c.; the two last named were among the latest works he exhibited. It has been stated in the newspapers that a statue of Nelson was to have been executed for erection at Yarmouth. In the announcement of this statue it was described as intended to be of the height of 130 feet; and in the place of the star upon the breast, there was at night to be a light for the guidance of vessels. It is not improbable that Sir Francis Chantrey may have been consulted on such a project, and may have discussed it, but it was assuredly not a work on which he was to have been so shortly busied, as implied in the statements that have gone forth on the subject.

Such has been his state of health, that of late he has been able to do but little more than to superintend the progress of his works after they were in a certain state of forwardness, the completion of them being committed to other hands. The Wellington Testimonial for the City of London is in an advanced state, the head of the duke having been finished before he went to the country for the last time. To his accomplished assistant, Mr. Weeks, Sir Francis committed almost the entire execution of this colossal work; and it cannot be doubted that the design will be felicitiously carried out by this rising sculptor.

* The *conception* of these works, it is well known, does not belong to Chantrey; the statues were wrought from the designs of Stothard.

WORKS IN PROGRESS.

THE PUBLICATIONS OF MR. F. G. MOON.

We devote this month considerable space to the announced publications of Mr. Moon; they are so numerous and so important, that although we dedicate to them several columns, we shall, after all, be compelled to content him and ourselves with little more than a bare enumeration—sufficient, however, to direct to them the attention of our readers.

It is a leading part of our duty to strive our utmost to uphold a publisher who manifests an anxiety, and exhibits a determination, to aid in the circulation *only* of what is really excellent in Art. The publisher is necessary to the painter; he is the medium by which the world is to form an estimate of merit; for a picture can be seen but by few—a print may, and will, gratify and instruct thousands. It is, consequently, of paramount importance that we should co-operate with him in all his undertakings to improve the character, increase the reputation, and promote the welfare of British Art, by improving, increasing, and promoting the public ability duly to appreciate it; an effect which can be alone produced by the issue of such works—and such only—as shall be calculated to advance the great and important object. The production of an inferior print does mischief, by deteriorating taste, by satisfying with mediocrity, and by discouraging those who would willingly aim at higher achievements, if stimulated by success, instead of discouraged by failure. It is notorious that, in this country, some of the "best selling" engravings have been very worthless things; while some of the finest works of modern times have scarcely yielded enough to pay the printer. We are, however, on the eve of a happier era; the publications now "in progress" are of a far better order than they were; and sure we are, that ere long publishers who issue trash will be rewarded with bankruptcy, while those who furnish what is good will amass fortunes.

This "consummation" has been, undoubtedly, brought about by some of our publishers; certainly to a large extent by Mr. Moon; and we do him only justice when we say, he is therefore entitled to no inconsiderable degree of gratitude from both the artists and the public. We have before us his printed list of works published within the last four or five years; we shall offer them some notice before we direct attention to his "works in progress." First, we reckon no fewer than fifteen prints after E. Landseer—engraved by Doo, Robinson, Gibbon, and Cousins; consisting of works unrivalled in the department of Art in which Mr. Landseer excels. Next, we count eight after Wilkie, including the beautiful print (engraved by Cousins) of the 'Maid of Saragossa,' and a chef-d'œuvre by Mr. Doo (whose valuable name appears nine times in the catalogue) 'The Preaching of John Knox.' After Collins we have six; after Eastlake, three; after Constable, two noble landscapes; after Turner, three or four splendid works in line; with others after Lawrance, Wyatt, Edmonstone, Webster, Bonington, &c.

Yet this highly creditable and honourable list is but as the introduction to a more full volume. We have memoranda of twenty works of the very highest class—in various states of finish—in course of preparation, several of which he is about to issue; these we shall notice more in detail.

1. THE QUEEN'S FIRST COUNCIL; painted by Sir David Wilkie; engraving by C. Fox. As a record of one of the most interesting events of the age, this work cannot fail to become extensively popular. Sir David was not a portrait painter; his genius lay in idealizing facts; and this work will be chiefly valued for its grace of composition and success in grouping. In it, however, are introduced about thirty of the leading worthies of Great Britain in the nineteenth century. The form and features of the young Queen are beautifully and happily rendered. From the burin of Mr. C. Fox it will receive ample justice.

2. THE CORONATION OF HER MOST GRACIOUS MAJESTY VICTORIA. Painted by E. T. Parris; engraving by C. E. Wagstaff.—We have had occasion more than once to refer to this work; it contributed greatly to elevate the character of the painter; it was a huge step in advance; and in many respects deserved the high praise it very generally excited. The difficulties to be encountered were many; and the skill with which they were overcome manifested powers of no common order. The likenesses are for the most part very striking; each individual of the crowded group that surrounds the sovereign is recognized at once. The print will consequently be a valued acquisition to thousands of those who desire to possess a pleasant record of the event; and, in his style, there is no engraver so able to render it justice as Mr. Wagstaff.

3. THE QUEEN RECEIVING THE SACRAMENT AT HER CORONATION.—Painted by C. L. Eastlake, R.A.; engraving by S. Cousins, A.R.A.—This work combines the excellencies of the two we have noticed; as a composition it is exceedingly beautiful, and for fidelity, as a collection of portraits, it is certainly unsurpassed in modern Art. The group of fair young females—of the English aristocracy—in the foreground is especially attractive; and the figure of the Queen is in itself a picture of the rarest merit. On the whole, perhaps, this will be the favourite of the "National Series"—commemorative of an event which we trust few of the existing generation will live to see repeated. The great advantage of this picture is, that although there are 38 portraits, each is sufficiently prominent.

4. THE WATERLOO BANQUET AT APSLEY HOUSE. Painted by W. Salter, Esq.; engraving by W. Greatbach.—After-times will comment more upon this subject than even our own age. Year after year the "Heroes of Waterloo" are passing away from us, leaving the rich legacy of a glorious memory with which their names are inseparably linked, and occupying for ever a full page in the history of Great Britain. Even the chief of them all must one of these days—God make the period as distant as he is!—belong to the past. We have, heretofore, spoken of this picture; a perfect triumph of Art, if we refer to the almost insurmountable difficulties to have been grappled with in treating the subject; an assemblage of men only, habited pretty nearly alike; a preponderance of that unmanageable colour to the engraver, scarlet; a long table covered with gorgeous plate; the whole of the figures save one, sitting; the absolute necessity for exhibiting, *clearly*, each portrait, and so grouping the whole, as to make something like a close approach to harmony. He was a bold man who undertook such a subject; and if all the obstacles have not been overcome, Mr. Salter has gone, perhaps, as far to vanquish them as any living artist could have gone. The picture possesses the deepest interest, and may well be classed under the head "National." For centuries to come it will be valued as the record of an event touching to every British subject, and as containing a collection of authentic portraits of the leading "captains of the age." The engraving, too, is in safe hands. Hitherto Mr. Greatbach has produced no plate on a large scale, but he has given abundant evidence of his capability.

No. 5. SIR DAVID BAIRD DISCOVERING THE BODY OF TIPPOO SAIB. Painted by Sir David Wilkie; engraving by John Burnet. This picture was not a favourite at the exhibition; it contains some points, however, worthy of the admirable painter in his best days; and as commemorating an incident honourable to the glory and fame of Great Britain, it possesses very great interest. We rejoice to see again united the names of Wilkie and Burnet.

No. 6. COLUMBUS'S DISCOVERY OF AMERICA. Painted by Sir David Wilkie; engraving by H. T. Ryall. This is a picture of more universal interest;—a touching subject so treated as to reach the heart. It describes the immortal "voyager" discouraged, beaten down, and broken in spirit, upon the eve of a more auspicious prospect—a prospect afterwards realized to the great gain of humankind. Columbus is reasoning of marvels to come, with the friar, Juan Perez, the physician Garcia, and the sea-captain, Martin Alonso Pinzon, from each of whom he receives HOPE, in the Convent of Santa Maria de Rabida. His son Diego is standing to his left—a beautiful point in the picture. It is, indeed, a delicious work, a fine reading of history, and a valuable lesson to excite perseverance. The print will be a worthy associate of the best after the great master.

No. 7, 8, 9. In the list, follow three portraits—of two great men, and one beautiful and accomplished woman. The late Lord Chancellor, LORD COTTENHAM, from Leslie's portrait, and LORD LYNDHURST, from that of W. C. Ross. Both eminent lawyers; and one ranking among the most eminent statesmen of the age and country; a likeness of whom will be acceptable to thousands. The COUNTESS OF BURLINGTON was (for unhappily she is dead) sister to the Duchess of Sutherland and the Lady Dover.

No. 10 and 11. THE QUEEN and PRINCE ALBERT, from Mr. Partridge's two pleasant portraits; the former engraving by Robinson, the latter by Doo.

No. 12. CHRIST BLESSING LITTLE CHILDREN. Painted by C. L. Eastlake, R.A.; engraving by J. H. Watt. No one who has seen can have forgotten this exquisite work; there will be as many to rejoice that copies of it are to be multiplied. The age has given

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birth to nothing more perfect; more sublime in conception, or more truthful in arrangement. It is a great matter, too, to have it placed in the hands of Mr. Watt—who ranks among the foremost of our English line-engravers.

No. 13. Christ Weeping over Jerusalem. Painted by C. L. Eastlake, R.A.; engraving by S. Cousins, A.R.A. And will not this be an acquisition to every veritable lover of the Arts, who can feel what is beautiful and appreciate what is excellent! The remembrance of this noble picture is refreshing to us—the chief of a thousand it was in the Gallery of the Royal Academy; one that threw into obscurity all lesser lights—lights that would have been brilliant elsewhere. In characterising it, we could use no language that would seem exaggerated to those who are familiar with the picture. No work of modern times has gone so far to correct the craving for old Art into a more natural and wholesome appetite; or to induce a conviction that what has been done may be done again. What a glorious theme for the poet as well as the painter—or rather what a *sufficient* reading of the divine prophecy!

The multiplication of this noble work is in truth a public benefaction; for it will make Art subservient to the high purpose of teaching, while yielding the purest gratification and enjoyment.

No. 14. La Svegliarina. Painted by C. L. Eastlake, R.A.; engraving by J. H. Watt.—This also will be remembered as one of the leading attractions of the exhibitions of 1840. It is a delicious cabinet picture of a young woman with a child.

No. 15. The Cotter's Saturday Night. Painted by Sir David Wilkie, R.A.; engraving by L. Stocks.—This work was exhibited at the same time, and in the same room, with the 'Sir David Baird;' the one was a picture of great size, the other not too big for a cottage; yet there were many who preferred the smaller to the larger—giving, as it did, once again to the world the accomplished painter with the fine natural feeling of his earlier days. It describes a pure and beautiful episode in peasant life—fitting illustration to an immortal poem. Less full of character than Sir David's first works, but infinitely more so than his later productions; forming as it were a medium between his original and his matured genius.

No. 16. Twelfth-Night; or, What you Will. Painted by E. Landseer, R.A.; engraving by J. H. Robinson.—We remember this sweet and graceful picture as the leading gem of an exhibition, although we cannot call to mind the applicability of the title it has received. It is a portrait of the Marchioness of Abercorn in a masquerade dress.

No. 17. Napoleon and the Pope. Painted by Sir David Wilkie, R.A.—Another of Wilkie's historical pictures. It has not impressed itself upon our memory sufficiently to enable us to describe it; and the etching we were not enabled to examine.

Nos. 18 and 19. Ancient Italy; Modern Italy. Painted by J. M. W. Turner, R.A.; engraving, the former by Willmore, the latter by Miller.—These works are of promised excellence, equal to ought that has been produced in the British school of landscape engraving. The accomplished painter is not "in vogue" of late; he does not stand as he has done, alone and unapproachable; and his pictures have been engraved so often, that one too strongly calls to mind another. But these will be noble works and worthy of the artist.

No. 20. A series of Etchings and finished Plates to illustrate Deer Stalking in the Highlands; painted by E. Landseer, R.A. This series will consist of plates etched by Mr. Landseer himself; and several prints from the burins of Robinson, and other eminent engravers. We have already exceeded our limits; and must content ourselves with observing, that the work will be one of the most interesting that has ever been published; and with claims to public patronage surpassed by none.

We have thus noticed Mr. Moon's list; a famous one it is; nearly the whole of these works are to be *in line*; and are in the hands of engravers of established reputation; and, as we believe, we have referred to all actually in progress, it will be observed that there is not a single one that can be classed under the head mediocrity. We feel that apology is unnecessary for devoting so much space to this subject. As we have said, in upholding the publisher of good works, we uphold the painter of good works, and the engravers most competent to copy them; in supporting his interests we support theirs. There is no way better calculated to advance the *true interests of* British Art.

SOCIETIES IN CONNEXION WITH ART.

The Graphic Society held their first meeting for the season early in December. There was a numerous assemblage of members and visitors, among the latter of whom we noticed Lord Palmerston and Sir Robert Inglis, Mr. Babbage, &c. The evening was one of the most agreeable we remember to have passed at this interesting reunion of able men. Some of the works of Art contributed for the inspection of those present were exceedingly attractive. Mr. Ball the sculptor produced a series of designs abounding in original ideas and full of talent. A portfolio of Rembrandt's etchings afforded that pleasure which so valuable a collection of the great etcher's productions cannot fail to excite. A painting of Venus and Mars, by Mr. Etty, presented one of the most delightful combinations of colour and design we have ever seen from his brush. The figure of the Venus possesses truly graceful lines, and the colouring of the flesh is, as usual with him, exquisite. Specimens of the *lithotint*—the new process of Mr. Hullmandel, which offers such peculiar facilities for the multiplication of fac-similes of ancient artists' sketches—were also produced, and, as might be expected, attracted no small share of attention. We were particularly struck by the brilliancy and effectiveness of the lithotints by Mr. F. Taylor and Mr. Nash. Mr. Mc Ian contributed an immense number of sketches in water colour, which he has been making in his native Highlands; and a collection of real interest they form indeed. Independently of the graphic power which this gentleman possesses, there is in his transcripts of nature an evident truthfulness, which adds much to the value of his work; and thus we wandered with him through mountain glens, peeped into the picturesque interiors, and looked at the gray legend-bearing castles, with the peculiar interest inspired by the conviction of their reality. Mr. Mc Ian has brought to the delineation of his Highland scenes the same high degree of talent with which, in another art, he represents the characters who people them.

Artists' and Amateurs' Conversazione.—On Wednesday, 1st ult., was held, at the Freemasons' Tavern, the periodical assembly of the profession, and gentlemen friendly to the progress of Art. The room was by no means crowded, nor were the works exhibited numerous; but many were of the first order of merit in the various departments. There were only two or three pictures in oil; and these we cannot pass by without a word in praise of the admirable feeling and execution of Frith's 'Dolly Verdee;' a single figure, painted with infinite delicacy in the flesh, and crispness and freedom in the drapery. We were much gratified in being enabled to refresh our recollections of Haghe's extraordinary water-colour picture, 'The Oath of Vargas,' contributed by Messrs. Graves and Co. The engravings were few; but of such as were hung on the walls we could have wished to have seen more, for no power of eulogy can truly describe their excellence. There was a work by Aristide Louis, from a portrait of Napoleon, by Paul Delaroche, painted during the Hundred Days, and executed in line in the very perfection of that manner. The extreme sharpness of outline prevalent in French engraving, does not, in this specimen, exist to affect in anywise the harmony of the composition. There was also shown the finest proof we have yet seen of 'The Highland Drovers.' Engraved by Egan, there was a work, entitled 'Old English Hospitality,' from a picture by Cattermole, partaking of every charm of that artist's pencil, although in some sort departing from the peculiar style—the unique handwriting by which we generally recognise him. We cannot omit mentioning a most valuable French work, contributed by Messrs. Graves and Co.; it was entitled 'Les Anciennes Tapisseries Historiées;' and consists of an engraved selection of French tapestries, dating from the eleventh to the sixteenth century inclusively; and commencing with the well-known tapestries of Nancy and Bayeux, and terminating with those of Rheims. The engravings are on wood and copper; and nothing that we have ever seen could form so valuable an authority for costume as this work, which is the result of great care and labour.

PLAN FOR EXTENDING THE ADVANTAGES OF AN EXHIBITION ROOM.

The importance of removing from hanging committees the onus which, under existing circumstances, attaches to the duty, of avoiding the occasionally, just censure of artists, whose works may be unfavourably, if not unfairly placed; and (what is of infinitely more weight than either) of giving to the public at large the advantage of inspecting conveniently the whole, instead of, with some personal annoyance, snatching glimpses at about one quarter of the works hung in a gallery of pictures—have induced us to republish with some valuable improvements, the annexed plan for arranging an exhibition room, and extending the available space upon its walls, for the exposition of works of Art. It had been supplied to us by Mr. J. B. Pyne, the distinguished landscape painter.

A conviction of the present very inadequate and unsatisfactory mode of showing pictures to a public gallery, is as general as the wish for some arrangement by which a work may be approached, and seen conveniently for a sufficient length of time, to enable the connoisseur to determine with something like certainty upon its character; it is notorious that this cannot now be done, even with pictures placed at the height of the eye, without alternately practising and becoming the object of a discourtesy so gross and palpable, that it would not be tolerated in a cottage, though necessarily practised indiscriminately by all classes of visitors in an exhibition room. The etiquette even of the street, with its "wall" and its curb-stone, surpasses that of the picture gallery.

As this is the case with pictures hung in places of honour, what must become of the unfortunate works which lie sweltering in the tropics of a dusty floor, or hang in the "eternal snow region" of three tier above the line; and yet this anomalous state of things exists in *all* exhibition rooms arranged after the present manner—if arrangement be a proper term to give to such a melancholy disposal of objects.

Pictures on the line are now, in a full room, examined through the openings afforded by an occasionally moving and halting line of figures, who in self defence take a position of such proximity to the canvasses as forces them into an inch by inch examination of that which could only be appreciated from a distance of from three or four to six feet, while between their backs glimpses may be occasionally caught of what is placed on the floor; and the only works of which there remains an uninterrupted view, are those placed on the upper portion of the walls, the part of a room to which very few direct their attention—as in the very position exists an implied censure, and as the height and distance preclude the arriving at any correct opinion as to the merits or demerits of the class of pictures generally painted in this country.

The broad advantages of Our Plan must be at once apparent from the diagram that accompanies this article. Not the least of its recommendations is that which removes the desert-like character of the centre of a large room devoted to pictures, with its complication of nearly empty seats, dotted only with an occasional solitary figure straining after the equivocal or at least ambiguous beauties of the far away and most elevated works.

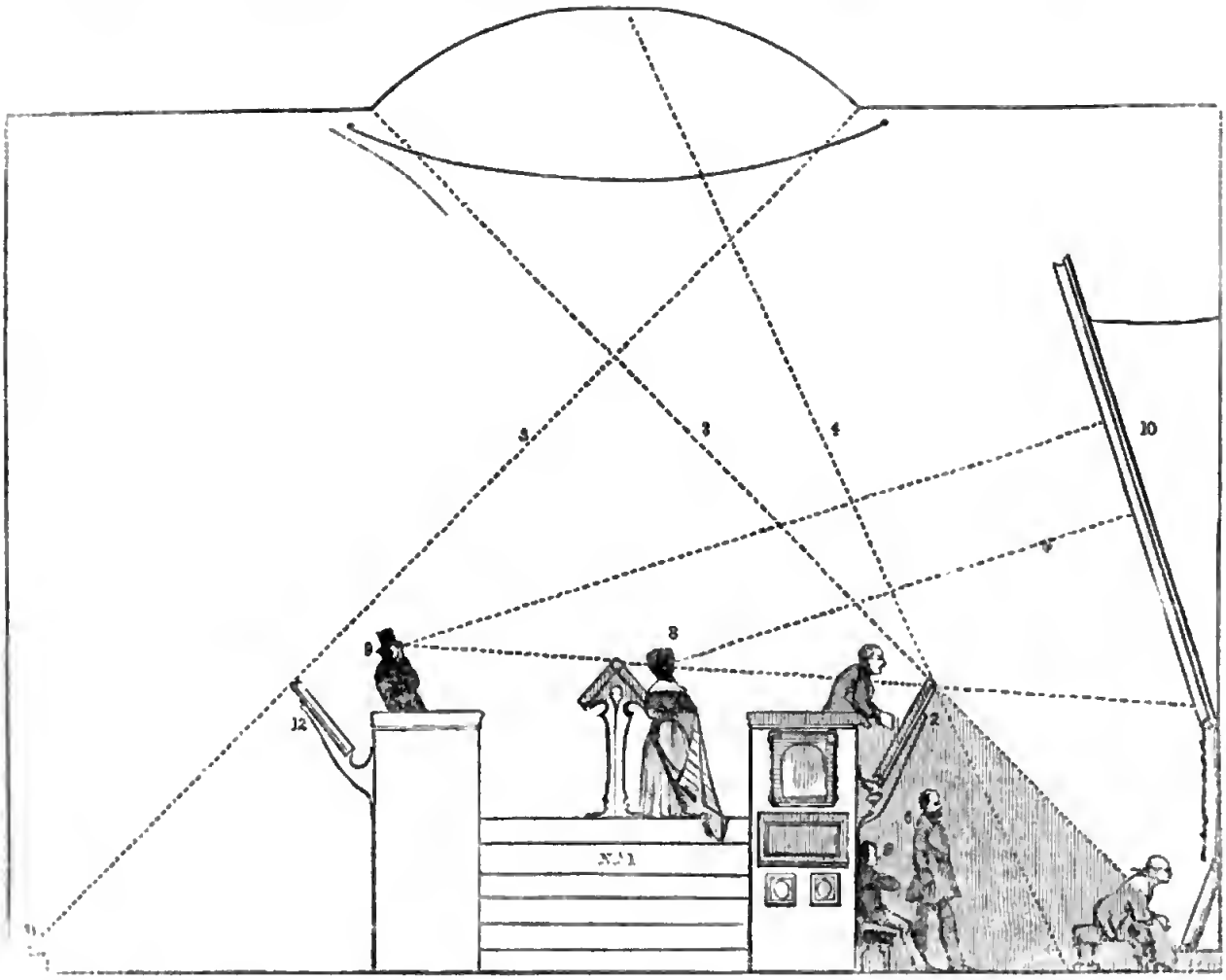
The few following remarks will elucidate more particularly the advantages to be derived from the adoption of the proposed Plan.

It is assumed that the platform, from which to examine the upper "line," with its brackets and centre stand would, by a proper diversion of the company from the lower floor, leave that part of a room less crowded, and the pictures on the old line quite free enough for convenient inspection. This of itself would be achieving a great improvement, and it would be difficult to conceive a situation more felicitous for examining pictures on the lower line, than that within the influence of the shade thrown from the brackets. The figures, numbers 5 and 6, would enjoy all the advantages of this arrangement, undisturbed by a single ray of light to distract the vision. Dark tubes in this part of the room would be useless, and the very injudiciously white catalogue would be deprived of its glare.

No. 5 shows the greatest distance that a person could take in viewing this lower line to be 11 feet.

The picture opposite to him is 4 feet high, and 6 feet long. Such a distance would be more than necessary even for judging of broad effects.

It is suggested that raising the lower tier ("the floorest pictures") on a step would answer all the purpose of protection from feet, contemplated in the introduction of a rail. In the place of which a brobe



line of seats would enable persons, in the situation of the inclined sitting figure, to pore over, at leisure and uninterruptedly, whatever of consequence may be found in this second-rate situation.

We now turn our attention to the platform (No. 1), the principal feature in the plan.

The facilities here offered are most extensive, perfectly novel, and desirable, as self-evident. Once on its floor, at an elevation of only 5 feet (disregarding the brackets and stand), the available space of the walls of any room is at once doubled, or rather trebled, inasmuch as the old line presents a picture of 4 feet in height, and this one of 16. The full length portrait, a painting which has never been properly exhibited in this country, and the large historical work, are here placed, for the first time, immediately before the eye.

To descend to particulars: Nos. 7, 8, and 9 show the different circumstances under which a picture, No. 10 (16 feet in height), may be examined.

No. 7, by a gentle inclination of the body, may approach to within 9 feet of the canvass, or leaning still more to within 8 feet, while the eye is at a right angle to its surface, at a third of its height; and No. 9 may, for more general purposes, take a distance of 27 feet from its base, or 24 feet from its nearest point, or right angle, allowing this inclination of such a picture admissible; thus presenting a choice of any distance not less than 8 or more than 27 feet, for inspection of a grand work.

A great advantage attending the position assumed by No. 7 is, that no possible interruption can occur from the passing, repassing, or halting of any one before him—a state of things of all others to be desired in a picture gallery. (See No. 10.)

In the event of the stand being rejected, the centre of the platform may be made available for small sculpture, or, indeed, any sculpture of single figures not larger than life, which would shed a brilliant and imposing effect over this part of the room; and should the light be considered too strong, anything in the way of a semi-transparent awning or medium could be introduced, ranging within the limits of the lines 3 and 3, regulated only as to height, and consequent width, by the dimensions of the picture No. 10.*

Having said that this mode of arranging a gallery would confer benefits upon Art, as well as the public and artists, it may not be improper to adduce some grounds for such an opinion: they are very simple, and easily produced.

In the first place, while there exists no places for the reception of historical and other large pictures, there will be no such pictures produced.

Taking a retrospective view of Art, it must be felt that temples had been erected to the gods long before the almost immortal sculptures were produced for their embellishment by the ancients; and that had not churches and monasteries afterwards existed under the sway of Christianity, the works which now constitute the glory of the extinct foreign schools, would not have been produced. Therefore, keeping those circumstances in view, the probability is, that after creating a field for their display, the present race of artists will produce as successful works in the higher styles (to which something like magnitude seems essential) as they have already in the poetical, familiar, and domestic styles.

It is fairly to be supposed that from the adoption of this plan, the railing against hanging committees would cease, and the labour of hanging be abridged full half.

There would be no favours to grant, therefore the exercise of favouritism would as a natural consequence expire, and an artist, in any instance of failure, would have to lament only, that his work was too well seen; whilst the public would have to congratulate itself on the newly acquired privilege of seeing the whole in lieu of one-fourth of the pictures in a gallery.

* The room is here assumed to be 40 feet wide by 60 feet long, and 26 feet only in height; though any other dimensions not less than 30 wide would be equally available.

No. 1. This platform is 5 feet high only, offering all the advantages expected from such an arrangement; its sides and ends removed 12 feet from the walls, and has a clear floor of 15 feet wide by 24 long, allowing 6 feet for each approach by six steps, indicated by the lines.

The stand running down the centre is equal to the accommodation of 24 pictures, which with their frames shall measure 2 feet by 1 foot 6; or 30 upright pictures measuring, with their frames, 18 inches by 14.

No. 2. Two sets of these brackets would receive, and that in a most advantageous light and position for inspection, either 16 small half-lengths in 5-inch frames, 20 kitcats, 22 three-quarters, or 30 pictures measuring 20 inches by 16, in 4-inch frames.

No. 3. These dotted lines show the last rays of light that can enter from their opposite sides, and that the shadow thrown from the brackets commences only with the floor.

No. 4. That the body of light flowing from the centre would very materially illumine the floor thus far.

No. 10. That the inclination of a picture is of some considerable importance this diagram proves; as in this instance, the inclination removes that point of the work which forms a right angle with the eye of the spectator.

No 7. From 18 inches, to a third of the whole height, and in the instance of the spectator.

No. 9. From 18 inches to two thirds of the whole height of a picture measuring as much as 16 feet.

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THE ARTS IN CONTINENTAL STATES.

ITALY.—Rome.—*Sculpture.*—A beautiful statue of a 'Nereid bending over a Stream' is now to be seen in the studio of M. Wolff, which was ordered by Prince Albert when he visited Rome. It is a classical, graceful work.

M. Von Waagner.—Great regret is felt here at the departure of M. Von Waagner. His love of and knowledge of Art made him be regarded as a sort of oracle; and his valuable collection of books and prints was most liberally accessible to many, to whom also his instructive and pleasing conversation offered no common enjoyment. He has returned to Munich, to fulfil his duties as secretary of the Academy.

Florence.—*Monumental Sculpture.*—Bartolini, the Professor of Sculpture in the Ducal Academy, has finished a bust of the celebrated actor Vestris, recently deceased: it is in white marble, and of exquisite workmanship; the resemblance is perfect. Bartolini has presented it to the friends of Vestris, to be placed on a monument they are now erecting to his memory in the famous cemetery of Bologna. The design for the monument is by Antolini; it is to be executed by the pupils of the Academy of Fine Arts.

Bologna.—*Bibliography.*—There has been recently published a new historical eulogium on the celebrated ancient painter, Innocenzo Francucci, called "Innocenzo da Imola," illustrated by portraits and various engravings. The author of this elegant and most correct work is Tiberio Papotti, known by his various biographical labours.

FRANCE.—Paris.—*Works of Art purchased by Louis Philippe and by Government.*—Our readers may probably recollect that Louis Philippe was on board the steam-packet, Le Veloce, during a violent storm at Dunkirk. This circumstance is the subject of an interesting picture by T. I. Robins, painted with much truth of effect and brilliancy of style and colouring. This picture the King has ordered to be purchased for the Royal Museum at Versailles.—The Minister of the Interior has purchased various statues for the National Museum, namely—'The Odalesque,' by Pradier; 'Disenchantment,' by Jouffroy; 'The Fawn,' by Brian; 'The Andromeda,' by Lescorne; 'Virgil's Shepherd,' by Aligny; also he has purchased 'Souvenirs des Environs de Bade,' by Marandot de Montegel. The continual purchases by the French Government are certainly a great means of encouraging artists, materially speaking; and morally, it is a sure mode of advancing Art. The Minister of the Interior has also placed in the *Musée Céramique* at Sèvres two beautiful vases of terra-cotta, found at Propiano, in Corsica.

Judgment of the Committee on the Models for the Monument of Napoleon.—The following is said to be the report:—The committee began their labours by selecting eighty of the models—this number they reduced to nineteen for examination, and again from those nineteen they selected four—their final decision was, that not one of the models completely fulfilled the conditions of the program. The committee, therefore, having excluded all the models presented, resolved to propose to Government to issue a new program, with different conditions, to be the subject of a new competition.

Louvre Exhibition for 1842.—All works for exhibition must be given in by the 26th of February. The gallery of the Louvre, for modern works of Art, opens on the 15th of March.

The Académie des Beaux Arts has elected Mr. Cockerill, Professor of Architecture in the British Royal Academy, a foreign member, in the room of M. Antolini, of Milan, deceased.

M. P. Delaroche's Frescoes.—Public expectation was so highly raised in regard to this work, that, perhaps, we can hardly give it greater praise than by saying, that all that was anticipated has been more than realized; and that in our memory no picture in the grand style, by a living artist, has excited the same interest, and the same admiration. It is long since, on entering the exhibition of modern artists in the Louvre, we have observed that around the pictures of M. Delaroche a little crowd was always collected—of which we willingly made one. This popular attraction was due, besides the merit of the execution, especially to the rich and poetic mind which inspired the pencil of the artist; and certainly the fine inventive genius of M. Delaroche was never more triumphant than in the composition we are now going to describe; so admirably adapted to the purpose intended; and treating a subject so difficult, that to escape utter failure, an ordinary genius was required. Our readers will judge for themselves, as far as invention is concerned, how well M. Delaroche has succeeded: it is all that description can convey. The hall which contains this picture is in the new palace of "Les Beaux Arts," and is appropriated to the distribution of prizes to the students in painting, sculpture, architecture, and engraving. Its form is a hemicycle, and the surface covered by the frescoes is about fifteen metres in length, by five in height: there are seventy-four figures introduced. The picture commences from the last row of benches for the students, which are arranged round the semi-circular part of the room, and rises to the vault of the ceiling. The foreground figures are about a third larger than life. The artist will appreciate the technical difficulties unapparent to other eyes in the distribution of the point of sight which M. Delaroche has judiciously multiplied, as in a panorama, in a work like this; suffice it to say, the perspective of the whole is perfect and satisfies the eye. In the centre rises, but a little to the back ground, an Ionic temple, in front of which is a throne, on which are seated Apelles, and on either hand the architect of the Parthenon and the sculptor Phidias. These figures are naked to waist; the character of the countenances calm and majestic; and the whole of the group is expressive of a severe and simple style: we may regard them as the judges presiding at the tribunal of Art. A little further advanced appear four allegorical figures—representing ancient Grecian Art; Roman Art; Art in the middle ages; Art after its revival in the fifteenth century:—of these all are appropriate. We especially admired, for its simplicity and truth, the graceful but elongated form, with her rich vestments and meagre stiff draperies, representing early Christian Art. She looks like a sculptural form escaped from the cathedral, the model of which is at her side; but on the whole, in a work where there is so much of reality, we might have wished the subject could have been treated without allegorical personages—had it not been for one charming creation—the beautiful being who symbolizes modern Art. We mean Art after the renaissance, free and graceful, like nature herself, glowing with the spirit of life—Italian life if you will. In front of these four female figures is another; and in this who but must admire the graceful invention which so elegantly combines the past with the present. This last is as it were the key-stone of the whole; the point of union between the solemn assembly of the great departed who sit in judgment, and the living crowd who wait to receive their award. This female figure is distributing wreaths; and she is in the act of throwing one out of the picture. To the right and left of the tribunal are disposed in animated and varied attitudes of action and repose, the architects on one side, and the sculptors on the other; and it is wonderful what interest and variety M. Delaroche has given to the whole of these groups. Among the sculptors we note—John of Bologna, with Puget and Germain Pillon; Pierre Bontemps, the artist of the tomb of Francis the First; Benvenuto Cellini, walking alone, looking contemptuously around; Peter Fischer, the great German sculptor, is with Baccio Bandinelli and Benedetto da Maiano; while the principal group of the whole is formed of those truly greatest in their art, Donatelli and Ghiberti, with one who rendered it good service in first deviating from the Gothic style: Andrea Pisano and Lucca della Robia. On the other side of the tribunal—to the right—the great architects are grouped. Near Brunelleschi, Bramante, and Balthazar Peruzzi, are seated the architects of the Cathedral of Amiens and that of Florence, who flourished about the same period, early in the thirteenth century. Robert de Luzarches and Arnolfo di Lapothan follow those of later times, of almost every country but England, whose Inigo Jones and Christopher Wren appear to us strangely forgotten. Beyond the architects and sculptors are placed the painters in two groups, one of which we may distinguish as the great masters of form, and the other of the great colourists. Over this latter group, which is to the left, the artist has poured a wonderful splendour of brilliant colouring and rich costumes. Rubens is seated with Vandyke, while Titian seems to explain some subject to them; around them are assembled Murillo, Velasquez, Michael Angelo, Caravaggio, Paul Veronese, Van Eyck, the great master of colour in the German school; Bellini, the originator of the bright splendour of the Venetian. These all appear to listen—so also does Correggio—in front are Georgione and Antonio di Messina. The corresponding group on the right presents the painters of form—a more severe and classic school—and treated to our taste, perhaps, less happily than the other. Raffaelle, in youth, stands near Leonardo da Vinci seated, an old man—they are conversing together. Raffaelle seems to listen with respect; but, as M. Delecloune justly observes, he seems as if he also thought for himself, and could differ from his instructor. Fra Bartolemeo, in his Domenican habit, is also listening; and near are Albert Durer, Pietro Perugino, and many others; nearer Leonardo we recognise Masaccio; and apart from all, communing as it were with his own thoughts, is seated Michael Angelo, he who opened new paths in painting, architecture, and sculpture, great in all; also alone, with a contemplative expression, stands Poussin.

We cannot conclude without remarking the beautiful unity of design and the entire harmony of thought which pervade the whole of the work, all conduce to one object, easily understood, and most happily varied in its expression—the mind is interested, and pleased without fatigue. The light is also so admirably disposed, that, we believe, nowhere can be found a more advantageous arrangement in that respect; indeed, the architect, M. Dubun, and the painter seem to have thoroughly understood each other; the work of each mutually heightening the charm of the sister Art, from the dark ground beneath the picture to the light and beautifully designed vault and cupola above. We leave to time and the world's judgment duly to decide whether the work of M. Delaroche has excelled the frescoes of Schnorr and Cornelius, as the Parisians consider it to have done.

On this subject we may further add from another source. 'The Apotheosis of Art' is, we think, the true and deserved title of M. P. Delaroche's astonishing picture, fitly placed on the walls of the hall devoted to the distribution of prizes to students of the Fine Arts. Crowds throng daily to admire it; and amongst this crowd was seen the celebrated rival of M. Delaroche, M. Ingrés, who came with his scholars to see this masterpiece of the French school. M. Delaroche was also there with his pupils; and we have been told that on meeting, M. Ingrés cordially embraced M. Delaroche, and, measuring with his eye the vast extent of this glorious picture, he said to his pupils, "Voila de la grande peintere." M. P. Delaroche is created a peer of France.

BELGIUM.—Brussels.—*Metallurgical Architecture.*—Amateurs are admiring the model of an elegant house entirely made of cast-iron, the work of M. Rigaud. It is an edifice of three floors, with seventeen habitable rooms. The weight is 810,000 kilogrammes; the value 28,000f. The house can be moved at once by the railroad to Ghent or Antwerp, the expense of transport being 500f.

PRUSSIA.—Berlin.—*MM. Steuben and Forster.*—The King has sent the insignia of the Order of the Red Eagle, third class, to M. Stauben, the painter; and to the engraver, Mr. Forster.

P. Cornelius.—Peter Cornelius is again here, after his short visit to England, which was saddened by the death of his intimate friend, Lord Monson. He means, however, at the request of the mother of Lord Monson, to complete the order he had received, to paint some frescoes for his house at Gatton Park. The drawings for this work he will prepare here.

AMERICA.—Washington.—The statue of Washington, the work of an American artist named Greenough, has been received from Italy, and placed in the Rotunda of the capitol.

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THE ART-UNION OF LONDON.

WE mentioned some time ago that the committee of this extensive and valuable Association, anxious to advance the interests of the Arts, had appointed a sub-committee to consider the future prospects of the Association, and the most efficient mode of working its enlarged means. The committee so appointed entered into correspondence with Messrs. Eastlake, W. Wyon, R. Westmacott, G. Rennie, M.P., J. D. Harding, F. Hurlstone, H. Warren, Copley Fielding, T. Uwins, W. Brockedon, and many other equally eminent men, with a view to assist their deliberations, and have given much consideration to the subject. They have recently made a report to the general committee, which, although not intended for distribution, displays so much ability and such careful investigation of a variety of propositions, and is calculated to effect so much good by leading the public to contemplate properly the important purposes of the Fine Arts, that we do not hesitate to transfer a great portion of it to our pages.

Furthermore, it is valuable as an exposition of the broad and enlightened views with which the committee of the London Art-Union seek to carry out its objects, and cannot fail to inspire artists with much confidence, and to obtain for the authors of it the thanks which they undoubtedly deserve for their laborious and disinterested efforts.

It commences by setting forth their anxious desire to carry out the views of the committee in ascertaining the best mode of encouraging the Fine Arts of this country:—

"As regards the public, this seems the most likely to be effected by directing general attention more immediately to the Arts of Design, by inducing all classes to take an interest in their encouragement, by leading them to consider the Arts in the most elevated and useful point of view, and thus gradually cultivating and instructing the public taste. This is a most important consideration, for the pleasure derivable from the contemplation of the productions of the painter, sculptor, or architect, will always be in proportion to the knowledge which exists of those branches of art, and to the opportunities of observation afforded to the public. In reference to the Fine Arts themselves, and the intelligent and gifted body of men who have devoted themselves to their study and adopted them as a profession, your Committee have felt with you, that it is desirable to offer the greatest possible stimulus to produce works of the very highest class, both as to subject and execution; to ensure to every department all the encouragement within the power of the Society to bestow; and to bring before the public notice, as far as they can, those classes of the Sister Arts which, although hitherto little regarded in this country, may tend to increase its reputation, and to enlarge the sphere of intellectual enjoyment in every grade of society.

"It appears by the report presented at the last general meeting, that the number of subscribers has been progressively increasing; that, in fact, each year has very nearly doubled the amount of the subscriptions of the one preceding. The receipts of 1841 were £5600. Judging, therefore, from past experience, and the information which we at present possess, we may reasonably expect that the subscriptions for 1842 will amount to £10,000, and that ultimately a settled income of at least £20,000 will be at the disposal of our Institution for the benefit of Art.

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"It is probable that the annual amount realized by artists from pictures sold at the exhibitions, and not *previously ordered*, may not exceed £10,000. It is evident that an additional sum of £10,000 or £15,000, applied to the promotion of Art, must afford encouragement and offer a stimulus to artists, who will then doubtless be anxious to produce works on which their reputation may be founded, and which may tend to raise the national character of the Art that they profess. It were an injustice to the members of an enlightened and liberal profession to suppose them instigated by the mere income they derive from the sale of their works. The elevated tone of mind which can alone render an artist equal to his subject, the inspiration which can alone fit him to realize a work of a high order of merit in the highest class, produce a like feeling in his aspirations for fame."

After some remarks on the improvement in our manufactures likely to result from the promotion of the arts of design, and also on the importance of conducting the Association with impartiality and judgment, the sub-committee proceed to set forth the result of their deliberations:—

"Owing to the infant state of our Society, we have not been able hitherto to announce, until the Exhibitions were about to open, the amounts of the prizes that would be obtained by the fortunate prizeholders of the year. The consequence has been, that the members who had prizes were obliged to seek at random in the Exhibitions for pictures or other works of Art which they should purchase. It hence resulted that those who held the highest prizes were sometimes at a loss to find works corresponding with their expectations and wishes. This defect may be easily obviated by the Society's announcing each year the larger amounts of £100 and upwards to be awarded to the members, as *principal prizes*, to be laid out in works of Art in the year ensuing. This would afford ample opportunity for those artists who felt so disposed, to prepare their subjects for painting or sculpture, &c., of such a description as would be likely to be purchased by the holders of prizes of the Art-Union.

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"We are encouraged to endeavour to carry out these views by the concurrent testimony of all whose opinion we have sought; and we are agreed to recommend that, when the principal prizes for the ensuing year are to be announced at the annual meeting, it should be stated that two of the prizes to be won by the members of the Art-Union will be for the purchase of two pictures, say for £500 and £400 respectively, the subjects to be taken, at the option of the artists, from the Bible, from some incident in British history, or from some English author. In placing a religious subject at the head, we feel that it first commends itself to every well-constituted mind, and that the liberality of the patron and the talent of the artist cannot be more worthily engaged than in illustrating some passage of the Holy Scriptures. But next to this, we desire to mark emphatically the Art-Union as specially animated by the patriotic wish to carry out a great national object, and to enlist British Art more immediately in the illustration of British history and of British literature.

Allusion is next made to a point still undetermined—

"Whether it might be desirable that one of these principal prizes should be selected (under the best advice) by the committee.

"Your sub-committee have been also advised, that the character and usefulness of the Art-Union would be promoted, and the exertions of the artists would receive a much higher reward, stimulating them to greater exertions, if one such picture of the highest class, so selected by the committee, were occasionally presented to a public institution in a provincial town, containing the greatest number of subscribers; to be placed in some building open to general access, and to bear on it an inscription, stating the name of the artist, the subject, and that it was a donation by the Art-Union of London. Mr. C. L. Eastlake called our attention to the fact 'that the Dusseldorf Art-Union act upon this principle. The committee of management have the right of reserving any picture of extraordinary merit, and presenting it in the name of the Society to some national institution. In this manner the picture of the 'Captive Jews at the Waters of Babylon,' by Bendemann, was presented to the public gallery of Cologne, where it is constantly exhibited to view. Such selections of course are rare.' Mr. Westmacott remarks that we best reward the artist by this public appropriation of his work, and indure others to walk in his footsteps, and thus may advance the higher objects of Art. Messrs. Wyon and Uwins also concur in commending this proposition, as an approach to the real and effective plan for the promotion of Art on public principles, distinct from individual benefit or personal consideration."

The attention of the committee is then drawn to the fact that, with the exception of one prize of £60, to which the holder added £20, no portion of the funds has been hitherto expended in the encouragement of sculpture; and the report recommends in consequence that specific prizes, amounting to £200 and £150, should be appropriated annually to that purpose. It is also suggested that casts in bronze of small groups in sculpture should be awarded as prizes.

It is then suggested that the ART-UNION should assist in the encouragement of Medal Die Engraving, by commencing a medallic series of the History of British Art.

"£100 per annum would ensure the execution of the die of one medal annually, to be of uniform size, to contain on the reverse the head of some distinguished British artist, as Reynolds, Banks, Bacon, Chambers, Wren, Jones, Barry, Wilson, Lawrence, Flaxman, Wilkie, Chantrey; on the other a group, taken from one of his works, if a painter or sculptor; or some building, as Whitehall, St. Paul's, or Somerset House, if an architect. Thus should we at once give some scope to the genius of our countrymen in this important branch, render a just tribute to our departed artists, and best illustrate the history of British Art.

"It has also appeared to us desirable that we should call the attention of our artists generally to that dignified simplicity of composition, that calm expression, that purity and correctness of drawing, and severe beauty of form, abstract qualities, which, apart from colour and all effect of light and shade, exist in the compositions on the fictile vases of the ancients, in the outlines of our own Flaxman, and in the compositions of Riepenhausen and some later Germans. We venture to recommend this as a subject worthy your favourable consideration, and conceive that we should render an essential service to Art in its very highest department, by awarding a prize for the best series of Designs in Outline of the class above described, of a fixed size and number; each subject to form a continuous series, and so illustrate some epoch in British history, or some work of an English author."

Under the impression of the important sphere which the artist is called on to fill in furthering the intellectual development of society, and the necessity of providing proper incentives, the sub-committee considered the propriety of offering annually a large gold medallion to be awarded to the author of the best of all the works of Art exhibited in the year, but found so many difficulties would arise in carrying out the proposition that it was abandoned.

Several gentlemen, with whom the sub-committee were in correspondence, suggested that the Art-Union should have an exhibition gallery of its own; this they do not at present recommend.

How many of the suggestions contained in the report, or what modifications of them the committee will adopt, remains of course to be seen. We shall, perhaps, at some early opportunity, offer some remarks on its various propositions.

THE GLASGOW STATUE.

THE sub-committee proceed in this matter without stop or stay. The bust professing to represent "the Duke" in the prime of life, has, since our last notice, been under the inspection of the sub-committee; and has, by the majority of these worthies, been adopted for the statue of his Grace.

We are assured, by persons who have had the opportunity of examining this bust, that in it, Marochetti has at once essayed the bold experiment of "grinding down" the "caput mortuum," which, thanks to Messrs. Banks, Alison, R. Findlay, Lamond, and Dalglish, he was afforded the opportunity of making of "the Duke" at Strathfieldsaye, into what he is pleased to imagine must have been a resemblance of his Grace in "the prime of life." In the hands of a skilful artist this would have been no easy task, but in the hands of Baron Marochetti it has, as was to have been expected, been attended with signal and ludicrous failure. The Baron has not even adopted the usual resource of a bad artist, and in order to give a likeness, "driven hard at the defects of the sitter's countenance;" for in this bust, there is scarcely a feature in which resemblance can be traced, either to the Duke as he now is, or to what he ever was in the remembrance of any one. The bust is that of a prominent featured man of about sixty years of age ("*the prime of life!*"); vulgar, and common-place in a great degree; and the features so feebly delineated, and the whole work so crude, undefined, and imperfectly made out, as to be wholly devoid of all individuality of character or expression,—at the same that it proves, the artist who could put such a production out of his hands, was, in every respect, a mere tyro in his profession. But further attempt at criticism upon this head is a mere waste of time, as it is notorious, that it was sent to Glasgow in compliance with a motion of Lord Belhaven's, intended solely as "a tub to the whale;" and had it been the head of a Carib, or even of an onrang-outang, it would equally well have answered the purposes of the sub-committee.

The devices practised by the majority and their supporters, at the meeting of the 27th of October, of which we gave a sketch in our last number, seem to have been quite in keeping with, and eminently characteristic of, the previous doings of this sapient and conscientious body. Whilst the motion proposed by Mr. Stirling was of so general a character as to be open for all the members of both committees to vote upon it, the successful amendment of Mr. Morrison, was, on the contrary, a vote of approval of the conduct of the sub-committee; and to entrust them with the continued management of the affairs, and funds of the subscribers. A feeling of honour, and even of common decency, should therefore have deterred these gentlemen from voting at all upon the occasion: but how did

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they act? Why, the whole of the majority of the sub-committee present, viz.: Messrs. Alison, A. S. Dalglish, K. Finlay, J. D. Hope, R. Findlay, J. Campbell, J. Houldsworth, R. Lamond, and H. Dunlop, unhesitatingly voted for themselves; thus, at once, giving nine of the majority of fourteen. *Mr. Bain signed the requisition disapproving of the conduct of the majority, but seconded Mr. Morrison's amendment, and voted* against his friends! Major Monteith, Mr. Bogle, and Mr. Fletcher, who had previously been in the habit of acting with the British party, deserted their friends, and voted for the foreigner! Thirteen of the majority are thus accounted for! Mr. Houston, late M.P., for Renfrewshire, and Mr. Neabit, of Cairn Hill, declined to vote, they also having previously been in the habit of voting with the British party. Had these last named gentlemen voted, and the others, who have been named, acted in the way in which, in accordance with every principle of honour and common sense, it was to have been expected they would have done, the British party would at this meeting have been in a majority of one (even without the casting vote of the Dean of Guild, which might have been calculated upon), instead of in a minority of fourteen! But we are given to understand, that complaints of treachery upon the occasion do not stop here! Thus, appended to the requisition calling the meeting, we find the names of Messrs. Donald Smith, William Campbell, William Gilmour, John Smith, L.L.D., James Hunter, William Brown, A. Edmiston, Andrew Wingate, W. Mathieson, D. Cuthbertson, W. Connell, John Mitchell, Sir W. M. Napier (unavoidably absent when the vote was taken), C. D. Donald, and Charles Macintosh (absent through ill health), none of whom (with the two exceptions mentioned), although they did not directly oppose Mr. Stirling, seem to have had the courage and good faith to give to the artists of their country a vote upon the occasion. We publish their names to intimate to the artists of Britain, who amongst the gentlemen of Glasgow they may again trust to in the hour of need; and at the same time, to read to the gentlemen themselves a little lesson on consistency and good faith; and to show the grounds on which the minority calculated on having had an overwhelming majority in the cause of British Art at the meeting of the 27th of October.

Dissatisfied with the published report of his speech at the meeting in question, it appears that Mr. Sheriff Alison has, about a month after the meeting, printed an oration, occupying four closely printed columns of a Glasgow newspaper. The regular reporters present at the meeting, one and all, affirm that this oration contains a large amount of matter that was never delivered; and many extraordinary alterations affecting vitally and materially the sense and meaning of the harangue. This printed oration seems to be chiefly confined to fulsome and scarcely intelligible laudations of Marochetti, and vituperations against those opposed in opinion to the learned sheriff, the members of the London press (of all shades whatever) in particular; whom the sheriff stigmatizes as being "no gentlemen!" On the other hand, the friends of the minority seem disposed to designate this style of argument as savouring of Billingsgate; and however usual with "footmen out of place," to have been hardly such as was to have been expected from the learned sheriff; and, even as coming from him, to be too contemptible to merit an answer. Mr. Patrick Park, the well-known sculptor, has, in some excellent letters published in the *Glasgow Argus*, most effectually demolished the artistical pretensions of this "printed, but never-spoken," effusion of the sheriff; whilst Mr. Howden has also subjected the baron, the sheriff, and their friends, to a style of castigation under which it is probable they may "wince" for some time to come.

In conclusion, we have to remark, that the minority have finally withdrawn their names from the list of both committees; so that the subscribers, and the artists of Britain, must, in the future progress of matters in connexion with "the Glasgow Statue," exclusively rely on their own energies and exertions.

In our last number there occurs a passage in which it may not appear sufficiently clear to our readers, that we had not the most remote intention of inculpating the gentlemen who have supported Mr. M'Lellan, in our censure of the majority of the Glasgow sub-committee. The direct reverse must have been our wish and intention; and we feel perfectly assured that our readers, and the artists of Britain, will respond in this case to our sentiments; being satisfied that these gentlemen are deserving of the utmost consideration for the zeal which they have throughout this business manifested in the cause of British Art.

RECENT ARCHITECTURE.

Companion to the Almanac for 1842.

Unlike almanacs themselves, the "Companion to the Almanac" contains matter of permanent interest, and materials that will hereafter be found valuable to the historian of Art—at least of architecture. Putting aside the rest of the contents as having no connexion with the objects of our own journal, we have to consider the "Companion" only in regard to its annual reports of public improvements and new buildings—a feature almost peculiar to that publication. That it has also been found a popular one, may be presumed, since much greater attention has been paid to it in the later volumes than was the case in the earlier ones; and manifest improvement has taken place in the wood-cuts, which are this year more carefully drawn and neatly executed than they used to be. We do not say that they have any pretension to be looked upon as productions of Art: it is sufficient that they satisfactorily illustrate and explain the descriptions, and that they exhibit *un-edited* subjects. Since the commencement of the work, a great number of contemporary buildings have been described and represented in it, so that it now affords a tolerably complete, though condensed, architectural history of the last ten years. In proportion to the space occupied, the information is unusually full, for the descriptions are well drawn up; are perspicuous and exact, the measurements of the buildings being almost invariably given. Yet while due attention is given to technical accuracy, without which they would be of comparatively little value as records, the descriptions are by no means confined to dry and formal details, but, on the contrary, are frequently interspersed with critical comments and remarks, that recommend them to the general as well as to professional readers.

We fancy, indeed, that the writer does not always speak out as freely as we, or, perhaps, as he himself could wish; and no doubt in many cases he must trust to such materials as he can obtain, since it is hardly to be supposed that every description is founded upon *autopsy* and actual examination of the respective buildings themselves. Still it is not very difficult to gather, both from what he does say, and from what he does not say, which way his own taste inclines; and that it is not at all in favour of the style, or rather utter want of style, which prevails in the generality of the newly-erected churches, admits of no doubt. Although, except in some few instances, as that of the new Public Libraries at Cambridge, by Mr. Cockerell, he seldom expresses disapprobation, it may generally be inferred from the absence of ought that can be mistaken for commendation, or even acquiescence. Most certainly it is not to be supposed but that, out of the great number of buildings which have thus passed under his notice, there are several of which the writer in the "Companion" thinks that the less said the better, although, either from their importance in other respects, or from their pretension, they may have sufficient claim to be spoken of.

Among the public buildings and improvements passed under review in the present volume, two of the most important—the new Houses of Parliament and the Royal Exchange—do not admit as yet of being fully described; for even of the first, that portion which is actually in progress is very far from being completed, even externally; while of the other the superstructure is not yet commenced. Of course, therefore, they will come under notice again, perhaps repeatedly; and in the mean time it is satisfactory to learn, that the terrace front of the "Houses" will be no less admirable for excellence of construction and beauty of material and workmanship, than for the general magnificence of the design, and the imposing magnitude of the entire façade. What is already done there may be taken as earnest for the execution of the rest of the exterior; and most gratifying is it to be thus assured, that we shall at length have one truly grand national structure that will reflect credit on the English architecture of the nineteenth century, and vindicate it from the reproach thrown upon it by such unfortunate productions as Buckingham Palace, the National Gallery, and the British Museum; of which last, the exterior at least is plain even to meanness, and has no other than the poor negative merit of making no sort of pretence whatever, to either beauty or grandeur; whether the façade, when it comes to be erected, will fulfil the greater promise made by it, it is with us matter of doubt; for the architect must greatly excel all his former works, if he means now to give us what will maintain for him in the middle of the century any thing like the reputation he acquired nearly at the commencement of it.

In regard to the Royal Exchange, a tolerably full general description of the building as now intended, is given in the "Companion;" and we learn from it that it has now been determined to enlarge the portico at the west end, by making it *diprostyle* instead of *monoprostyle*, that is, advancing out two intercolumns from the building (like the portico of St. Martin's church), instead of a single one, as is the case with most of our modern porticoes. It will further surpass all other examples of the kind in the metropolis, in the magnitude of the order, the height of the columns being 41 feet, and likewise in having inner columns, which will certainly produce unusual richness of character. We therefore hope since it is intended to do so much, that the architect will not be compelled to stop short of giving complete effect to this leading feature of his edifice, by decorating it both internally and externally as we find here suggested. We do not learn, however, that after-consideration of the design has led to any alteration as regards the merchants' area, which is still to be merely an open court quite exposed to the weather, except beneath the arcades on its sides. So far, no advantage will be taken of the opportunity now offered for improving upon the former Exchange; on the contrary, the "area" in the new edifice will be, in some degree, inferior to that in the old one, inasmuch as it will be narrower than the latter by about fifty feet, and a double square in plan, viz., 120 by 60 feet; whereas, the other was nearly square (144 by 117), a much more suitable form for such a place of assemblage, where concentration is desirable. Yet, whatever obstacles may have prevented greater width being giving to the central area, the leaving it uncovered and exposed to the weather, in a climate where it has lately rained for weeks together, is entirely matter of choice, and a most injudicious choice we consider it to be, and one very likely to be repented of too late. Putting comfort out of the question, one strong reason in favour of roofing in the area of the Exchange, is that it would make the place appear more spacious, for what will seem very narrow and confined as an open court, would appear considerably larger as an internal hall within the building—which it might be, and yet be perfectly ventilated, either by lanterns in the roof left open on their sides, or by unglazed windows around the upper part of the walls. Happily it is not yet too late for the architect to reconsider this very material point, and to impress it upon the Gresham Committee; which must be our excuse for speaking of it so much at length as we have done.

One projected work of public embellishment, the particulars of which are given in the "Companion," is the Statue of William IV. about to be erected on the wide open space facing the north end of London Bridge. It being at the termination of several streets, this spot has been found so exceedingly dangerous for foot-passengers, that the inhabitants of the neighbourhood petitioned that some obelisk or lamp-post should be put up on the crossing. In consequence of this representation, the Common Council very spiritedly voted that a Statue of his late Majesty shall be erected there. The figure, which has been modelled, and will be executed in polished granite by Mr. S. Nixon, will be 14 feet high, upon a bold circular pedestal and substructure, making the

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entire height forty feet. Notwithstanding the scale of this monument, and the difficulty of working the material to be employed, it is stated that the whole is agreed to be executed for £2200—a very moderate sum indeed, when compared with the cost of some other public statues upon an inferior scale. What is not the least remarkable part of the matter is, that a work of the kind should have been managed so quietly, and with such good taste on the part of the citizens, while the Nelson Monument seems to be in every respect a failure—or if ever completed, will be a work certainly not worth the hustle of two competitions for it.

[We shall conclude this article next month.]

CORRESPONDENCE.

THE BIRTH-DAY OF RAFFAELLE.

SIR,—It may perhaps not be foreign to the object of your instructive Journal, to notice an error which has been generally adopted in regard to the birth-date of Raffaelle.

While travelling, about three years ago, through the less frequented parts of Central Italy, in search of remains of the Umbrian school of painting, I arrived at Citta di Castello. Signor Andreozzi, the historiographer of that town, and a gentleman imbued with much taste for Art, conducted me, among other attentions, to see a portrait which had shortly before been found by an artist of the place, in a village near Urbino, and of which I became the purchaser. It is the profile head and shoulders of a boy, painted *a tempera* on a thin panel, 16 inches by 11: it was in perfect preservation excepting a partial fissure, but the mean black frame was wormeaten, and tenanted by bugs. The head is small, the neck long; the slight figure is clothed in a tunic tight to the throat, from which it hangs straight and loose, after the Italian fashion of the fifteenth century; and though ill adapted for elegance of drapery, its deep crimson colour and gold embroideries give a certain richness to this meagrely designed costume. The sandy hair is carefully but simply smoothed over the eye-brows, and primly adjusted upon the ears. In the small regular features there is a staid character and self possession unusual at so early an age, while in the clear hazel eye, and in the calm smile that plays round a mouth of rare beauty, may be traced much promise of genius and refinement. On a white ledge under the figure is written this inscription, in the usual Italian hand of that date: "Raffaello Sanzi d'Anni Sei, nato il dì 6 Apr: 1483. Sanzi Padre Dipinse." The back of the panel bears these words, also in old characters: "Ritrattu del piccolo Raffaello Sanzi d'anni sei, natu in Urbino il dì sei di Aprile 1483. Sanzi Padre Dipinse."

Although there could be no question I had acquired a rare and pleasing specimen of that age of Art, I was not a little sceptical as to my good fortune in procuring an original portrait of 'the divine Raffaelle,' especially on finding that the Abbate Pungileone, his latest Italian biographer, states his birth-day as on the 28th of March, instead of the 6th of April. But on visiting Urbino a few days after, I there read on the wall of a house these lines,

Nunquam moritorus
Exiguis hisce in ædibus
Eximius ille pictor
Raphael
Natus est
Oct: Id: Apr: an: MCDXXCIII.

This date agrees with the 6th of April, and though of uncertain authorship, the Latin inscription may be presumed to express the traditionary belief of his native place. Still however this was only presumptive proof, and seemed to me quite insufficient.

On further examination, I found that Vasari mentions Raffaelle's birth as occurring on Good Friday 1483, which was the 28th of March, and which has consequently been since generally received by his biographers as correct, sometimes the church holiday, and sometimes the day of the month being adopted. Conceiving that the most authentic evidence was the epitaph on the painter, written by his friend Cardinal Bembo, and placed over his tomb in the Pantheon at Rome—I there found these words.

Vixit annos XXXVII integer integros
Quo die natus est eo esse desiit,
VIII: Id: Aprilis MDXX.

The meaning of this somewhat mannered phrase clearly is that "he lived precisely thirty seven years, and died on the 8th ides of April 1520, being the anniversary of his birth:" and in a letter from Rome written five days after the sad event, it is stated to have occurred on his birth-day, "nel suo istesso giorno natale."*—Now the 8th ides was the 6th day of April, so that if Raffaelle lived the exact period of thirty-seven years, as Bembo asserts, he must have been born on the 6th of April, as the inscription on my portrait bears. Nor is it difficult to detect the origin of this mistake, which has become a "vulgar error." The 6th April, 1520, on which Raffaelle died, was Good Friday, and Vasari, applying Bembo's inscription, without recollecting this to be a moveable feast, arrived at the untenable conclusion that, as he died on Good Friday, and on his birth-day, he must also have been born on Good Friday. Now Good Friday 1483, falling on the 28th of March, had that been his birth-day, he must have lived thirty-seven years and nine days, instead of "exactly thirty-seven years," and could not have died on the anniversary of his birth.

Being curious to ascertain the documents which Pungileone *appears* to refer to (Elogio di Raffaello, p. 2), as fixing the artist's birth on the 28th of March, I waited upon him at Rome in 1839, with this view: but I found him quite unable to give me any distinct account of his authorities, and unwilling to hear any doubts on the subject.

These observations, which I have endeavoured to condense, seem to establish the true date of Raffaelle's birth. Were I not unwilling to trespass longer on your valuable pages, I might adduce some curious points of resemblance between my portrait of Raffaelle, and all the supposed likenesses of him which have been introduced in the larger works of his father Giovanni Sanzi, of his master Perugino, and of his comrade Pinturicchio. As to the other alleged easel portraits of that great man, none are now considered genuine but that in the Florence Gallery. I shall only add, that none who have read the Elogio di Giovanni Santi by Pungileone, or have examined his works at Cagli, Urbino, Milan, or Berlin, will fall into the absurd mistake so constantly repeated, of considering him either a mediocre artist, or a mere dauber on pottery.

Yours, &c., JAMES DENNISTOUN.

5, Forres-street, Edinburgh, Nov. 9, 1841.

P.S. My friend the Chevalier Kestner, Hanoverian Minister at the Papal court, pressed me to send an engraving of my portrait to Passavant, for his life of Raffaelle, then preparing for the press; but I received a hint that, if I allowed it to be seen there, the government would probably prevent so interesting a curiosity of Art from leaving Rome. By the by, why has not Passavant's work been translated into English?

* Longhena, Istoria di Raffaelo p. 56t.

THE WILKIE TESTIMONIAL.

SIR,—Without wishing for a moment to detract from the worth of Wilkie, or lower him as an artist in the estimation of his country, I cannot consider him so pre-eminently entitled to a public testimonial as many painters—his contemporaries—who have adorned our school, and who, for the sake of principle and high Art, sacrificed health, and the dazzling allurements of present wealth. To merit the greatest honours which a grateful country can render, the genius, I think, should be as nearly as possible of the highest class; as it is from that class emanates the power, which in its progress, fashions and moulds the national taste and feeling. Raffaelle and Teniers were both artists; but can there be a doubt as to which of the two is most deserving of a "Testimonial." I have been induced to adopt this opinion from observing in how few instances the real worth of the man or merit of the artist has experienced the posthumous honours that a great and civilized nation should always bestow. To strengthen my argument—within very few years past, the English school of Art has been deprived of many of its greatest ornaments, as artists and as men; for example, to mention only the names of two—Stothard and Hilton; no public meetings have been convened to do honour to either of them. Yet surely there is no one who will deny the greatness of these two painters—a greatness, not achieved by pandering to fashionable fripperies, or being merely the "Lion" of the day, but based upon a power and worth which time will but serve to strengthen, and which must always be appreciated as long as Art shall have existence among mankind. Stothard has been dead but a few years; Hilton scarcely two, yet no displays of public eloquence nor bursts of enthusiastic admiration marked their descent to the grave! They were permitted to pass from among us unnoticed; regretted only by those who knew how to appreciate them as men, and honour them as artists. To regard Wilkie as a man in one thing; to consider him as a great genius is another. Private feelings and sympathies may be strong, but they never should be called forth to influence the judgment, when merely the merit or greatness of an individual is under consideration.—Yours, &c., S. S. N.

MISPLACED ANCIENT PICTURES.

SIR,—A gentleman returning (more, I believe than half a century ago) from the Mediterranean, on board a King's vessel, threw himself overboard, and was drowned, leaving behind him, with other property, several pictures by different masters. These were placed in the King's stores, but no claimant ever appeared; and at the period when my informant saw them by accident, about 12 months since, they were deposited in Deptford Victualling-yard. Affixed to one of the pictures he noticed the name of Carlo Maratti. I doubt not, but that if their existence were known to the proper authorities, they would, if found worthy, be placed in the National Gallery, instead of being allowed to rot where they are.—Yours, &c.,

Stonehouse, Nov. 1841. A FELLOW ARTIZAN.

THE CONTROVERSY CONCERNING VEHICLES.

SIR,—I trust to your sense of justice—indeed, I consider I have a right to demand from you the insertion in the next number of your valuable paper, of the accompanying extracts from a letter which I received from "J. E." before he published my recipes for making the Silica Medium.—Yours, &c.,

Dec. 10th, 1841. R. W. H. HARDY.

Extracts from "J. E.'s" letter to Lieut. R. W. H. Hardy, R.N.

"My DEAR SIR, "April 17th, 1841.

"——— "If you allow me to mention the experiments you have made and the results, I will do so—or do you mean to do it yourself? If I do it, I shall mention your name as the inventor, in fact, tell the truth, the whole truth, and nothing but the truth. I have more than half a mind to write instanter all the preliminary matter."

"I must again say how delighted I am with your Silica Medium. It is every thing one could wish."

"Believe me ever yours, most truly,

"To R. W. H. Hardy, Esq., R.N." "J. E."

TESTS.

We are indebted to Mr. Miller, of Long-Acre, for answers to two questions put by "Correspondents." First, with respect to his "Medium," he states that he has been enabled greatly to improve it. He adds—

"Too much, however, must not be expected from it when used with colours already prepared in oil, which may not be pure; but if colours prepared in medium be used, it will entirely answer the expectations of the artist."

Next, Mr. Miller states,

"Since addressing you on the subject of a 'Test for Lemon Yellow,' I have had several applications from first rate artists for a Test for Constant White; these gentlemen having had some of their most valuable works destroyed by the changes that have taken place in them, namely, from white to brown or black. It will be proper here to state the cause whence this effect almost always arises, which is this: artists frequently express a wish to have a white with a stronger body than is usually made; and inexperienced colourmen, to humour this wish, are often induced to mix with it white lead or some other changeable pigment, not knowing the fatal results that must inevitably follow. The Test I recommend for Constant White is the same as that I gave for Lemon Yellow, to which, I beg leave to refer your readers. I have merely to add that Constant White, if pure, is unchangeable under any circumstances whenever it is confined to water painting or drawing."

[We hope it will be obvious to our correspondents that it is utterly impossible for us to publish all the communications we receive. At the present moment, there are lying upon our desk letters enough to fill a number; some of them of no inconsiderable value and concerning subjects of much importance; yet for which we cannot find room. Our judgment must be exercised in selecting only such as are most interesting or will give greater variety to our journal.

We must also express a hope that our correspondents will not, upon all occasions, demand even the courtesy of "a reply." To say merely such and such a communication is rejected, would be more discourteous than to say nothing; and to explain our motives for omissions would occupy too much time and space.]

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VARIETIES.

Biennial Distribution of Medals.—As long as English Art shall hold rank among the schools of Europe; nay, as long as Art shall exist in the world, the 10th of December will be remembered with interest and pleasure. The anniversary of the establishment of the Royal Academy—that Institution which has given a local habitation and a name to the painting, sculpture, and architecture of Great Britain, is a holy day. On the biennial recurrence of this day were delivered those eloquent discourses of the first president, Sir Joshua Reynolds, which were listened to with delight bordering on enthusiasm; which have been translated into all languages; and have formed the basis of the theory, and the guide to the practice of the student wherever taste is cherished and beauty recognized. The popularity of Reynolds, and the value of these discourses, gave a publicity to the day which was not originally contemplated by the academy. Many persons of rank and literary eminence solicited permission to be present on the occasions of their delivery; and the students had the additional stimulus of knowing they would receive their honours in the presence of Burke, Johnson, Goldsmith, and others, who, by their works, had given a character to the age; as well as the noblemen and gentlemen who had stood forward as the promoters of taste and the patrons of Arts, which embellish and dignify humanity. The Presidents who followed Reynolds, sensible, perhaps, they could add nothing to what had been so well done by their predecessor, confined themselves to some friendly admonitions to the students. In the hands of West and Lawrence the ceremony had dwindled away, till its publicity was lost. It was reserved for Sir Martin Shee to restore it to its original splendour. The eloquent discourses delivered from the chair, since the election of this gentlemen, have been listened to by an audience composed of the most distinguished characters in the political and literary world. On the late occasion, however, the distribution was strictly private. The president, with feeble voice and faltering accents, told the students the reason of this change: the recent sudden death of a valued member of the Academy required it. All those distinguished individuals whose presence would have graced the ceremony were personal friends of the deceased, and could hardly be expected to enter with any pleasure into a *fete* which must reveal so forcibly to their feelings the great public and private loss that they had sustained. Without any laboured eulogy on Sir F. Chantrey, the president devoted a few words to his memory. He dwelt, especially, on the truly patriotic and British character of all his thoughts, words, and works; and he assured the students that the honest convictions of his mind were carried out in the provisions of his will, inasmuch as his whole fortune was ultimately left for the purchase of works by British artists, which might do honour to the country of his birth and extend the fame of the school he loved. The President then proceeded to award the Prizes, in the following order:—For the best historical painting, a gold medal to Mr. Henry le Jeune. For the best original model, a gold medal to Mr. W. Calder Marshall. For the best architectural design, a gold medal to Mr. Hinton Cambell. The first silver medal in the school of painting to Mr. Safford; second, Mr. J. Price. Architectural drawings, Mr. Garnin. The best drawing from the life, Mr. Gildorsen. The next degree in merit, Mr. H. le Jeune. Model from the life-school, Mr. Nelson. Drawings from the antique—first, W. A. Wageman; second, A. D. Cooper; third, H. Boyce. Models from the antique—first, Mr. Merit; second, Mr. Adam; and third, Mr. Gattie. Copies of the discourses of Reynolds and West were delivered with the gold medals; and with the first silver medals the lectures of Barry, Opie, Fuseli, and Flaxman.*

* In the class of historical painting, the subject for which was, 'Sampson Bursting his Bonds,' there were four candidates; in that of original models, the subject of which was 'Venus protecting Æneas from the Wrath of Diomede,' there were two; and in that of architecture, the subject being an original design for a British senate-house, there were three. There were also nine copies in oil from the Dulwich picture of 'St. Sebastian;' eleven drawings, and one model from the life; twenty-two productions from the antique school; and two drawings from the portico of St. Paul's.

After the ceremony, the President read a lecture, which principally consisted of a careful examination of the works of Wilkie, in which the development of the mind of this great artist, and the formation of his character, were traced with a master hand, from his earliest beginnings at the Fifeshire manse, through the splendid achievements of his pencil in London, in Spain, and Italy, until his visit to the Holy Land, where the excitement of treading the same ground that had been trodden by Christ and his Apostles, proved too much for him, and he sank into the arms of death at the moment of the fruition of his longest-cherished hopes for fame and immortality.

The Genius of Chantrey.—We have elsewhere given a memoir of this distinguished artist, and accorded to his memory the respect to which it is justly entitled; but it is impossible to speak of his genius and character as an artist, without some reservation; they cannot receive from any just historian entire and unqualified praise. In one department of the Arts, unquestionably, he had no rival; and has not left an equal—but that department is not the highest. In "bust-modelling" he was a giant; but in works of invention less than a dwarf. The modelling of busts merely, will hardly preserve his memory beyond the age embellished by his chisel; while the names of Banks and Flaxman—the latter especially—will become greater as time rolls onward. Chantrey was a man of tact and observation; Flaxman was an epic poet. It must not be denied that Chantrey struck out a new path in marble portraiture. There was a dryness, an inanimate rigidity in all busts, ancient and modern, before his time. In the hands of Nollekens the Art had attained the perfection of common-place insipidity. Chantrey was bold enough to break through the trammels which had bound his predecessors, and ventured to give an air of truth and nature to his works, which was perceived and felt by all. This was the legitimate source of his popularity. Imagination he had none! Sensible of this deficiency, he declined or delayed commissions for poetic subjects; and for his monumental groups he always called in the aid of a painter or a draughtsman. One of the noblest subjects ever proposed to a sculptor was offered as a commission to Chantrey by the late Earl of Egremont—'Milton's Satan addressing the Sun.' But the "good earl" had mistaken his man. Had such a proposal been made to Gibson, a work might have been produced that would have done honour to British Art. So confined was Chantrey's genius, that it did not even embrace the conception of beauty. Character was sure in his hands—the mechanist, the philosopher, or the politician, stood out in all the force of individual resemblance, and Walter Scott came from his chisel the rich story-teller rather than the poet; but beauty, female beauty, was as much beyond his reach, as it was foreign to his perceptions. He left this bow of Ulysses to be bent by some more gifted successor. Sir Francis left no children, and we understand no very near relations; he has bequeathed, therefore, it is said, the great bulk of his fortune to the promotion and encouragement of British Art—a noble termination to a useful and honourable life. His will is not yet proved, and it would be premature to give circulation to the various rumours on this subject.* It is certain, however, that the extent of his wealth has been greatly exaggerated; indeed it must have occurred to all who gave the matter consideration, that he could not have left a very large sum; the expences incident to his profession are enormous, and increase in the ratio of his commissions. Sir Francis had an exceedingly pleasant and good humoured countenance, not indicative of high intellect, but remarkable rather for *bon homme*; he was above the middle size, and somewhat stout.

* We may state, however, as pretty certain, on the death of Lady Chantrey, the yearly sum of about £250 will be at the disposal of the President and Council, not the full body, of the Royal Academy. This sum is to be laid out, not in prizes, as has hitherto been understood, but in the purchase of pictures and statues, executed, be the artist who he may, entirely within the shores of Great Britain. The dead are admitted to contend with the living, and the council, while they are allowed to purchase the works of a sculptor like Rouhiliac, who had his studio in London, are prohibited at the same time from purchasing the works of an English sculptor residing at Rome, and sending his works, as Gibson does, for exhibition in this country. The admiration that Chantrey had at all times for both Rouhiliac and Gibson may have prompted this part of the bequest. It farther appears that the trustees are prohibited from spending any part of the fund in the erection of any building beyond a temporary one for the reception of the works of Art already purchased; and this prohibition is made in the hope, as Sir Francis Chantrey expresses it, that the government of his country will erect a building worthy of the works which his money has procured, and is every year procuring.

The Society of Painters in Water Colours have, very wisely, we think, resolved upon adding to its number; they will now consist of *thirty* members and *twenty* associate-members. The extension, we believe, originated in the suggestion of Mr. Hills, the oldest member of the body, and its secretary—whose proposition was unanimously adopted. It is somewhat singular, however, that the Society never has been full; and this fact is adduced as a proof against its "exclusive" character, for it is affirmed they are anxious to attach, as well as interested in attaching, to it all artists of undoubted talent. But of late years, artists in this branch of the profession have largely increased in number and in ability; and the limitation that would have been satisfactory twenty or thirty years ago, can scarcely be characterized as justifiable now. We rejoice, therefore, to record this very judicious and, we must add, generous, augmentation. We hope, ere long, to see the example followed by a higher—by the highest—Institution for promoting the Arts of Great Britain.

Fresco-Studies.—Several artists have been already stimulated, by the prospect of honourable and profitable occupation, hereafter, in decorating the Houses of Lords and Commons, to make studies in this department of the Arts—a department, comparatively new to England. They have prepared walls and are working vigorously, to ascertain the nature and power of the "materiel" in their hands; and to become familiar with its use, when the time of trial has arrived. They are pursuing a very wise and proper course; if we are to have Frescoes to any great extent, and this is by no means improbable, sure we are that our British painters will be as able to execute them as the painters of Germany;—not perhaps at a day's notice, but certainly after time for preparation has been allowed. There can be as little doubt that "the commission" will be equally ready and willing to give the preference to our own artists, if they can afford proofs of their capability for the due performance of the duty. All circumstances, therefore, combine to give us the assurance, that an importation from the Continent will be as unnecessary as unwise, as inexpedient as unjust.

The Poniatowski Gems.—It appears that John Tyrrell, Esq., is about to publish a series of casts from these famous gems, to the amazing number of 1200. We have not yet had an opportunity of inspecting any of them, but they have received an extended notice in the columns of our able contemporary, the *Spectator*—a journal that we rejoice to perceive is devoting greater space than formerly to subjects connected with the Fine Arts.* An explanatory catalogue accompanies the cabinet of copies. The opinion of the critic is unfavourable to their authenticity; he considers them to be, "not copies from the antique, but inventions of modern Italian artists," and gives at length his reasons for so deeming them. We shall most probably have an opportunity of examining the collection before we again publish; but it is only just to remark, that several accomplished connoisseurs place implicit credit upon the "genuineness" of by far the largest portion.

T. L. Donaldson, Esq., the eminent architect, whose works have obtained for him a very high reputation, has been appointed Professor of Architecture to the London University College. We have elsewhere noticed the election of Mr. Cockerill, R.A., as foreign member of the "Academie des Beaux Arts."

* The number of the *Spectator* for December the 18th contains part of a very able article on the subject of frescoes, under the signature of S. R. H., which, if we could consider it fair play so to do, we would gladly transfer to our columns. We strongly recommend its perusal to all persons who are interested in this important subject. Indeed, when the paper is concluded, if we can obtain the permission of the writer and the editor, we shall, perhaps, reprint it. The article was continued in the journal of the 25th.

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J. R. HERBERT, Esq., A.R.A.—This accomplished painter has made a commencement in a class of Art in which he of all other British artists is likely to arrive at eminence. He has engaged to paint, in fresco, the altar end of the Roman Catholic Church, dedicated to St. George, in the Borough: the subjects will be taken from the life of the patron saint of England.

NEW SOCIETY OF PAINTERS IN WATER COLOURS.—The election of new members will take place on the first Monday of February in each year. We understand there are several candidates for admission in February next.

THE 'CHRISTENING.'—A picture, with a view to engraving, is of course to be painted of the ceremonial of baptizing his Royal Highness the Prince of Wales. The task has been consigned to Mr. George Hayter—it is said by direct command of her Majesty; and the work, on its completion, is to be placed under the charge of Mr. Moon.

GEORGE ARNOLD, Esq., A.R.A.—The venerable landscape painter, whose works obtained so much repute, before the introduction of a higher style in the Art, has just died at a very advanced age. We shall obtain some particulars of his life for our next number.

ON THE INFLUENCE AND EFFECT OF TASTE IN THE USEFUL ARTS.

COLERIDGE was the first who pointed out the vast extent and variety of the elements necessary to constitute a system of national education which would be truly worthy of its name. He saw that all the circumstances which surround a people have an influence more or less direct in determining the course and direction of mental development; that society is a large school in which men never wholly escape from the state of pupilage; and that artisans of every degree are incessantly giving as lessons on objects which, however trivial in appearance, become highly important in reality. The influence of the material on the spiritual is one of the most fixed laws of our nature; we begin life as the slaves of form, and it requires many and repeated struggles to emancipate us from their bondage. Every one of these forms generates its peculiar habit; the soul with all its innate strength becomes like Gulliver chained down by the Lilliputians—it could easily tear away any single bond, but it is securely held by the aggregate. "Despise not the day of small things," is an aphorism not less worthy the attention of the statesman than of the Christian: a drop of water will not injure the softest pumice, but a continued succession of drops will wear through the hardest marble; a grain of sand will not deface a baby-house, but an assemblage of these grains has overwhelmed the noblest monuments of the gigantic architecture of Egypt. In the physical world such aphorisms are received as truisms, but in the moral life they receive only an otiose assent; men recognise their unquestionable truth, and act as if they were the most arrant falsehoods.

It needs no laboured disquisition to prove that taste is a moral power, and that the cultivation of taste is a powerful means of elevating the intellectual condition of humanity. The knowledge which we derive from the discriminating functions of taste is not the same in kind as the knowledge derived from the applications of mechanics, chemistry, and experimental philosophy, or from the study of the sciences, of politics, or of religion: but it is the same faculty which is brought into play, which is strengthened by use and invigorated by exercise in every artistic, moral, or scientific display of mental energies. It is the capacity of feeling the adaptation of means to effect the desired ends, availing itself of the knowledge of the past in determining the fitness or unfitness of the objects to produce results which it would be advantageous to attain, that enables the mechanist to devise schemes for accelerating or retarding motion—the chemist to form his compositions and decompositions—the politician to plan his schemes for extending and securing the happiness of nations—and the man of taste to produce delightful emotions by arrangement and contrivance.

This truth has escaped notice from a very common but mistaken notion that our ideas of beauty, whether in form, colour, sound, or significance, are perfectly arbitrary. Why should we attempt to cultivate a national taste, it is asked, when all the objects on which it will be exercised must be illimitably varied according to the caprices of fashion? The short answer to such an inquiry is, that fashion itself is nothing more than an imperious display of influential tastes, and that the co-existence of good public taste and bad public fashion is a sheer contradiction in terms. But we are asked, do not tastes vary so much in different times and countries, as to prove that there is no original and definite standard of beauty by which its relations to taste can be justly estimated? Here the error arises from supposing that there can be no standard but one that is fixed and definite, which is notoriously untrue in all the sciences and in all the arts of life; all that need be contended for, is the existence of a standard admitting of variations to any extent consistent with known, or at least ascertainable limits. Now that such a standard does actually exist, may at once be demonstrated by referring to a very simple and intelligible object of taste—popular music. It is an object which we think peculiarly valuable, and too long neglected in such inquiries as that in which we are engaged, for illustrating the influence of original tendencies to a definable series of means for producing the desirable end of pleasing emotions, and at the same time showing the modifying power of contingent circumstances in diversifying the original feelings.

We find different casts, or perhaps we should rather say schools, of music prevailing in different nations; the variety of these national melodies is very great, probably as great as any instance that could be found of the influence of circumstances in diversifying the objects of a common taste, or the pleasures resulting from the perception of external objects. Indeed, it is a common remark, that the ear is not less capricious than the eye; but a close examination will show us that there are limits to this diversifying power; for, however different the spirit of the national melodies may be, we find that in all nations certain successions of sound alone are pleasing, viz., those which admit of certain mathematical proportions in their times of vibration. It is not every serial succession or combination of sounds, then, that is capable of exciting in human minds the emotion of beauty, or, what is the same thing, producing perceptions of melody; but only certain series of sounds, capable, indeed, of great variation, but still leaving their variations confined within the rigid limits of mathematical laws.

Here, then, is an instance of an universal law of beauty known, recognised, and easily understood in the perceptions arising from one of our senses, in which delight is felt from the mere arrangements or successions of sounds when the series conform to an established order; and hence analogy affords us a fair ground of presumption that the same may be true of the other senses; and that in them the perceptions of beauty may not all be contingent, but may be regulated by a law which, though perhaps not so stringent as the law which governs musical beauty, still has limits to which we can approximate, if we cannot ascertain them with mathematical precision.

We are aware of the danger of pushing analogies too far, and we know that many persons have pushed the analogy between sight and sound to a most ridiculous extent. We have had before us a grave proposal to construct a pianoforte for painters! the author averred that the colours of the rainbow were not merely analogous to the notes of the gamut, but fundamentally the same in principle, and he therefore proposed to attach coloured slips of wood to the wires, which would shoot up when the corresponding keys were struck, and thus give harmony of colour to the eye, while harmony of sound was presented to the ear. Without going to any such absurd length, we still venture to assert, that a certain harmony of forms and colours as really and as truly exists as a harmony of sounds, and that there is as natural a taste for the perception of beauty in one as in the other.

That our ideas of the beautiful are originally and primarily derived from our ideas of the useful, is a notion that never could have entered into the head of anybody but a dreaming speculator, too dull to perceive beauty, and too stupid to practise utility. But it is quite a different thing to contend that there are definite relations and a certain connexion between the forms most pleasing to the eye and most profitable to the hand. The vase of greatest capacity united to greatest convenience, is absolutely that which the world recognises as the most graceful in form; and the most delightful ship to the uninstructed eye, is that whose shape most closely approximates to the solid of least resistance. Everybody knows that a clumsy implement is not less inconvenient in use than it is ungraceful in sight; and all the recent contrivances which have most enlarged domestic comfort have contributed most to domestic ornament. We must be thoroughly convinced that beauty is as real a thing as utility, before we can profitably enter on the inquiry how far the Fine Arts have helped to advance the Useful Arts. Two very opposite errors have arisen from the notion that beauty is a mere ideality, subject to no law but the caprices of fancy or the vagaries of imagination; it has led the artist to look upon the artisan as a mere mechanical instrument for supplying necessities, and the artisan to regard the artist as a minister only to useless luxuries. But there is an Art-Union profitable to both, and the closer that union is drawn, the more will the interests of all parties be advanced. There are common elements in their several labours, distinct and remote as are their several employments. Both must rest their hopes of success on contrivance and adaptation; and there never was any mechanical contrivance which did not soon extend its improving influence beyond the sphere of that department of business for which it was originally and specially invented. Contrivances introduced in the lathe, to improve the ornaments of household furniture, have aided in giving perfection to the steam-engine and the locomotive: the first hint of the improved chain-cable was taken from a jeweller's happy thought in adding novel ornaments to a necklace.

Little more need be said to show the importance of this Art-Union—this desirable combination of the Fine with the Useful Arts. The establishment of a school of design has associated the artisan with the artist, elevating the former, and not degrading the latter. But the work is only begun; much, very much, remains to be accomplished before this Art-Union attains the desirable consummation of which it is evidently susceptible. Every branch of mechanical trade must have the desire of higher Art than direct and immediate result circulating through its entire system. Every artisan must learn to feel that he is himself a teacher, a guide, or a perverter of taste, in every article that passes through his hands. If he produces barbaric forms and disproportioned shapes, he habituates those who use them to barbarism, and the influence of such an habituation has a much wider range than those who have not considered the subject would readily believe. But the artisan who neglects form, does immediate mischief to himself—he neglects the most pregnant source of invention, and shuts against his own business the road which in every age has most directly led to improvement. In the present state of society there must be an increasing disproportion between the wages of skilled and unskilled labour; mere bone and muscle cannot stand in competition with steam and iron. But no combination of shafts, wheels, and driving straps can ever be brought to think; and consequently the artisan who infuses thought into his work, can alone bid defiance to the competition of machinery.

Looking, as we do, to the closer junction of the Fine and the Useful Arts as a desirable element of National Education, inasmuch as it will multiply, to a limitless extent, silent teachers of good taste in every article of domestic use; and regarding the more intimate connexion of the artist and the artisan as the means by which so desirable an object may be attained, we have determined to devote our attention to a subject so very important; and the importance of which is beginning to be extensively felt and appreciated. We shall look around us, therefore, for all matters that may fall within the scope of our purpose—and turn particularly to "the School of Design" in London, and the branches from it that exist in various parts of the kingdom. For the present we content ourselves with thus intimating our intention.

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THE HOLY LAND, EGYPT, ARABIA, AND SYRIA*.

The publication of this work has been anxiously looked forward to, since its first announcement. In into exhibitioos all the works contributed by Mr. Roberts have been representatives of Eastern scenery; and the singular merits of these have attracted attention largely to the present production. Mr. Roberts has been long known to the world as a painter of uncommon power, and unimpeachable accuracy in architectural subjects; and had the interest of his Moorish architecture never been exceeded, his name would rank among artists of the most honourable reputations. The drawings of the French Commission in Egypt were regarded as authorities on matters relative to the scenes of the great events described in the Sacred History of our religion: but they have been pronounced incorrect; so has also De Laborde's Petra. It was, therefore, the enthusiastic hope of representing faithfully the modern aspect of the Holy Cities, that urged Mr. Roberts to the arduous and really perilous enterprise of traversing the deserts, amid which the sites of many of them must be sought. But even were previous works irreproachably correct, tastes, however inveterately national (we allude to the French themselves), must be raised from them to the present, which in real worth leaves them all at an immeasurable distance. And this, be it remembered, is not the work of a Government Commission, but of an individual who thus in a manner surpassingly beautiful illustrates the prophecies and miracles—the indestructible citadels of Christian Hope.

We cannot omit some mention of the journies undertaken by Mr. Roberts for the purpose of making the sketches, from a selection of which this work has resulted. He left London on the 31st August 1838, and arrived at Alexandria on the 21th of the following September, provided with introductions from the Foreign-office to Colonel Campbell, the British Consul General in Egypt and Syria, by whom every facility was afforded for the accomplishment of the enterprise. He proceeded to Cairo with letters from Colonel Campbell, which were the means of procuring him a courteous reception and protection while sketching. In his searches for scenery worthy of his pencil, he was everywhere attended by a guard, and such was the distinction with which he was treated, that he was permitted to visit such of the mosques as he desired—a privilege never before granted to any Christian. To this immunity only one condition was appended, and that was, that he should not, in working, employ any implement made of *hog's-bristles*. From Cairo, Mr. Roberts attended by an Arab servant, went up the Nile in a boat with a crew of eight men under a commander, and provisioned for three months. Thus accompanied, he ascended the river to the second cataract Wady Halfa; and before he again reached Cairo had made drawings of every object of interest from the extremity of Nubia to the Mediterranean. He then prepared to visit Petra, called by the Arabs Wady Moosa. He had intended originally to enter Palestine by El Arish and Gaza, but he pursued the route of the Israelites to Mount Sinai through the desert. He was on the 8th of February 1839, joined at Cairo by Mr. Poll and Mr. Kinnear: and the party having assumed the Arab dress, they proceeded on their journey with a train of twenty-one camels, and escorted by several Arabs, all well armed.

They arrived on the 27th at the fortress of Akaba on the Red Sea, where the Arab guard which had conducted them thus far returned, and was replaced by men of another tribe. On the 6th of March the party reached Mount Hor, at the base of which lies the excavated city of Petra—the Idumea of the Greeks—the Edom of the Scriptures, exhibiting an awful fulfilment of the prophecy of Jeremiah.—"Also Edom shall be a desolation; every one that goeth by it shall be astonished, and shall hiss at all the plagues thereof." Mr. Roberts and his companions were the first that had been permitted to encamp within Petra, and they were admitted only after a violent dispute, and the payment of a sum of money. Their stay there was limited to five days, which term had not even expired before they were compelled to quit the place, being assailed by the inhabitants, between whom and the tribe forming the escort, there existed a spirit of enmity. During, however, this brief space, Mr. Roberts was indefatigable in his labours, and it is to be hoped that he bade farewell to the Arab dwellers in the rocky eyries of Petra, having accomplished the objects of his visit. He then journeyed towards Jerusalem, but the plague prevailing there he proceeded to Gaza, Askelon, and Jaffa; and visited Jerusalem when that city was pronounced in a more healthy state. He afterwards proceeded to the Dead Sea, the Lake of Tiberias, the sea-coast and mountain range of Lebanon, and the ruins of Baalbec. On his return home, the exhibition of the contents of his portfolio excited admiration so general as to give rise to the publication of a selection of the drawings in the present form.

The work appears in large folio, with descriptive letter-press, and a History of the Jewish People, written by Doctor Croly in a strain of the purest eloquence. Even the title of it is grand, being the hen of the whole, the simple word "Israel." The drawings are appropriately preceded by a wood engraving of the armorial ensigns of Jerusalem as assigned to Godfrey of Bouillon and his successors, by the leaders of the Crusade.

Some of the drawings are taken off the stone on tinted India paper, and to the style of the lithography no praise of ours can do merited justice. The ample title-page is enriched by a very large vignette—'The Entrance to the Holy Sepulchre,' the façade of which has two large arched portals, but one of which has been walled up, and above these two windows corresponding. The architecture is made out of a marriage of the Greek and Gothic. These entrances have on each side a triad of lateral pillars, supporting friezes occupying the span of the arch, on which is carved the triumphant entry of our Saviour into Jerusalem. The doors are thronged with figures, and others are upon the top of the building extending draperies over the façade, as is customary during the celebration of the great festivals of the Greek Church.

The body of the number contains—'The Gate of Damascus at Jerusalem'—'The Greek Church of the Holy Sepulchre'—'The Tomb of St. James'—'Jerusalem from the Road leading to Bethany'—'The Entrance to the Tomb of the Kings,' and 'The Mosque of Omar on the ancient Site of the Temple.' Of these, 'The Gate of Damascus,' 'The Tomb of St. James,' and 'The Entrance to the Tomb of the Kings,' are plain, with the lights heightened with white, and although large lithographs, are treated as vignettes. The others occupy the entire page, and are coloured after the original drawings.

The gate of Damascus is one of the gates of Jerusalem, and is so called because it opens on the road to Damascus: this, however, is the name given to it by Europeans—by the natives it is called Bab-el-Amud, or the Gate of the Pillar. The architecture is Saracenic, and although more ornamented than the others, it has yet a plain appearance. The immediate foreground is occupied by men and camels; apparently the *rendezvous* of a caravan about to travel to the north. The lithographer imitates admirably the spirit with which Mr. Roberts usually puts in his figures, which here, on examination, display the varieties of Turkish, Greek, and Arab costume. 'The Greek Church' is an interior, and is of necessity gorgeously coloured, as it contains a profusion of richly variegated marbles, gilding, and gold and silver lamps, which are kept continually burning. This plate represents the ceremonial of Greek worship, as witnessed by the artist on Palm Sunday, 1839, and at the point of time when the bishop has taken his place in front of the altar.

The 'Tomb of St. James' is one of the four sepulchres in the valley of Jehoshaphat, on the eastern side of the Kedron, and is an excavation with an ornamental portal of Greek and Egyptian architecture.

'Jerusalem from the Road leading to Bethany' is a sketch reminding us much of another work of Mr. Roberts—his exhibited view of Jerusalem of the last year. The foreground is occupied by the rocks and chasms of the Mount of Olives, and the city rises bounding the horizon at no great distance above the spectator. The mosque of Omar is of course the principal object, and the line of buildings is on every hand cut by minarets rising from all quarters of the city. 'The Entrance to the Tomb of the Kings' is so named because it is believed to have been the burial place of some of the Jewish monarchs. It is situated north of the Damascus gate, on the slope to the valley of Jehoshaphat, and strikingly resembles the sepulchres of Thebes. It is also much like the tombs of Petra, and thence supposed to have been the work of Herod, who was of Idumean descent. The stone is richly sculptured, but the ornaments are broken, and the whole derives much of its effect from contrast with the rugged and hanging brows of rock which rise above it.

In the view of the mosque of Omar, it is seen as from a terrace, which looks down upon the Pool of Bethesda. The mosque is on the Mooot Moriah, and occupies the ancient site of the Temple, which is thus accounted for by an Arab historian:—When the Caliph Omar took Jerusalem, he inquired of the Patriarch Sophronius, the most suitable situation for a mosque, when the latter pointed out to him the ruins of the Temple. The mosque, however, in all its modern magnificence was not entirely the work of Omar, having received adornments and additions from succeeding Caliphs. This edifice is called by the natives Sakhara (or "shut-up"); and is a regular octagon of about sixty feet aside. It has four gates, and the walls to a certain height are faced with marble; but its glory like that of the cresent, which soars above its cupola, is passing away; for, like all the remarkable Mahomedan structures, it is falling into decay.

In the foreground are grouped a party of Greek Christians on pilgrimage to Jerusalem. They stand on a terrace of the dilapitated Church of St. Anna, which is built over the grotto, shown as the birth place of the Virgin; and are turned in devotion towards the Holy Sepulchre.

It is impossible adequately to describe the beauties of this work in all its departments. The execution and printing of the lithography places us, in this particular style, at the head of the list of Nations that value and cultivate the Art. It is careful, yet decided; and withal soft to an extraordinary degree. The general shadows are pure and clear; and the accidental shadows with other degrees of depth not less so. The serenity and repose of the Eastern sky are expressed by the treatment of main objects—these throw off a sky which sufficiently proclaims the climate, if other things were wanting to bespeak the land.

Coming before the world with the highest claims to consideration, as well in respect of its literary, as of its pictorial department, this work cannot be considered as of that mere temporary interest which is begotten of novelty; but it must remain a GREAT STANDARD WORK of reference in all questions concerning the subject-matter of which it is constituted. It sets before us as facts of yesterday, the events described in the New Testament; and illustrates the invincible truths of the Old. The objects described by the pencil of Mr. Roberts, are bound up in association with things most sacred; they are scattered throughout lands wherein our religion was first preached; and where had prevailed the older rites of the Jewish nation, of whom Dr. Croly says, "In language astonishing for its vividness, awful for its divine indignation, and appalling for its historic reality, we see their successive sufferings; first, in the pestilences and famines of the land; then in the captivity; then in the Roman invasion, and the horrors of the seige; and finally in the great dispersion; the whole prediction, like some vast picture in the skies, giving us, at a glance, the portraiture of those most powerful changes and deep calamities, which for three thousand years have gone on beneath, realizing on the surface of the world."

The impressive eloquence of the accomplished writer, the master-genius of the great painter, the norivalled skill of the ablest lithographer, and the ability displayed by the subordinate labourers in the production of this noble and beautiful work, combine to class it foremost of the productions of the age and country. It is, in truth, a publication of which the nation may be proud; which in other countries the nation would assist in rendering successful. We trust—and with entire confidence in the issue—that the enterprising publisher will be recompensed as he deserves.

* The drawings by David Roberts, R.A. The letter-press by the Rev. George Croly, LL.D. Lithographed by Louis Haghe. Published by F. G. Moon.

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ART IN THE PROVINCES.

MANCHESTER.—The Exhibition has closed. Considering the depressed state of trade, in this trade-emporium, the results are by no means discouraging. The "Art-Union" subscriptions amounted to £875, being an increase on those of last year; the sales altogether reached £1200. The following is a list of the pictures sold, with the names of the artists and purchasers:—'An Interior,' W. Müller, T. W. Winstanley, Esq. 'On the Thames—Moonlight,' E. Childe, S. Lowcock, Esq. 'Borrowdale, Cumberland,' T. Baker, E. P. Thomson, Esq. 'Rocky Landscape,' J. Tennant, J. Atherton, Esq. 'Vale of Avoca,' T. Creswick, J. Holland, Esq. 'A Shady Lane,' H. Jutsum, E. P. Thomson, Esq. 'Landscape, Composition,' J. Tennant, B. Hick, Esq. 'Sancho's Feast,' F. P. Stephanoff, W. Archer, Esq. 'A Little Beggar Boy of Rome,' F. Y. Hurlstone, G. Nelson, Esq. 'Barmouth Sands,' A. Clint, R. Christie, Esq. 'On the Rhine,' J. B. Crome, B. Hick, Esq. 'A Village Alehouse,' H. Jutsum, T. W. Winstanley, Esq. 'A Moonlight,' J. B. Crome, J. Woollam. 'Returning from Pasture,' H. J. Boddington. S. Pincoffs, Esq. 'Boats off Lowstoffe,' M. E. Colman, W. M'Clure, Esq. 'Autumn,' H. Jutsum, S. Partridge, Esq. 'Calais Pier,' J. Wilson, B. Hampson, Esq. 'Waiting for the Boat,' W. Shayer, J. Coats, Esq. 'Irish Hospitality,' J. Zeitter, Dr. Slack. 'A Road-side Inn,' C. Hanson, T. Gerrard, Esq. 'Dead Game,' G. Stevens, E. Titley, Esq. 'Erith on the Thames,' J. Tennant, T. W. Winstanley, Esq. 'Pastoral Figures,' H. Le Jeune, J. Satterfield, Esq. 'The Poultry Cross,' E. Hassell, Lot Gardner, Esq. 'Reflection,' W. S. P. Henderson, S. Webster, Esq. 'The Enraged Guardian,' W. Kidd, T. Gerrard, Esq. 'On the Thames,' J. W. Allen, P. Martin, Esq. 'The Killing Twist,' W. P. Frith, T. Pickford, Esq, 'The Belgian Church, Bonton, G. Bury, Esq. 'Autumn,' H. J. Boddington, G. Bury, Esq. 'Near Ramsgate,' Miss C. Nasmyth, Miss Fekersley. 'A Lane at Necton,' A. Vickers, G. Armstcong, Esq. 'End of the West Pier, Calais,' H. Lancaster, J. Smith, Esq. 'Distant View of Ryton,' T. Baker, J. P. Westhead, Esq. 'The Sands at Dieppe,' H. Gritten, R. Stuart, Esq. 'Village Scene,' H. J. Boddington, R. Chaffer, Esq. 'A River Scene—Moonlight,' T. C. Hofland, T. Boardman, Esq. 'A Scene Looking to Gloucester over the Forest of Dean,' R. R. Reinagle, R.A., E. P. Thomson, Esq. 'The Heart that can feel for Another,' W. Kidd, U. Cooke, Esq. 'Profit and Loss,' R. J. Hamerton, H. Pooley, Esq. 'Falstaff, Bardolph, and Ostor Quickley,' W. K. Keeling, J. B. Statham, Esq. 'An Old Staircase at Rouen,' G. H. Hine, T. W. Winstanley, Esq. 'Vicar of Wakefield,' Miss E. Sharpe, Dr. Slack. 'View of Durham, T. M. Richardson, Dr. Slack. 'Regardez,' T. S. Robins, H. Birch, Esq. 'Uncle Willy's Workshop,' R. R. Scanlan, W. Mould, Esq.

The prize offered by the Institution of £50, and the Heywood medal in gold, have, it appears, been adjudged to Mr. Fisk, for his picture of the 'Conspiracy of the Pazzi, (it will be remembered in the Royal Academy) as "the best Interior *entitled to contend* for the prize." Now, the impression left upon our minds by this painting makes us somewhat astonished at the decision; a work of high class it certainly is not; and as certainly there are paintings of a much better order in the collection; but the committee, very unwisely, we think, limited the competition to "Interiors," and it was pretty nearly "Hobson's choice." There was one interior by Mr. Muller, of surpassing merit; but as this, we understood, was not sent by the artist, it was excluded from selection—a great mistake, we very humbly submit; for although a society may not, and perhaps ought not, to *purchase* pictures forwarded to them by dealers, the principle cannot apply to the annals that produced them. The Heywood medal, in silver, and £10, have been awarded to Mr. E. Corbould for his drawing of 'The Tournament,' as "the best water-colour drawing entitled to contend for the prize." The engraving selected for distribution to subscribers to the Art-Union is 'The Gentle Shepherd,' engraved by Bromley, from a painting by Johnston; it was published some months ago.

BIRMINGHAM.—The Exhibition of the Birmingham Society of Arts has also closed. The sales of works of Art have amounted to £1800. The following is a list of the pictures sold:—'Moonlight,' W. Enoch; 'Cattle,' J. Willis; 'Near the Zuyder-Zee—Moonlight,' J. B. Crome; 'The Tagus, Lisbon in the distance,' J. Holland; 'River Scene, Derbyshire,' T. Baker; 'Landscape—Scene in Lathkill Dale, Derbyshire,' H. Harris; 'St. Cecilia,' J. Hollins; 'Italian Peasant Boys—card playing,' F. Y. Hurlstone; 'View of Ben Lomond, seen over Macfarlane's Island from the upper end of Loch Lomond—Evening,' C. Fielding; 'Market People crossing the Lancaster Sands,' David Cox; 'Italian Girl,' R. Rothwell; 'Hear Frost,' H. H. H. Horsley; 'The last Sigh of the Moor,' F. P. Stephanoff; 'The Prisoner,—an incident in the time of Philip and Mary,' J. H. Houston; 'An Interior,' H. Smith; 'Landscape and Figures,' E. Bowley; 'Keswick Lake, Cumberland,' Miss J. Nasmyth; 'Imogen Sleeping, Iachimo comes from the trunk,' W. P. Frith; 'Portrait of a Lady,' Miss A. Mundy; 'An old Weir on the Medway,' H. J. Boddington; 'Sunset,' W. Havell; 'At Beccles—Moonlight,' J. B. Crome; 'Nature's Toilet,' A. J. Woolmer; 'Study of a Tree,' Mrs. Apsland; 'Wash Mill, near Yardley, Worcestershire,' F. H. Henshaw; 'Giddy Youth in Ancient Garb,' T. Clater; 'Fishing Trap, Berkshire,' J. B. Pyne; 'The Political Barber,' T. Clater; 'Village Girls at a Spring,' Wm. Shayer; 'A Smuggler looking out,' H. P. Parker; 'A Detachment of Cromwell's Cavalry surprised in a Mountain Pass,' T. Woodward; 'Fishermen on the look out,' W. Shayer; 'Cottage Scene near Tunbridge,' H. J. Boddington; 'High Tor, Matlock,' T. Baker; 'Landscape,' W. Enoch; 'The Quartette,' C. Dukes; 'View from near the summit of Helvellyn, Cumberland,' A. Vickers; 'Trout Stream at Semiogie, North Wales,' J. B. Pyne; 'Hampstead Heath,' Miss. C. Nasmyth; 'At Water Gate, near Newport, Isle of Wight,' A. Vickers; 'Entrance of the Medway at Sheerness,' A. Vickers; 'The Luncheon,' G. Watts; 'Landscape,' E. Bates; 'Landscape,' W. Enoch; 'Dolly Varden,' W. P. Frith; 'Fruit,' J. C. Ward; 'The Rabbit Fancier,' J. Bateman; 'Tired Companions,' W. Shayer; 'Brood of Chickens,' T. Woodward; 'The Cowherd,' William Shayer; 'The Young Dairymaid,' P. F. Poole; 'Sheep Washing,' H. J. Boddington; 'Contented Cottagers,' W. Shayer; 'St. Georgio Maggiore, Veoice,' J. Holland; 'Breaking up of the Wreck—Morning, dead calm,' R. Macreth; 'Carefulness,' water colour, A. H. Taylor; 'Negligence,' ditto, A. H. Talor; 'The Lake of Zurich,' Switzerland, A. Vickers.

NEWCASTLE-UNDER-LYNE.—An Art-Union is in progress in this populous and prosperous town. The neighbourhood of "the Potteries" is especially interested in promoting the Fine Arts, for they cannot fail to produce a moral salutary effect upon its articles of manufacture. An annual exhibition is to be associated with the Institution. The subscription is no more than 5s.; and it appears that a print in lithography is to be executed from one of the pictures exhibited.

PLYMOUTH.—Second Annual Exhibition of Water Colour Drawings. This Exhibition has closed. A provincial Exhibition of Water Colour Drawings only has, we believe, never been attempted in any other town, and we are glad to learn that the experiment has been a successful one in Plymouth. The attendance was good; and drawings to the value of sixty pounds were sold. The prize offered for the best drawing by native artists, was awarded to Mr. Samuel Cook, of Plymouth; and the prize for the best amateur drawing to Miss Lavers, for a very splendid group of flowers from nature. Many fine drawings were contributed by Carbould, Penley, Fahey, Oliver, Brierly, and other distinguished London artists.

SCOTLAND.—The Royal Scottish Academy have published their Fourteenth Annual Report; it is a very gratifying document, informing us that "there has been evinced a greater interest and increasing intelligence in those objects for which the Academy exists;" that "sales" in Scotland have been considerably augmented; that the "schools" are prospering; and that "in establishing a life-academy, and in furnishing eminent examples for the study of their students, the views of the Academy have been in some degree realized." It refers, in a very touching manner, to the loss sustained by the death of Wilkie, and alludes to the appointment, in his stead, of Mr. Allan to the office of Limner to her Majesty for Scotland. The report concludes with this important passage:—"Perhaps on no former occasion in this country, did so many circumstances concur in calling forth the energies of Art; for, whilst large numbers of all classes have of late years come forward to manifest their interest in Art and its promotion, in a variety of ways, the attention of the public has been directed with much interest to the inquiries of a Special Committee of the House of Commons recently appointed, with a direct reference to the decoration of the New Houses of Parliament by means of Painting and Sculpture; from whose report the most sanguine grounds of hope are afforded, that a great national work of Art is to be demanded by the country at the hands of its artists. Should such hope be realized, it requires little foresight to be enabled to predict, that from such a great public work would spring very many emulative efforts in the decoration of public buildings and private mansions, not to mention the necessary and attendant effects which would result in every department of Art."

FIFTH ANNUAL EXHIBITION OF THE EDINBURGH SOCIETY OF ARTISTS.—The members of this body, although considerably reduced in number by the intervention of death in some instances, and desertion in others, are not apparently dismayed by this circumstance, but are sufficiently energetic and talented to fill up most satisfactorily the voids left by those whose contributions were generally more numerous than valuable. Their exhibition, which opened on the 25th of December, is not only better than any which preceded it, but it manifests so decided an improvement as cannot escape notice from even the most casual observer. The proportion of portraits is unusually small, compared with that of any exhibition which has been opened in Edinburgh. In addition to a number of very excellent works by the members, there are some exquisite pictures by a number of English and Scottish artists, who have no further connexion with the body than simply as exhibitors; many productions, by the English contributors in particular, are of a very high character in their respective styles of Art. The whole arrangements of the Society, so far as can be judged by a casual glimpse, are indicative of a well-concerted plan and a most judicious application of the resources within control of the body, and have resulted in a collection of works richly entitling it to a large share of public patronage.

Report of the Committee of Management of the Association for the Purchase of British Engravings for the year 1840-41. This report affords gratifying evidence of the success of the institution, by the great number of new members who have joined it during the past year. It is, however, to be regretted that the report maintains a most mortifying silence upon the subject of its financial arrangements, not even the most distant allusion being made to any of these very important details. How is this? the Scotch are generally considered to look pretty sharply after the "bawbees," and the total absence of any hint as to their whereabouts in this report looks rather ominous.

DUBLIN.—The Royal Irish ART-UNION progresses "famously;" and there is good reason for believing that its funds, this year, will amount to between £3000 and £4000. The appointment of Earl de Grey to the Lord Lieutenancy has contributed greatly to forward the object of its founders; his Excellency has become its Patron; and has aided in making the "Arts" fashionable where a few years ago they were utterly neglected. But no doubt the success of the Institution has been largely advanced by the issue of the beautiful print of 'The Blind Girl at a Holy Well;' for a copy of which we have reason to know many persons have given three guinea tickets for the next drawing, to the few possessors of it who were willing to part with it on such terms. The print now in the hands of Mr. Sangster (engraving in line) from Mr. Rothwell's picture of 'Noviciate Mendicants,' will, we are assured, be of equal value and interest; and become, hereafter, equally scarce. We hope, therefore, that many of our English readers will be "wise" enough to subscribe to this Society, for they may secure a certainty of obtaining a print fully worth a guinea with the chance of securing a valuable picture. Especially, we entreat the English artists to bear in mind that the Institution will have at least £2000—perhaps £3000—to expend on the purchase of Paintings; and that the selection is not limited to the works of Irish Artists. Irish Artists will be, we trust, as they ought to be, preferred; but we are certain that if good pictures be contributed, they will remain in Ireland.

THE PAINTER'S HOME.

By the dark lake, deep and still,
While the mist creeps o'er the hill;
By the rippling, gurgling, brook,
Where lilies gladden many a nook;
In the wild and fierce ravine,
Where Nature in her wrath has been,
And angry rivers rush in foam;
There—there the Painter finds his home!

By the cottage few can see,
Where sweetly sings the breeze, or bee;
By aged oaks, and waving willows;
—Or on the shore of surging billows;
Where, in the light of morning grey,
The tall trim vessel sails away,
Thousands of unmark'd miles to roam;
There—there the Painter finds his home!

Or on the hoary mountain high,
Whose topmost crags have met the sky,
And the eagle lives alone—
The barren rocks are all his own;
Or in some gentle moon-lit scene,
Where fairies trip it on the green,
Unscared by satyr, saint, or gnome;
There—there the Painter finds his home!

Where the crystal fountains run,
Through brakes half hidden from the sun,
Dancing and surging through the glen,
To cheer the souls of studious men;
Or rushing onward, bright and free,
Like young life full of strength and glee,
Heedless and careless where it roam;
There—there the Painter finds his home!

By towers, with tokens of Old Time,
To tell of glory, grief, or crime;
By tombs, that owe tradition all,
When men their tenants' fame recal;
And where the ivy, thick and dark,
Rolls round a broken wall, to mark
The ruins of some sacred dome;
There—there the Painter finds his home!

Where Nature, in eternal youth,
Still teaches beauty, grace, or truth,
And opes the book where all may find
Sweets for the senses, heart, and mind;
Where pleasant fancies, lessons sage,
The student meets in every page,
Who reads her full and fertile tome;
There—there the Painter finds his home!

S. C. HALL.

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REVIEWS.

Pilgrims coming in Sight of Rome. Painter, C. L. Eastlake, R.A. Engraver, G. T. Doo. Publisher, F. G. Moon.

Mr. Doo deservedly ranks at the head of our British engravers; and has obtained an European reputation; he blends, in the happiest manner, vigour with delicacy. There are, in the productions of his burin, no hard lines cut in for effect; yet he makes no undue sacrifice of strength to softness. Every touch bespeaks the master; and while the more important parts are wrought with marvellous care and finish, there is not a portion, however comparatively insignificant, that bears tokens of a "prentice han'." Industry is a valuable attendant upon Genius; to complete a great undertaking, they must labour together. They have done so to produce the work under notice. It is an acquisition to the Nation; an important gift to mankind; and will go very far to test the universality of an appreciation of entire excellence in a production of Art. If this print be not successful beyond precedent, we shall almost abandon hope that enduring worth will ever be preferred to the mere ephemerides of a season. It is an honour to have published it.

We have commenced by noticing the engraver. What shall we say of the painter? No living artist surpasses him in the higher qualities of Art—invention and composition; in conceptions of the sublime and beautiful, and in arrangements natural and true. Mr. Eastlake is, indeed, *a painter for painters*; one who must be held in the highest respect and esteem by the best of his compeers. But by the comparatively uninitiated he will be admired none the less, because he obtains the suffrages of accomplished judges; for, happily, he has not forgotten that the grand object of the artist is to teach by affording enjoyment. While, therefore, his execution is of the finest and purest character, the subjects he selects are such as will please universally. We may refer, for example, to any one of the works he has of late years exhibited—'The Christ blessing little Children;' 'The Monks'—exhibited in 1840 (we forget the title, but the picture lives in our memory): 'Christ weeping over Jerusalem,' or this—one of the most touching of them all—'Pilgrims arriving in sight of the Holy City.'

The pilgrims are described in the picture as having just reached the summit of a hill that overlooks the "seven-hill'd city." The hill is crowned by the ruins of a villa of old Rome; the broken walls of which shelter a shrine of the Madonna. The group consists of the aged and the very young—even to the babe in the basket-cradle; with men in the prime of life, women with their children, and girls on the verge of womanhood. Each countenance has its own peculiar expression; but all manifest the same feeling of joy mingled with devotion on approaching the goal of so many hopes. The party is led by a young mother; one arm is round her child; the other points out the distant city to those who are climbing the steep; immediately behind her stands a pilgrim, his hands crossed over his bosom, gazing down with solemn awe and reverence; kneeling near him is an old white-headed man, beside whom his grand daughter, it may be, kneels and prays; at her feet is the only indifferent spectator of the exciting scene—an infant calmly sleeping. In the centre of the picture is a noble and beautiful group: an eager boy hastens his mother onward; a young girl, half fainting with extacy, is upborne by her parent. All have some offering to lay upon the shrine of the Apostle.

There is no part of the picture that will not yield delight; it is so full of character and fine feeling—and the incidents are so touchingly related, that one may examine it again and again with increased enjoyment.

As we have said this picture will in a great degree determine the question whether what is really and truly excellent can be appreciated so extensively as to stimulate to the issue of works of the highest merit. We have very little fear for the issue. Independently of its unquestionable value as a work of Art, the picture is one that will afford *only* pleasure. It is, indeed, a production that cannot fail to elevate the character of the British School.

Old English Hospitality. Painter, George Cattermole. Engraver, J. Egan. Publisher, F. G. Moon.

A Baronial Hall furnished, according to the good fashion of "the olden time," with guests who have come to ask and receive the rites of hospitality! It is a noble, and beautiful, and deeply interesting picture of a custom that, long ago, distinguished England; when the table was laid for the poor as regularly as for the rich; and no one demanded food and shelter in vain:—

"Nor was the houseless wanderer e'er driven from his Hall,
For while he feasted all the great he ne'er forgot the small,
Like a fine old English Gentleman all of the Olden Time."

Few subjects have ever been more happily treated; the artist has admirably preserved all the characteristics of a glorious, though gone-by, age; the hall of carved stone, with the armorial bearings of the ancient house; the falconer indicative of the time, and of the rank of the family; the tables to which the servitors are conveying substantial dishes; the cheerful tankards; the yule-log grecing the broad fire-place; the varied guests—from the white-haired pilgrim, who with uplifted hands "blesses the meal," to the nursling in its mother's arms; and the Lord and Lady of the mansion glancing, from an inner corridor, proudly and gladly, over the happy scene! A more emphatically *agreeable* picture was never painted; it is positive refreshment to look upon it. As a work of Art it possesses very high merit. The figures, although numerous, are admirably grouped and arranged; the boy in the foreground, watching with half-wonder the tasselled gentil on the falconer's wrist, is one of the most graceful and effective "bits" the artist ever painted; and it is skilfully made to contrast with the young mother who, heedless of aught else, feeds her infant babe. The heads are finely expressed; and every portion of the work is in excellent keeping. Few modern publications are calculated to be more extensively popular. It renders justice, too, to the acknowledged genius of George Cattermole, the productions of whose pencil have been, heretofore, usually met as mere miniature copies. Mr. Egan, the engraver, has performed his part with very great ability; indeed he has toned his work so highly as to render it uncertain whether the original is a drawing or a painting; the result of his labours cannot fail to be satisfactory to the publisher, who will be justified in consigning any picture to his hands; and this is no small advantage when, although we have so many mezzotint engravers, the number of artists of real power is very limited.

The Highland Breakfast. Painter, E. Landseer, R.A. Engraver, J. Outrim. Publisher, F. G. Moon.

A capital example of the talent of Mr. Landseer; full of truth and character, and painted with marvellous accuracy. It represents the interior of a Highland keeper's cottage, where a young mother sits nursing her babe, in utter indifference to the wranglings of the group assembled at the breakfast party. The guests are three rough terriers and a brace of hounds; the two latter are struggling for the possession of a bone, which a little sharp-set rascal is evidently bent upon obtaining in the melée. The other two are making sure of the bird in the hand—devouring rapidly the contents of a large tub. The print is an excellent one; the more acceptable, perhaps, because the subject is one that no living artist can so completely master.

Europa. Painter, W. Hilton, R.A. Engraver, C. Heath. Publisher, F. G. Moon.

This is a print that will surely satisfy the critic: if not an engraving of the very highest character, it is admirably wrought, and elaborately finished—perhaps, indeed, it is refined to a fault, and bears too prominently the marks of labour. As a composition it is one of the finest and most effective of the great painter, who, in his efforts to elevate the Arts, and direct them *rightly*, never encountered a subject that presented no difficulties. He has treated this with amazing delicacy; contrasting, in the happiest manner, the horror expressed in the countenance of Europa, with the voluptuousness of the admiring water nymphs, and the joy of the hovering cupids, who ride or gambol round the bird of Jove. The publication is a most desirable acquisition to the admirers of the artist's genius—and they are becoming more numerous every day; in time, the list will include all who can appreciate what is truly valuable and excellent in Art.

Dover. Painter, Sir A. Callcott, R.A. Engraver, J. Pye (the etching by the late George Cooke). Publisher, F. G. Moon.

This is a print of a very pleasant character—a scene purely and essentially English; representing the white cliffs of Britain, with one of her bulwarks floating past them. In the centre a stout sloop is stemming the waves. The engraving was left unfinished by the late Mr. George Cooke, an artist of high and deserved eminence, who brought the finest feeling to bear upon professional skill.

Pair of Landscapes. Painted by J. Constable, R.A. Engraved by J. Lucas. Publisher, F. G. Moon.

The world is learning every day to estimate the genius of Constable—one of many who lived in hope of honour from posterity. These prints cannot fail to extend his reputation. Great merit is always certain to receive justice from Time; and although the object of it be removed from the influence of either praise or censure, the conviction that it must come is the grand sustainer and encourager of energy, but for which power and life would both sink under the pressure of conscious excellence unperceived or, at least, unvalued. These are delicious publications—full of pure truth recorded in rich poetry. The one represents a peasant opening a canal lock in an open country, its vicinity to some populous town indicated by the distant spire of a church; the other is a lane scene leading to a green meadow, along which the sheep are pacing, leisurely followed by the shepherd's dog. Fine and flourishing trees shadow it on either side; and a clear well, at which a boy is drinking, skirts the path. They are fine engravings, and will afford abundant pleasure to all who look to them either with affection for Nature or admiration for Art.

TO CORRESPONDENTS.

It will be at once perceived that four pages of the extra half sheet given with this number belong to the volume for the past year—the title page and contents; and that the other four pages form part of the present number. They will fall according to the numerals.

We have arranged with Mr. Pugin for the publication of a series of papers, entitled "Modern British Architecture," to be continued monthly—the first of which we hope to introduce into our next number with illustrations explanatory of the text.

Our correspondents must really excuse our publishing, for some time to come, any further "speculations" on Vehicles; we feel that the subject is for the present exhausted; and while so many other matters press upon our attention, we cannot go on treating of this until it has become wearisome.

"An Original Subscriber" is assured that the sketches to which he refers, in a gratifying manner, would have been continued, but that we felt persuaded our readers preferred details of a more practical character. If we found our correspondent's opinion at all general, they should be resumed.

We request attention to our plan of introducing monthly, or as frequently as we can, notices of improvements in manufactured articles—in order to show the great advantages they may derive, or have derived, from the influence of the Fine Arts. We desire to introduce, somewhat extensively, explanatory wood cuts; and shall gladly avail ourselves of assistance to advance this very desirable purpose.

For reasons, which we have explained elsewhere, we are compelled to postpone the publication of several reviews of works of Art, illustrated books, &c., which we have in type.

We shall give some details concerning Capt. Taylor's Plan for a Breakwater next month.

Ratcliff's Inkstand is an exceedingly ingenious one; we shall describe it in our next.

We are compelled to let several articles stand over till next month;—among others, a Letter from Mr. Weld Taylor, on the subject of Oils and Frescos; some remarks on Professor Green's Lectures; Miseries of Portrait Painting; and Clay for Modelling.

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It is intended to commence the publication in February 1842, of a new edition of the "The Works of Shakspere, edited by Charles Knight." This will *not* be a "Pictorial Edition," in the former sense of the term; although those wood Engravings will be introduced which really illustrate the author better than any verbal explanations. The Works will be handsomely printed in demy octavo, and the Life, and other Introductory matter, will form part of this edition.

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THE ART-UNION.

LONDON, FEBRUARY 1, 1842.

ART APPLIED TO MANUFACTURES.

NO. I.—CONNEXION OF BEAUTY AND UTILITY—USES AND PROGRESS OF SCHOOLS OF DESIGN.

In commencing this series of papers, a brief statement of their scope and plan may be desirable. Our aim is to awaken the attention of all who take an interest in the promotion of the Useful, as well as the Fine, Arts, to the importance of studying the beautiful, both in form and colour; to exemplify the true principles of beauty in relation to common things, no less than to the rarest products of ingenuity; and to point out the right way of developing, by educational means, those perceptions of elegance and fitness which are known by the name of taste. With a view to accomplish this end, we shall arrange the subject under two divisions: the first, and principal one, being devoted to an exposition of the general principles that govern the art of design, as applied to useful and ornamental purposes; the uses of Schools of Design, and the direction and nature of the instruction they should afford. In the second and subordinate division, we propose to record the proceedings of these Institutions; and especially to report the progress of the Central School of Design, recently established by Government at Somerset House, under the direction of Mr. W. Dyce. In this latter branch of the subject we shall be indebted for our information to the able and zealous director of the school; but the writer, in his capacity of reporter, will assume the privilege of commenting upon the plans and results of instruction, in the frank and kindly spirit of friendliness, as a fellow labourer in the field of popular education in Art.

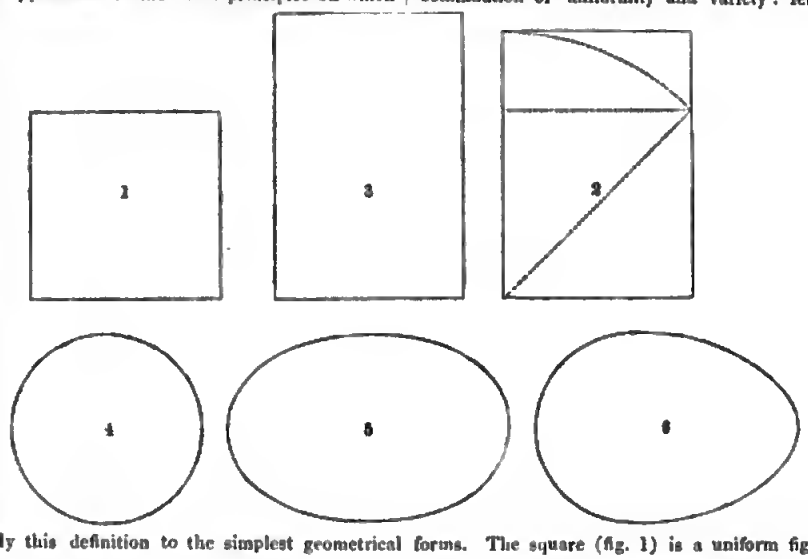
The pleasure derived from the contemplation of beautiful objects is an inherent desire, the gratification of which is as much a want of our common nature as the grosser necessities of daily existence. It was implanted in us by the Divine Creator, for the beneficent purpose of gladdening and refining the exercise of our senses. Every object in nature ministers to it, and its enjoyment is as exquisite as it is blameless and beneficial: it is an appetite that knows neither surfeit nor vicious excess; and its indulgence, to use the expressive terms of the Latin poet, "softens the manners, and suffers not men to be brutal." In our pursuit of the means of delighting this fine sense, the most intellectual of all, we are apt to look too exclusively to the gifted sons of genius, the poets, artists, and musicians, as the sources whence ideal images of grace and loveliness are diffused around, overlooking the unnumbered beauties that exist in the wondrous realities of creation, and the humbler class of artificial objects where elegance is subservient to utility. The commonest jug, if it be of a pleasing shape, is gratifying to the cultivated taste; and to make it of a comely form costs no more than if it were ugly, while in that case it is not merely an indifferent but a disagreeable object: the cheapest cotton print may present an harmonious mixture of colours, that shall cause it to be preferred to the most costly satin of ill-assorted hues. We are all of us more or less sensible to such impressions, though often unconsciously; and if these sensations be slight and transient they are also frequent, and not the less real for being unrecognised. Indeed the character of the material objects by which we are surrounded, influences the mind and disposition through the outward senses; so that the beautiful exerts a moral as well as an intellectual sway over mankind: we need go no farther than this general remark, that the most cheerful and happy people delight in ornament and gay colours, to prove the efficacy of ocular perceptions on human character. There is a numerous and active class of persons, who are constantly occupied in surrounding us with objects of daily use, that are either agreeable to the eye, or the reverse: these are the artisans, or skilled craftsmen, the designers of the shapes and patterns of dresses, furniture, and utensils; they have the power of contributing extensively, if not materially, to our momentary enjoyments; and as purchasers mostly prefer a pretty thing to an ugly one, according to their degree of discrimination, it is the interest of this vast body of producers to please the public: they strive to do so to the best of their ability; but they are not taught how to accomplish their intention effectually. To give them this teaching is the object of Schools of Design; and in this view alone it is an important object. But in a commercial point of view, it is a question that concerns national wealth, the prosperity of our manufacturers, and the feeding and clothing of the working population. Let those who doubt this, ask the shopkeepers who deal in any description of "fancy goods," or the manufacturers who produce them. The want of a scientific knowledge of Art, of education for the eye, of cultivated taste in short, kept the people of this country, from the time when the gloom of Puritanism repressed the national vivacity until the present, in a state of insensibility to the beauties of form, proportion, and colour in common things, and generally speaking in rarer objects; and the plain, dogged, practical understanding of John Bull takes so strong a hold of the tangible idea of utility, that he was prone to regard beauty as a quality not only fanciful and superfluous, but inimical to use, and which at any rate added to the cost of a thing. John left the study of elegance to "foreigners;" and when ornament was wanted he supplied expensive finery; the consequence has been, that foreigners have taken some of John's best customers from him, and he is now forced by the loss of his trade to set up a taste: the breeches-pocket, that most sentient nerve in honest John's organization has been touched; and conviction has reached his brain through this influential channel. As the shortest way of laying in a stock of this (to him) strange article, taste, he has been borrowing from his neighbours; but in so bungling a way that he cannot rival them, and does but increase by his clumsy imitations the demand for the genuine originals: he cannot even copy a beautiful article correctly for want of a knowledge of first principles.

First principles: yes, these are what our countrymen want to know; for this knowledge is essential to enable them to "steal with judgment" from others, much more to invent for themselves. It is not enough to know that the shape of a Grecian vase is beautiful, that the colours of a Persian carpet or an Indian vase are rich and agreeable to the eye; an understanding of what constitutes their peculiar beauties is essential, in order to preserve the character of the original in the imitation: a still more scientific acquaintance with their characteristics is requisite to adapt their fine qualities to other purposes, or to vary the application of the main principles on which they are designed; for a very slight deviation may vitiate the reproduction. It is not uncommon to see the characteristic feature of a beautiful vase ignorantly exaggerated into deformity by way of improvement; and pattern specimens of handiwork, where the craftsman has lavished his utmost labour and ingenuity, are not unfrequently monstrosities in point of design. There is no greater fallacy than the vulgar notion, that "taste is arbitrary choice:" this error has been the prolific parent of ugliness; for if the fancy be not guided by right principles it wanders into all sorts of incongruities. Whoever admires a beautiful object ought to be able "to give a reason for the faith that is in him," that shall satisfy a rational questioner: how much more necessary is it for the manufacturer to know in what consists the beauty he aims at producing? Science is the rudder and compass of Art, by which the daring inventor is enabled to discover new worlds of beauty without running on the rock of deformity. Beauty and utility go hand in hand, and those who divorce them separate a pair joined by nature; whose union, cemented by "the eternal fitness of things," is the means of filling the world with shapes of loveliness strung with nerves of power. As in the man the easiest attitudes are also the most graceful, so with artificial objects the most serviceable may be rendered the most becoming: when a thing is essentially ugly, the chances are that it is not so handy for its purpose as it might be made; and as mechanical inventions are improved they become more shapely. Ugliness is an evil to be avoided whenever possible, which it is in most cases. Utility engrafted on simple beauty gives rise to endless varieties of form, that are pleasing because they are fitted for their purpose: as examples of this we may instance the commonest agricultural implements; the plough, the scythe, the sickle, and the basket with which

"The sower stalks, and lib'ral throws the seed
Into the faithful bosom of the ground."

So with dress; the Greek mantle or chlamys, the Roman toga, the Turkish turban, the Arab burnous, and the mat of the New Zealand savage, are each graceful after their kind.

"But what is meant by beauty?" it may be asked. "Is it a positive quality to be defined?" We reply, Yes. There is an abstract beauty of form and proportion as well as of colour, which always delights the eye: but the mind to be fully satisfied demands also expression of character or purpose; that is, the combination of fitness and utility with beauty. An object is beautiful because of the ideas excited by it; these constitute its attractiveness, for they are the fruition of beauty: those persons who have most lively imaginations, therefore, derive the greatest amount of pleasure from the contemplation of beautiful objects. Hogarth's "Line of Beauty" is a mere figment; for though undulating curves are pleasing to the eye, they convey no meaning to the mind, unless their contour expresses some intelligible form. Beauty has been well defined to be the combination of uniformity and variety: let us



apply this definition to the simplest geometrical forms. The square (fig. 1) is a uniform figure,

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solid, compact, and conveying an idea of stability and strength: it is satisfactory from its symmetry, every one of its sides being alike, and each contributing in an equal degree to the integrity of the form: the square has only one element of beauty, uniformity. The oblong square, or parallelogram (fig. 2), is also solid, compact, and uniform, and, equally with the square, conveys ideas of stability and strength; but it includes, in a degree, the element of variety, the just proportion of the height to the breadth of the figure, producing an additional pleasure: the height of this, "the parallelogram of beauty," as it is called, is equal to the diagonal of the square of the base (vide fig. 2); this graceful proportion blending the characteristics of altitude and squareness in one form. In the parallelogram (fig. 3) the idea of altitude or length predominates; this figure is in a less degree suggestive of compactness and stability, and strikes the sense as not so justly proportioned as figure 2. Rectilinear figures, however, are far less agreeable to the eye than curvilinear; for besides that straight lines have no variety in themselves, the angles are harsh: regularity, strength, and stability are their leading characteristics. The sphere (fig. 4) combines compactness, solidity, and strength with uniformity, rejecting the harshness of angular figures; the unbroken regularity of the form, which presents the same outline in whatever way it is viewed, is not only satisfactory but pleasing. But the eye quickly runs the round of the circular outline, and soon comprehends the beauty of the figure; hence the heightening grace of variety is wanting in the sphere, which is supplied by the ellipsis (fig. 5); the regularity of this figure, however, in which the two ends and two sides precisely resemble each other, is soon apparent, and its variety quickly exhausted. It is in the oval or egg-shape (fig. 6) that the two elements of beauty—uniformity and variety—are combined in perfection, without any diminution of the ideas of compactness and solidity: the devious contour of the ovel presents a variety of curves in its flowing line; and graceful proportion is superadded, the relative width and length of the figure corresponding with that of fig. 2. In this attempt to estimate the comparative beauty of these simple geometrical forms, and to demonstrate the surpassing elegance of the oval, while testing the definition of beauty, only some of the abstract ideas of form awakened by each have been adverted to; the qualities of surface, for instance, have been purposely overlooked, as unessential to the indication of the characteristics of form and proportion. The constructive fitness of the form of the egg, with its two domes or arches of unequal dimensions blended together, so as to support each other, develops the new ingredient of beauty, the principal of utility. This standard of beauty is equally applicable to complex forms, in enabling us to form a judgment of the proportions in the masses and of the shapes in the outline. The balance of rotund and tapering form, of solid bulk and projection, of curves and right lines in a vase, are equally determinable by this simple test: but the question of fitness enters so largely into the consideration, that abstract beauty of form and proportion is greatly modified, though its laws never can be directly contravened without detriment. The problem to be solved, in all cases of the invention of new forms, or the adaptation of old ones to useful purposes, is this—given the precise kind of utensil, it is required to find the shape best suited to fulfil its uses, and at the same time to develop the utmost degree of appropriate beauty.

The application of this standard of beauty to ornamental design is infinitely more complicated; and a new element, colour, here comes into operation. Ornamental art is unjustly, or rather ignorantly despised; the investigation of the principles of beauty in ornamental design requires more recondite research than in the instance of natural forms, where the forms are not arbitrary. In the conformation of natural objects there is a reason for everything, if we could but find it out; and in controlling the exercise of invention by a rational exercise of scientific knowledge, man is following, though at an immeasurable distance, the order of the universe. In painting and sculpture the artist imitates the perfection of nature; in ornamental design he is licensed to deviate from the natural ideal into the fantastic ideal; and his invention is only controlled by the laws of abstract beauty, and the conditions of his particular branch of decorative art. The knowledge of these laws and conditions, and of the natural characteristics of the divers objects which the decorative artist impresses into the service of ornament, ought to be acquired in Schools of Design.

The institution of Schools of Design has been regarded as only serviceable in teaching the artisan to draw, and making him familiar with what has been already done in the way of ornament, so as to be able to produce new modifications of known devices. This is taking a very superficial and imperfect view of the nature and scope of the course of education required to produce skilled inventors; and, without the scientific exercise of invention, ornamental design is of no worth, and will do little towards establishing or maintaining our national equality in ornamental manufactures. To be able to draw is obviously an essential, but the least part, of the education of the designer of ornament: in the science of form and colour, and their application to the purposes of decoration, the artisan ought to be proficient. He should not only know what has been done in ornament, and how it is done, but why it was done; that he may be able to do something new, and as good or better than his predecessors: for novelty in ornament is incessantly demanded, not only by the caprices of fashion, but by the competition of manufacturers; and the designer who supplies it in the greatest variety, and of the most beautiful kind, will be most prized. Study cannot teach the dull brain to invent, but it will restrain alike the plodding and the lively fancy from falling into errors of judgment, and vitiating the popular taste. So little has the subject of artisan education been considered, that we find writers, eminent for their love and knowledge of Art, not only at variance with each other as to the course of instruction, but entirely wrong in their notions on the subject. Mr. Haydon advocates drawing the human figure as the one thing needful; on the principle that the greater includes the less, he contends that when an artisan can draw the figure, he can draw anything. Mr. Allan Cunningham, on the contrary, ridicules the notion of making artists of artisans by teaching them to draw the human form; and humourously observes, that "we don't want to have the Greek warriors of the Elgin frieze galloping round the rims of plates and dishes." With deference to both these distinguished men, they are alike beside the point: it is not the being able to draw the human figure that makes an artist or an artisan; the human form is one of the objects that both have occasion to represent—the painter and sculptor principally, the designer of ornament incidentally. To a certain point, the education of both artist and artisan—to use the broad distinctive terms commonly recognised—proceeds in the same way: both require elementary instruction in the art of drawing, modelling, and painting; for the use of the pencil or modelling-tool is as necessary to both as it is for the bookkeeper and the author to be able to use the pen. When this power of imitating natural objects is acquired, the course of education of the painter and sculptor takes a totally different direction from that of the ornamental designer. The painter and sculptor study and imitate nature with a view to represent scenes and persons, whether real or ideal, in the aspect of life; their aim being not only to delight the sense by the imitation, but to influence the mind, by communicating their ideas through the exercise of their so potent art. The object of the ornamental designer is simply to gratify the eye, subordinately to some useful purpose which he serves by the means of appropriate embellishment; his invention has a wider latitude, but a more limited influence than that of the painter or sculptor. The treatment of the same object by the pictorial and ornamental designer, is essentially different: take the honeysuckle for example; the *studies* of the flower itself by the landscape painter and the decorator may be similar; but how different the use they make of it. The one gives to the entire plant the pensile lightness, the luxuriance, and movement of nature: the other detaches the flowers from their stems and sticks them flat and upright, side by side, or with some fanciful shape intermixed; giving to them rigidity, and regularity, and altering both shape and colour. The one presents the natural characteristics of the plant in the most picturesque aspect: the other takes the hint of a beautiful form, and applies it to an arbitrary use, according to a conventional necessity. The designers of ornament for architecture, for carpets, for damask hangings, for cotton prints, for vases, for arabesque scrolls, for lace work, for glass painting, for paper hanging, &c., would each treat the honeysuckle in a different way, according to the requirements of his peculiar branch of decoration: neither would imitate nature exactly, but each in his deviation should preserve the beautiful characteristics of the original, whether in form or colour; and in order to do this he must know in what these characteristics consist.

The most common and glaring mistake made by our designers, is that of introducing pictorial imitations of natural scenes and objects as ornaments: it is not only an infraction of the first principles of the art of decorative design, but a source of the most monstrous absurdities. Tigers crouched on hearth-rugs, lapdogs on foot-stools, parrots perched on chair-seats, swans sailing on the floor of a drawing-room, snakes and lizards crawling into cups, flower stalks blossoming with wax-lights, Corinthian columns supporting tall candles, walls opened with myriad repetitions of the same view in every conceivable distortion of false perspective, grates like castles, gothic crosses doing duty as door-keepers, and Grecian urns stuck up for chimney-pots—these are among the most flagrant instances of that want of scientific acquaintance with the principles of decorative Art, which it is one great object of schools of design to supply.

These introductory remarks have extended to such a length, that our mention of Schools of Design must be very brief, and limited to the Metropolitan School at Somerset House, and its offshoot in Spitalfields; and we must be content to give a mere sketch of these. The School of Design at Somerset House, was established by the Government on 1st May, 1837, in pursuance of a parliamentary grant of money for that purpose; under the direction of Mr. Papworth; Mr. Dyce was appointed Director in August 1838. The instruction given may best be described in the words of the Prospectus.

BRANCHES OF INSTRUCTION.

Section I.—Elementary Instruction.—1. Drawing. 1. Outline Drawing, Geometrical Drawing, Freehand ditto; 2. Shadowing, the use of Chalks, &c.; 3. Drawing from the Round; 4. Drawing from Nature. II. Modelling. Modelling from the Antique, &c.; Ditto from Nature. III. Colouring. 1. Instruction in the use of Colours; 1. Water-Colours, including Water Body-Colours, and Fresco; 2. Oil Colours; 2. Copies of Coloured Drawings; 3. Colouring from Nature.

N.B. The Instructions in Colouring are given only in the Morning School.

Section II.—Instruction in the History, Principles, and Practice of Ornamental Art.—This Section will embrace, according to circumstances, the study of, 1. The Antique Styles; 2. Styles of the Middle Ages; 3. Modern Styles. In this department Lectures will occasionally be given to the students.

Section III.—Instruction in Design for Manufactures.—1. Study of the various processes of manufacture, so far as may be requisite, including those of Silk and Carpet Weaving, Calico Printing, Paper Staining, &c., &c., &c.—N.B. The Class for Silk Manufacture is open every Tuesday and Thursday, from eleven to two. 2. The Practice of Design for Individual Branches of Industry—1. Subject considered generally; 2. With reference to the prevailing modes. Masters, under the general superintendence of Mr. Dyce, are engaged to afford instruction in the various branches above enumerated.

Admission to the School.—Such persons as are desirous of attending, must apply at the School between twelve and three. Candidates for admission will be reported to the Council, by whom the students are admitted. Mr. Dyce, however, is vested with a discretionary power of admitting, as probationers, such applicants as may be considered by him qualified, until the decision of the Council be ascertained.

Fees of Admission.—To the Morning School, per month, 4s.; to the Evening, 2s. Morning students have permission to attend the Evening School free of payment. The fees of admission are payable in advance from the 1st of each

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month; but students may be admitted in the course of the month on making the fractional payment.

Hours of Attendance. — The Morning School is open from ten till three every day, except on Saturday, when the School closes at two o'clock. The Evening School is open from six till nine every evening, except Saturday.

The school is supplied with a variety of examples for study, consisting of prints and drawings, casts from antique sculptures of the human figure, animals, and architectural ornaments; specimens of paper and silk hangings. Of these a great variety has recently been brought from Paris by Mr. Dyce, who at the same time made arrangements for purchasing two valuable and extensive collections of casts from the antique, which are in course of transmission to this country. These are the collection of sculpture in the Louvre, which comprises the most celebrated statues, groups, bas-reliefs, busts, and fragments of Greek and Roman Art; and that at the *Ecole des Beaux Arts*, consisting of a prodigious quantity of ornamental work of all kinds, styles, and dates, from the Egyptian to the time of Louis XV. These collections, formed at great expense by the French Government, require a considerable annual outlay to keep the moulds from which casts are taken in proper order, by renewal or otherwise. When the casts arrive, which will be so soon as a suitable place has been prepared for their reception, it is intended to have moulds made from the finest and most useful, from which other casts can be taken for supplying branch Schools of Design, and other Institutions, at the cheapest possible rate; the original collection remaining at the central School for study and exhibition. The purchase of these two collections is £600, independently of the cost of package and carriage, and the expense of making moulds from them.

Mr. Dyce is also preparing an Elementary Drawing Book, for the use of the students; the two first parts of which, with directions for the teachers, may shortly be expected. Mr. Dyce's appointment of Professor of Fine Arts to King's College, will afford him the opportunity of giving the more advanced pupils of the Somerset House School admission to a course of lectures on Ornamental Design that he is preparing to deliver to the students of King's College.

The School of Design at Somerset House opened this year with 150 pupils, of various ages, juvenile and adult, including those in the Normal School, who are candidates for six exhibitions to masterships in provincial Schools.

Preliminary to the formation of Branch Schools, the following circular, and string of queries have been addressed to the proper authorities of the following places: viz, Aberdeen, Belfast, Birmingham, Coventry, Derby, Dublin, Glasgow, Leeds, Liverpool, Macclesfield, Manchester, Newcastle, Norwich, the Potteries, Sheffield, and York.

Sir,—A Parliamentary grant has recently been made for the encouragement of Branch Schools in connexion with the School of Design already established in London, for the purpose of teaching Ornamental Design as applicable to manufactures, both to those employed as Pattern Designers and to Artisans generally, and also for the formations of collections of casts of works of Art, for the purpose of instruction in such Branch Schools: such collections to be gratuitously accessible under certain regulations to the inhabitants of towns in which they shall be placed.

The council of the School of Design with a view to obtaining the information necessary to guide them in disposing of the above-mentioned grant, request to be furnished with answers to the subjoined queries.

The council also request, that if there be any School or Institution now existing in , in which Design is taught with a view to its application to manufactures, you will acquaint them with the fact at your earliest convenience, as in that case they would be desirous of procuring from you some additional particulars of information in reference to such School.

By order of the Council,
&c. &c. &c.

Queries.

1. Are you of opinion that if a School of Design were established in , the Artisans engaged in any, and what particular kinds of manufacture, or the persons employed in the preparation of Patterns or Designs for manufacture, or any other class of persons, would be disposed to receive instruction in such School, in Ornamental Design as applicable to manufactures?

2. Are you of opinion that such Artisans, or other persons would be disposed to send their sons to such school for such instruction?

3. Are you of opinion that the parties would be willing to make a moderate payment for such instruction?

4. Can you give any opinion as to the probable average number of persons who would avail themselves of such instruction?

5. Are there any public buildings in which such school could be established?

6. Are there any town funds already subscribed applicable to this purpose?

7. Are you of opinion that if aid were afforded for the establishment of a School of Design in , out of the funds provided by Parliament, upon condition of a proportionate subscription on the part of the inhabitants, such subscription could be obtained?

8. Are you of opinion that a proper building would be provided at the expense of the town funds, or by a subscription of the inhabitants, for the reception of casts of works of Art for gratuitous popular exhibition under proper regulations, if a donation were made to the town of such a collection, or if one were given towards its formation?

Only six Schools will be established, in the first instance, at those towns which are most in want of the assistance to be afforded by the council.

Meanwhile the progress of the Spitalfields' Branch School gives earnest of the advantages that the country Artisans will soon share: the number of pupils is 110, and the average attendance is 85. The work of National Education for workmen is fairly begun, and will progress steadily; and it will be the constant endeavour of this journal to aid its advancement.

W. S. W.

ON VEHICLES FOR PIGMENTS.*

From a long course of experiments which I have been induced to make through the stimulus of "J. E.'s" communications to the Art-Union, I find that glass of borax, even when reduced to an extreme state of mechanical comminution, and then ground again and again with linseed oil, is but very sparingly soluble in the oil; consequently, unless borax is added in a degree exceeding its solubility in the oil, the quantity of water that can be blended with it will be very limited. If, however, I abandon all the trouble of calcining, vitrifying, and grinding the prepared borax, and neither mix it with the oil previous to, nor at the time of using it—but simply dissolve the ordinary borax, as it may be purchased, in clean rain water, taking care that the water be perfectly saturated with the borax (which may be always known by dissolving an ounce of it in 20 oz. of hot water)—I obtain at once, and with ease, a medium containing a constant definite quantity of borax, which will unite with linseed oil in any proportions, without the slightest trouble, and with apparent avidity.

The artist, therefore, possesses unlimited control over this medium; and a little experience, and observation, will indicate the most advantageous combinations for specific or for ordinary purposes. There is, however, a certain definite combination which *appears* perfect, and which admits of no subsequent alteration from long repose. It has the consistency of cream or liniment, and is composed of four measures of linseed oil and one measure of the solution of borax.

There is also another apparently definite combination, which will be found to exist between the limits of from four to five measures of the saturated solution of borax to four measures of oil. This will be much more fluid, and will resemble milk rather than cream. If the solution of borax be mixed with linseed oil in any other proportions than those which I have specified, the mixture, although complete at the time of its preparation, will, after some hours or days, become separated into the two definite combinations which I have described; the more fluid compound occupying the lower portion, and the more creamy, the upper portion of the vessel that may contain them; and if the proportion of the boracic solution should exceed that of the oil, then a small quantity of oil will rise to the surface above the two definite mixtures.

It may not be amiss to describe here the borax with which I have been operating. It was a portion, taken at random, from a quarter of a hundred weight of the ordinary borax of commerce, that had been procured from a wholesale and retail druggist.

Twenty-two grains were broken from a clean crystal, and carefully fused in a platina crucible that weighed 196.14 grs., over a lamp furnace. The total weight of the borax and crucible, being 218.14 grs. before the fusion of the borax, became 207.6 grs. after its fusion; consequently, the loss (which was water) amounted to 10.54 grs., or 47.9 per cent. This result accords with tolerable accuracy with many of the published statements on this subject: I will quote a few, for the benefit of the sceptical. The per-centage of water in *pure*, crystallized, hexahedral borax is stated—

By Brande	.....	to be	47.35 parts.
Kirwan	.....	„	47.00 do.
Turner	.....	„	47.09 do.
Barnes	.....	„	47.80 do.
Gmelin	.....	„	46.60 do.
Berzelius	.....	„	47.10 do.
M. L. S. Thillaye		„	48.00 do.
Dumas	.....	„	47.10 do.

This point being settled, I tried its solubility in clean rain water. To 1 oz. (avoirdupois) of borax I added 22 fluid ounces of water, at 100 deg. Fahr., and placed the vessel that contained these ingredients by the fire during two hours, and stirred the mixture repeatedly, until the whole of the borax was dissolved.

The loss of water occasioned by evaporation was ascertained by a mark scratched upon the glass vessel, and it was supplied. Two other fluid ounces of water were added as the solution cooled; making the total quantity of water 24 oz. No crystals appeared upon the interior surface of the glass until several hours had elapsed, and then only a very few minute brilliant crystals had been formed upon the bottom of the vessel. The temperature was then 42 deg. Fahr.

The solution was again gradually warmed, and the crystals were redissolved, upon its attaining the temperature 60 deg. Fahr.: the specific gravity of the solution, at 60 deg. Fahr., was 1.020. It was therefore evident that 24 fluid ounces of water were saturated by 1 oz. of borax, at the temperature 42 deg. Fahr. I would, therefore, recommend these proportions, because they are adapted to every temperature at which an artist can work. If reference be made to chemical authors upon the subject of the solubility of borax in distilled water, it will be found expedient to have recourse to experiment: thus—

			Water at 60 deg. Fahr.		Boiling Water.
Berzelius says it is soluble in			12 parts,	or in	2 parts.
Brande	„	„	12 do.	„	2 do.
Ure	„	„	12 do.	„	2 do.
Fourcroy	„	„	12 do.	„	6 do.
Chaptal	„	„	18 do.	„	6 do.
Wallerius	„	„	20 do.	„	6 do.
Turner	„	„	20 do.	„	6 do.
Reid	„	„	20 do.	„	6 do.

Under such conflicting assertions, the artist cannot be deceived if, after boiling 1 oz. of borax with an imperial pint of rain water, in a covered vessel, he finds that, as the liquid cools, crystals, how minute soever they may be, are deposited upon the sides or bottom of the vessel. He may then be quite sure that the water is saturated, and that it cannot dissolve more borax at the existing temperature.

Having agitated together seven measures of the saturated solution of borax with four measures of linseed oil, merely because this mixture happened to possess an agreeable consistency, I set it aside as an experimental vehicle for pigments. A drop of this vehicle, although creamy and opaque, dried upon a piece of glass, without very materially diminishing its transparency. Spirit of turpentine can be readily mixed with this vehicle, without any separation of the constituents occurring for a considerable time; finally, however, the turpentine will float in combination with a portion of the oil. If the vehicle be bleached with white lead ground in oil, more oil may be added in any proportion, and spirit of turpentine also, if required.

The aqueous solution of borax alone will not unite with spirit of turpentine. If equal quantities of each be agitated together in a glass tube, the whole will present a milky appearance for a few moments; but by allowing a little more time, the water will ultimately subside to the lowest portion of the tube; a slimy, white, opaque film will float upon the water, and above this film the turpentine will rest, perfectly clear, and completely isolated. Hence the oil was the medium through which the boracic solution became blended with the turpentine in the first instance.

As the very peculiar property which a saturated solution of borax possesses of uniting so readily with oil in any proportions has never yet been noticed by chemical writers, I experimented with its

* Continued and concluded from page 5.

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constituents, boracic acid, and soda separately, with a view to determine whether the results were to be attributed to the acid, to the alkaline base, or to the particular salt formed by their union.

One hundred parts of borax may be said to consist of

Boracic acid.....	35.80 parts.
Soda	16.85 parts.
Water.....	47.35 parts.

Consequently, 24 fluid ounces of water holding in solution 1 oonce (avoirdopols) of borax, will contain about 4.16 per cent. of borax, or 0.702 per cent. of soda only!

I first tried the effect of a saturated aqueous solution of boracic acid with linseed oil. They would not unite. I then prepared some caustic soda, by boiling a solution of carbonate of soda with quick lime, decanting the clear caustic liquor, evaporating in a silver crucible, redissolving in alcohol, and then distilling the spirit, and heating the residual pure soda to redness. Even in this state, soda contains 23 per cent. of water, and only 77 per cent. of *pure anhydrous soda*.

Ten grains of this soda were dissolved in 1000 grs. of distilled water. But as 10 grs. of this soda contained only 7.7 grs. of *anhydrous soda*, the 1000 grs. of water would contain just 0.770 per cent. of soda,—a quantity that differs very little from that contained in the saturated aqueous solution of borax.

Seven measures of the soda solution were added to four measures of linseed oil. This mixture differed so little in appearance, that it might have been mistaken, by any casual observer, as identical with that produced by a similar proportion of the solution of borax. It had, however, a mere soapy odour, and a considerable separation of its constituent parts occurred almost immediately after agitation. This separation increased for many days. The lower liquid was of a foxy brown colour, and, after a week's repose, it amounted to 38 parts out of 59. The upper 21 parts were white and saponaceous. I tried other proportions of soda solutions with oil, but none resembled the results obtained from solutions of borax with oil. Fancying that solutions of the bi-carbonate of soda might be more analogous to those of the bi-borate of soda in their effects upon oil, than solutions of caustic soda, I tried many mixtures of solutions of the bi-carbonate with oil, but they were all dissimilar in appearance, odour, and properties, to like mixtures prepared with the bi-berate of soda.

In remarking that an *apparently perfect* combination ensues from certain mixtures of a saturated aqueous solution of borax with linseed oil, I do not mean to recommend the use of such a mixture as a *perfect vehicle for pigments*; for, strange to say, although it can be freely mixed with as much more oil, or as much more water, as may be added to it, it cannot be *very* readily blended with colours ground in oil, or with dry colours. Its peculiarities in this respect can be best noticed by experiment.

It is the use of a saturated aqueous solution of borax that I recommend, and the mode of using it is simply this: mix the pigment (whether ground in oil or otherwise) with as much oil as may be considered necessary, and then add the aqueous solution of borax "ad libitum;" the union will be instantaneous, and complete. The quantity of borax that can be thus used, will not be sufficient to act specifically as "*a drier*."

Glass of borax does act as *a drier*, and so does the borate of lead (which is the precipitate described at p. 132 of the Art-Union, resulting from the mixed solution of borax, and of acetate of lead, and recommended by P. Raioier, Esq., for imparting extraordinary hardness to paint).

Considering that oil dried solely by absorbing oxygen from every available source, I attempted to render it *drying* by the direct application of oxygen gas. Through a column of linseed oil 3 inches high, and 1¼ inch in diameter, I passed a continuous stream of oxygen gas (prepared from the chlorate of potassa) during 15 minutes; and having then closed the tube which contained the oil, and which, at this time, contained about 3 cubic inches of oxygen gas above the surface of the oil, I agitated the oil for some minutes with the gas, and then left it to settle. This oil possessed no greater tendency to dry than it had previous to the experiment. It appears, therefore, that linseed oil possesses some constituent principle that must either be wholly abandoned, or united chemically with some metallic oxide, before it can become dry.

I tried the effect of hydrogen gas in a similar manner: it did not facilitate the drying of the oil in the slightest degree. Chlorine gas was also tried, both dry and combined with aqueous vapour. In the latter form it had an extraordinary chemical effect upon the oil, which is still the subject of experiment.

Amongst other matters, a compound "silicated medium" has been lately advertised as an important discovery, and recommended to artists as productive of effects similar to those that have been observed in the works of Van Eyck. It has also been stated, in reference to its peculiar properties, that this medium, when "rubbed up" with Naples yellow upon a slab, by means of a steel palette knife, does not in any way affect the colour of the Naples yellow; whereas all the other media that have been noticed in the Art-Union, when similarly treated, do affect this particular colour. Having procured a bottle of the "silicated medium" in its fluid form, and a packet of it in its pulverulent form, and also some Naples yellow, both in bladder and in powder, from Messrs. Ackermann and Co., I proceeded to experiment with them. I found that Naples yellow might be mixed either with oil alone, or with the "fluid vitrified silicated medium," or with an aqueous solution of borax, and left in contact with a bright steel surface until the mixture had become dry, without the slightest change being apparent either in the colour of the mixture or on the surface of the steel. Hence it was obvious that the action, that had been observed when Naples yellow was mixed with various media by means of a steel spatula, was not of a *chemical* nature. I then found that Naples yellow could be mixed with any of the fluids mentioned, and rubbed *with a steel palette knife upon a porcelain slab*, and that it might be made to appear discoloured, or otherwise, at pleasure. I repeated similar experiments with oil mixed with pure alumina (prepared by precipitation from a solution of alum in distilled water, by means of ammonia), and with finely pulverized crystals of quartz, and with ground glass of borax, and with pure silica (prepared by passing fluosilicic acid gas through water), and with Lieut. Hardy's "vitrified silica medium;" in every instance I could at pleasure discolour the Naples yellow, or leave it, *well mixed*, without discolouration.

The discolouration invariably proceeds from abrasion of the palette knife; and it so happens that the abraded particles of steel (which are in no respect different from those which may be seen when a penknife or a razor is set upon a clean hone, only much less in quantity) become much more apparent when blended with Naples yellow than when mixed with any of the other pigments. Pure precipitated alumina, when calcined, is a still more delicate test of the effects of abrasion from iron or steel. As a general rule, the more silicious the pigment, or the more abrasive the texture of the slab, the greater will be the contaminating effect from the steel palette knife with equal friction. It is evident, therefore, that *all colours* must of necessity be partially commixed with iron when they are rubbed between steel and an abrasive surface. Many of them, however, may not indicate any visible difference from such attrition,—some may even be improved by it,—while others, such as Naples yellow, may be very perceptibly deteriorated.

And now with regard to *silex*,—it has no chemical action whatsoever, either upon oil or upon any pigment in use, when it is employed as it has been recommended. It may therefore be introduced or omitted in any medium, agreeably to the fancy of the artist. If it should be esteemed by any, it may be procured in the finest state of subdivision, from Messrs. Johnson and Co., 79, Hatton-garden, at about 3*s.* per ounce.

It affects the transparency of oil to an extent quite equal to a similarly proportioned mixture of pure alumina (oncalcined), as may be observed by allowing a mixture of each substance with linseed oil to dry upon a clean slip of glass.

If borax should be preferred, it may be obtained, retail, at about 1*s.* 4*d.* per lb. One ounce will cost 1*d.*, and will produce from 20 to 24 oz. of a useful medium, which may probably supersede spirit of turpentine, if an efficient drier be employed. The rationale of the drying of oil requires further research, and numerous patient experimental investigations.

If what I have here detailed, and which has occupied considerable time, should prove interesting to your readers, it will encourage me to labour again in the same field.—Yours, &c.

Charles Thornton Coathupp.

Wraxhall, near Bristol.

OILS OR FRESCOES?

Sir,—From the conflicting opinions of artists upon the respective merits of oil and fresco painting, one producing examples of oil pictures having failed, and another instances of a similar fate to fresco, many may be led to think that both are equally good; and, if so, that both might be employed together in the decoration of a large building. This is a point worthy of consideration, as in that case (if employing the genius of the country be an object) our water-colour painters, who would be good artists in fresco, might be included in the engagement, and would doubtless add fresh laurels to their already high reputation. Artists, however, are agreed upon one point,—that to paint an oil picture where one would do a fresco, would be the height of imprudence, except upon a ceiling. The duration of an oil picture is doubtful; the only approach to security would be upon a false wall, or stoothing; but this being made of light work or panels, is liable to catch fire, whereas fresco, which may be done literally upon the stones, offers no such objection, a matter of some consideration in these days, when expensive buildings are raised which may be destroyed in a few hours: many objections would be removed from oils if they were so painted; but then comes painting in oil upon a wall, on which I promised you some remarks.

Vasari tells us, that he painted the palace of the Duke Cosmo de Medici in this manner, and says, that the experience of many years has proved to him its eligibility, and therefore he has always followed it; but his number of years do not appear to be enough, for I cannot hear that they exist, though it is very possible they were not sufficiently valued to entitle them to proper care. His directions certainly appear good, and are as follows. First upon a common plastered wall: "Go over it," he says, "three or four times with boiled oil, allowing it each time to dry, and until it has had as much as it will absorb." This, of course, is simply a precaution against damp. "When quite hard, the ordinary priming of a canvas is to be laid over it, when the picture may be proceeded with." Another way—which is the way he began his pictures in the duke's palace—is this: "Make a stucco of marble and pounded brick; this being laid upon the wall and afterwards scraped smooth, a mixture is then compounded of linseed oil, resin, and mastic; this is laid on the wall with a brush, it is afterwards gone over with a hot trowel or flat iron, when the cracks and pores of the plaster will be completely filled with a strong defence against moisture; on this prepared wall the usual priming must be laid for the picture." The objection to these modes are, that from the quantity of oil used in the ground the pictures will gradually become dark and heavy looking, like the works of Charles de la Fosse and Jacques Rousseau in the British Museum; the former having done the walls and ceiling of the saloon, and the latter the staircase; and very gloomy they always appear, and certainly give no reason for employing foreign artists in preference to our own.

Besides these two ways of painting in oil on a wall, there are two other mediums—distemper and encaustic painting: the former, oddly called distemper from the Italian word *tempera*, has advantages and beauties peculiar to itself. Everybody has seen and admired the beautiful pictures and scenery in the metropolitan theatres, by Stanfield, Roberts, the Messrs. Grieve, Marshal, and Tomkins: these are called distemper, the colours being mixed with size; but the term is incorrect: the true distemper is the mode of *tempering an egg* till it forms a medium fit for painting with, and was the mode commonly used before the invention of oil. It is very little inferior to oil, and offers great advantages for painting on a wall, as being porous, damp passes easily through it; whereas oil, which is not so, is, by the constant assaults of moisture, forced off the wall in scales. I am surprised that distemper is not practised

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more generally; though, I dare say, water-colour painters are aware of its value. The picture of 'Pan Teaching Apollo to Play on the Pipes,' in the National Gallery, is in distemper, afterwards oiled over. The mode of tempering the egg, according to Vasari, is as follows:—Take an egg, beat it up with the tender branch of a fig-tree, and use the milk it forms with your colours, blue only excepted, for the yellow of the egg would turn it green: this colour must be mixed with size instead. I believe a little vinegar will produce the same effect as the branch of the fig-tree, the acid being the tempering property.

Encaustic painting, the other way of painting on a wall, has, I fear, little to recommend it, the wax used being liable to changes of temperature. It is the invention of Count Caylus, and is supposed to be (from a passage in the works of Pliny) the way of painting used by the ancient Greeks. The cloth or panel is well rubbed, first of all, with wax, either virgin wax or bees'—the cloth may be rubbed at the back: a ground is then laid over the wax, of Spanish white, and on this the picture is painted in water-colours. When dry, it is held near the fire very carefully, when the wax will melt and absorb the colours, fixing them indelibly; a wall is fixed by holding an instrument near it, like a warming-pan, filled with lighted charcoal.

Müntz, who wrote a book about it, is very enthusiastic in its praise; the book may be perused, I dare say, on application to the librarian of the Royal Society of Literature, where I saw it. The plan is very practicable; any artist can satisfy himself by a few experiments.

Fresco, however, offers the greatest advantages for painting on a wall; its effect would be airy and delicate. Oil pictures are certainly richer and more beautiful, but if painted on the walls of a building, their richness and splendour would soon perish. I cannot help thinking the new Houses of Parliament would look strange filled with framed pictures; it would have the appearance of a private house or picture gallery.

Mr. J. P. Davis, in his very excellent letter, writes of fresco as "The crude and husky medium"—this, for a painter, is handling fresco a little roughly; he forgets that, such as it is, it has produced some of the finest pictures and designs in the world: and one of his arguments against it, that of climate, I disagree from altogether. What does Sir Joshua Reynolds say? "Raffaelle, who stands in general foremost of the first painters, owes his reputation, as I have observed, to his excellence in the higher parts of the art. His works in fresco, therefore, ought to be the first object of our study and attention. His easel works stand in a lower degree of estimation; for though he continually, to the day of his death, embellished his performances more and more with the addition of those lower ornaments, which entirely make the merit of some painters, yet he never arrived at such perfection as to make him an object of imitation. * * * When he painted in oil his hand seemed to be so cramped and confined, that he not only lost that facility and spirit, but I think even that correctness of form which is so perfect and admirable in his fresco works." He says also of Michael Angelo—"From those who have ambition to tread in this great in this great walk of Art, Michael Angelo claims the next attention. He did not possess so many excellences as Raffaelle, but those which he had were of the highest kind. He considered the art as consisting of little more than what may be attained by sculpture—correctness of form and energy of character. He never attempted those lesser elegances and graces in the art. Vasari says he never painted but one picture in oil, and resolved never to paint another, saying, it was an employment fit only for women and children."

Mr. J. P. Davis also attacks their durability; he says Vasari, in declaring them durable, "only repeats an error of his age." This is a strange expression. Vasari, when he wrote the life of Cimabue, speaks of his frescoes painted more than three hundred years before. He could surely judge for himself; and must have seen many frescoes by the old masters. The invention of oil painting, if it is dated at 1410, only gives us, in this argument, one hundred years in favour of oil up to the present day. It is furthermore a well-known fact, that many oil pictures have perished before they were fifty years old.

Here is another example. There are frescoes in admirable condition by Andrea del Sarto, who died in 1530. There are oil pictures even by Rubens, whom Mr. J. P. Davis, brings forward in favour of oil, painted one hundred years after these frescoes, that have long ago perished; for instance, his most celebrated work, 'The Descent from the Cross,' which Sir Joshua Reynolds says was falling from the canvas. Vide his "Journey in Flanders and Holland," which he made sixty years ago. Rubens died in 1641, which, at the outside, leaves one hundred years for the duration of his greatest work. This picture, it must be remembered, is in a church, perhaps on the wall, which is the reason of its decay. Andrea del Sarto's frescoes are, therefore, more than three hundred years old; and we may, I dare say, give them another hundred years, the limits, perhaps, for the existence of most pictures. If the Houses of Parliament are to be embellished, the noble names composing the committee ought to be a sufficient guarantee for the works being done in the most advantageous way; and artists will surely be satisfied with their decision, as the parties are some of their greatest patrons.—Yours, &c.

WELD TAYLOR.

Since writing the above I have carefully examined the paintings on the walls of Montagu House; they are excellent examples for experience. The walls of the staircase and ceiling of the entrance hall have almost perished from the peeling away of the colours, but the ceiling of the saloon is in tolerable preservation; had they been done in fresco, I can confidently say they would have been in good repair. Artists should examine them before the building is pulled down.

WILL OF SIR FRANCIS CHANTREY.

[As this document has given rise to various surmises, and also, by the way, to a very unnecessary and useless newspaper controversy, we think it desirable to print it entire; notwithstanding that, by so doing, we must omit several matters that we can ill spare. The will of the late estimable gentleman and accomplished artist, cannot fail to have a prodigious influence upon the future state and character of the Arts in this country. His bequest will form a nucleus for future gatherings; and probably be the means of giving to the Royal Academy immense power to advance the interests of the profession over which they preside. Upon this topic we shall have much to say hereafter.]

I, Sir Francis Chantrey, of Lower Belgrave Place, Knight, Sculptor, Member of the Royal Academy of Arts in London, and D.C.L. in the University of Oxford, hereby revoke all wills, codicils, and other testamentary dispositions heretofore made by me, and declare this to be my last will and testament: first, I direct that my body be interred in my vault in the churchyard of Norton, in the county of Derby. I give and bequeath unto each of my executors, hereinafter named, who shall act in the execution of this my will (except my wife, who is an executrix), the sum of £2000 sterling, free from legacy duty. And I give and bequeath all my household furniture, books, pictures, drawings, plate, linen, glass, wines, and other liquors, and my carriages and horses, models, and casts, not by this my will, or by any codicil or codicils thereto given or bequeathed to any other person or persons, or directed to be otherwise disposed of, unto my dear wife, Dame Mary Ann Chantrey, her executors, administrators, and assigns. And I hereby empower Charles Stokes, &c., Esq., George Jones, &c., Esq., and Charles Hampden Turner, Esq., three of my executors hereinafter appointed, or the survivors or survivor of them, or the executors or administrators of such survivor, to destroy such of my drawings, models, and casts, as they or he may in their or his uncontrolled judgment consider not worthy of being preserved. And my will is, and I direct that such of the works of Art upon which I may be engaged at the time of my decease, as shall be judged by my executors to be in a sufficient state of progress, shall be carried on and completed under their direction, provided that the parties to whom such works belong agree to such arrangement; and that my executors shall set apart and appropriate such sum and sums of money as shall be requisite for discharging all the expenses attending the carrying on and completing of the same works; and in case my friend and assistant, Allan Cunningham, shall be acting as my assistant at the time of my decease, it is my wish that my executors should engage his services to assist in the completion of the said works, and generally in the adjustment of my professional affairs, at such stipend or other usual remuneration as he may be in receipt of from me at the time of my decease; and upon the completion of the said works and the winding up of my professional affairs, in case the said A. Cunningham shall superintend the same to the satisfaction in all respects of my executors, and shall be living at the above period of completion, I give and bequeath unto the said A. Cunningham the sum of £2000 sterling, free from legacy duty, but without any interest in the meantime; and I hereby authorize and empower my executors to employ any other competent person or persons in the stead of the said A. Cunningham for the purposes aforesaid, in case he shall not, for any reason, continue to act and assist in my professional affairs as aforesaid, and also to employ all necessary workmen at weekly or other salaries; and for the better carrying on and completing the said works, I direct that such works shall be carried on and completed in the studios, workshops, foundery, buildings, and premises which may be used by me for the purposes of my profession at the time of my decease. And it is my wish that Mr. Henry Weekes should also be employed by my executors, under the superintendence of the said A. Cunningham, in completing any models or other works at his usual stipend or remuneration. And I direct that he shall continue to occupy his present residence, being my house, No. 26, Lower Belgrave Place, for the term of one year after my decease, or longer at the discretion of my executors (in case it shall then happen to be his residence), without payment of rent or other consideration. And upon his services being no longer required by my executors, I give and bequeath unto the said H. Weekes the sum of £1000 sterling, free from legacy duty, but without any interest in the meantime; but in case of his death, before my executors have discontinued his services, instead of the said legacy of £1000, I give to the executors or administrators of the said H. Weekes the sum of £500 free from legacy duty, but without any interest in the mean time. And I give, devise, and bequeath, all my freehold and copyhold hereditaments, situate, lying, and being at Norton aforesaid, and all other my freehold and copyhold hereditaments whatsoever and wheresoever unto and to the use of my said wife, M. A. Chantrey, her heirs and assigns for ever. And as to all those, my leasehold messuages or tenements and hereditaments, situate in Lower Belgrave-place and Eccleston-street and Eccleston-place respectively, in the county of Middlesex (but subject to the provision aforesaid), and all other my leasehold hereditaments, and premises whatsoever and wheresoever, and all railway, canal, and road bonds, and all canal, navigation, and railway shares, and all shares that may, in any way, partake of the character of real estate, or be charged in any way or to any extent on real estate in any public companies, and also as to all monies which at my decease may be due and owing to me on mortgages or other real securities, and all the rest and residue of my present and future real and mixed estate of what nature or kind soever, I do hereby primarily subject and charge the same to and with the payment and satisfaction thereout of all my just debts, funeral and testamentary expenses, and the several pecuniary legacies bequeathed in and by this my will, or by any codicil or codicils thereto, and of the legacy duty payable in respect of such legacies, and of all such sum and sums of money as shall be requisite for discharging the expenses of carrying on and completing any of my unfinished works of art as hereinbefore provided, it being my will and intention that all my other personal estate shall be wholly exonerated from the aforesaid payments or any of them; and subject and charged as aforesaid, I give and bequeath all and singular the same leasehold hereditaments and premises, and real securities, and the interest and dividends due thereon, and the residue of my real estate and other the premises lastly hereinbefore devised and bequeathed, unto and to the use of my said wife, M. A. Chantrey, her heirs, executors, administrators, and assigns, absolutely to and for her and their own use and benefit. And I give and bequeath all my stocks, shares, and interest in the public funds and government securities, whether British or foreign, and all sums of money which may be due or owing to me upon bonds or other personal securities, or upon simple contract, and all and singular other my pure personal estate and effects whatsoever, and of what nature or kind soever (not specifically given or bequeathed in and by this my will, or by any codicil or codicils thereto), unto the said C. Stokes, G. Jones, and C. H. Turner, their executors, administrators, and assigns, upon the trusts and for the intents and purposes hereinafter declared and expressed of and concerning the same, that is to say, upon trust that they, the said trustees [here follow the customary powers of sale, transfer, &c., and for reinvestment of proceeds in government securities]. And my will is, and I do hereby direct, that the trustees or trustee for the time being of this my will, shall stand possessed of and interested in such last-mentioned stocks, funds, and securities, &c., upon trust, during the widowhood of my said wife, to pay and apply the interest, dividends, and annual produce thereof, by equal half-yearly payments (the first of such payments to be made at the expiration of six calendar months from the day of my decease), unto her, my said wife, for her own use and benefit; but in case she shall marry again, then from and after such second marriage, and during the then residue of her life, by and out of the same annual interest, dividends, and produce, to pay one clear annuity or annual sum of £1000 unto such person or persons, and for such intents and purposes as my said wife, notwithstanding such future coverture, shall direct or appoint. [Here follow the customary clauses for protection in case the wife should marry again.] And from and after the decease, or second marriage of my

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said wife, which shall first happen, then upon trust to pay out of the said interest, dividends, and annual produce, one annuity or clear yearly sum of £300 to the said C. Stokes, and one annuity or clear yearly sum of £200 to the said G. Jones, during their respective natural lives, for their own respective absolute use and benefit, the same annuities to be free from legacy duty, &c. And upon further trust, that after the decease or second marriage of my said wife (whichever shall first happen, the trustees or trustee for the time being of this my will, do and shall so long as my tomb in the churchyard of the said parish of Norton, constructed by me and completed according to such instructions as I may leave for that purpose shall LAST, and expressly with the view of having my said tomb preserved from destruction, on the first day of December in each and every year, pay out of the said interest, dividends, and annual produce of my said residuary pure personal estate to the vicar or clergyman of the parish church of Norton aforesaid, who shall reside in the said parish of Norton, one annuity or clear yearly sum of £200 free from legacy duty, upon trust, nevertheless, that such vicar or clergyman do and shall so long as my said TOMB SHALL LAST, on the 21st day of December in each and every year, pay the sum of £50, part of the said last-mentioned annuity or clear yearly sum of £200, to the schoolmaster of Norton school, residing in the said parish of Norton, who, being a member of the Established Church of England, do and shall, so long as my said *tomb shall last*, himself personally instruct ten poor boys of the said parish of Norton, chosen and selected by such vicar or clergyman, in reading, writing, arithmetic, and other branches of general education, free from any expense to the parents of such poor boys; and upon this further trust that such vicar or clergyman do and shall, so long as my said TOMB SHALL LAST, on the said 21st day of December, in each and every year, pay out of the said annuity or clear yearly sum of £200 last mentioned, the sum of £10 each, to five poor men, and five other poor persons, being either widows or single women, all such persons being parishioners of the said parish of Norton, who, in the judgment of such vicar or clergyman shall be most deserving. And it is my will, that such vicar or clergyman, as some compensation for his care, trouble, and attention in and to the matters aforesaid, shall retain the residue of the said annuity or clear yearly sum of £200 last mentioned for his own use. And I declare that the receipt or receipts in writing, signed by such vicar or clergyman, shall at all times be a sufficient discharge and sufficient discharges to the said trustees or trustee for the time being of this my will, for such payments of the said last-mentioned annuity or clear yearly sum of £200 as shall in any such receipt or receipts be expressed to have been received, to be applied for the purposes and in manner aforesaid. And it is my desire and intention, that after the death or second marriage of my said wife, whichever shall first happen, subject to the said annuities, or each of them as shall for the time being be payable, the clear income of my aforesaid residuary pure personal estate shall be devoted to the encouragement of "BRITISH FINE ART IN PAINTING AND SCULPTURE ONLY," under and subject to such rules and regulations as I shall in and by this my will, or by any codicil or codicils thereto, make and appoint for that purpose; and in default of such rules and regulations, and subject thereto, in case the same shall be incomplete and insufficient, my will is, and I do hereby direct that from and after the decease or second marriage of my said wife, whichever shall first happen, the said trustees or trustee for the time being of this my will do and shall apply and dispose of the clear interest, dividends, and annual produce of my said residuary pure personal estate, after answering and satisfying thereout the said annuities, or such of them as shall from time to time be payable, in the manner hereinafter mentioned (that is to say), upon trust, that the trustees or trustee for the time being of this my will, do and shall pay over the same yearly and every year by one or more payment or payments, as they or he shall think proper, to the President and Treasurer for the time being of the Association of Eminent Artists, now known as and constituting the ROYAL ACADEMY OF ARTS IN LONDON, or to the President and Treasurer of any other society or association which, in the event of the title "ROYAL" being withdrawn by the Crown, or of the Royal Academy being dissolved, or its denomination altered, may be formed by the persons who may be the last members of the Royal Academy of Arts in London, whatever may be the denomination assumed by such last members. And I declare, that the receipt and receipts in writing of the President and Treasurer, for the time being, of the Royal Academy, or of such other society or association as aforesaid, shall be a sufficient discharge and discharges to the trustees or trustee for the time being of this my will, for the monies so from time to time paid over as aforesaid, and shall entirely exonerate such trustees or trustee from all responsibility as to the future application and disposition of the same monies. And my will is, and I do hereby direct, that from and out of the monies so paid over, one annuity or clear yearly sum of £300 shall be retained by such President for the time being, to and for his own absolute use and benefit; and that an annuity or yearly sum of £50 shall be paid thereout to the Secretary, for the time being, of the said Academy, Society, or Association, for his own absolute use and benefit, *as condition that such Secretary shall attend the meetings of my trustees, and keep in a book, to be preserved by them, a regular account of all the proceedings:* such two last mentioned annual sums to be payable on the first day of January in every year, and the first payment to made on the first day of January in the year succeeding that in which my said wife shall die or marry, as the case may be; and neither of such annual sums to be apportionable for a broken part of a year; and the clear residue of the same monies shall be laid out by the said President and other members composing such Council, for the time being, of the Royal Academy, or of such other society or association as aforesaid, when and as they shall think it expedient in the purchase of WORKS OF FINE ART OF THE HIGHEST MERIT IN PAINTING AND SCULPTURE that can be obtained, either already executed, or which may hereafter be executed by artists of any nation, provided such artists shall have actually resided in Great Britain during the executing and completing of such works, it being my express direction that no work of Art, whether executed by a deceased or living artist, shall be purchased unless the same shall have been entirely executed within the SHORES OF GREAT BRITAIN. And my will further is, that in making such purchases, preference shall, on all occasions, be given to works of the highest merit that can be obtained, and that the prices to be paid for the same shall be *liberal*, and shall be wholly in the *discretion of the President and Council of the Royal Academy, or of such other society or association as aforesaid.* And my will further is, that such President and Council, in making their decision, shall have regard solely to the *intrinsic merit of the works in question*, and not permit any feeling of sympathy for an artist or his family, by reason of his or their circumstances or otherwise, to influence them. And I do hereby further direct, that such President and Council shall not be in any manner obliged to lay out and expend in every or any one year, either the whole or any part of the monies so paid over to them for the purpose aforesaid, or any accumulations that may arise therefrom, but that the same respectively may from time to time be reserved and accumulated for a period not exceeding five successive years, if such President and Council shall see occasion. And I do expressly declare my will and mind to be, that *no commissions or orders* for the execution of works to be afterwards purchased as aforesaid, shall at any time be given by such President and Council to any artist or artists whomsoever. And I further declare my will to be, that the President and Council of the Royal Academy, or of such other society or association as aforesaid, do and shall, within the succeeding year next after any work shall have been purchased by them as aforesaid, cause the same to be *publicly exhibited* for the period of *one calendar month at the least* in the annual exhibition of the Royal Academy, or in some important public exhibition of Fine Arts, the same to be selected by such President and Council, subject to such regulations as they shall think fit and proper. And I direct that the said works shall be selected by the decision of a majority of the members of the Council for the time being of the Royal Academy, or of such other society or association as aforesaid, the President thereof having in such selection one vote as a member of the Council and a casting vote as President thereof. And I do hereby expressly direct, that after every purchase shall have been made by such Council, the names of those members of the Council who shall have sanctioned or opposed such purchase shall be entered to some book to be kept for that purpose, which book shall at all times remain open for the inspection and reference of all the members of the Royal Academy, or of such other society or association as aforesaid, and of the trustees or trustee for the time being of this my will. And it is my wish and intention, that the works of Art so purchased as aforesaid, shall be collected for the purpose of forming and establishing A PUBLIC NATIONAL COLLECTION OF BRITISH FINE ART IN PAINTING AND SCULPTURE executed within the shores of Great Britain, in the confident expectation that, whenever the collection shall become or be considered of sufficient importance, the government or the country will provide a suitable and proper building or accomodation for their preservation and exhibition as the property of the nation, free of all charges whatever on my estate. And it is my wish that my trustees or trustee, for the time being, and the President and Council of the Royal Academy, or of such other society or association as aforesaid, shall use their best endeavours to carry my object into proper effect. But I expressly direct, that no part of my residuary pure personal estate, or of the annual income thereof, shall be appropriated in acquiring any depositary or receptacle whatever, for the aforesaid works of Art, otherwise than in providing a place of temporary deposit and security whenever needful, and in defraying those expenses which shall be absolutely required for the necessary preservation of the said works of Art so long as they shall remain in such place of temporary deposit. And in case the Royal Academy and such other society or association as aforesaid, if any, shall be dissolved or cease to act for the purposes aforesaid, I do hereby direct, that the trustees or trustee for the time being of this my will, shall endeavour to obtain the authority and sanction of Parliament to some proper scheme for the future application of the annual income of my residuary pure personal estate, such scheme being in strict accordance with my intention hereinbefore expressed, viz., that such income shall be for ever devoted towards the encouragement of Fine Art in Painting and Sculpture executed within the shores of Great Britain. And it is my earnest request, that my said wife do, with all convenient speed after my decease, apply for and endeavour to obtain an Act of Parliament settling, or authorizing her to settle, the said freehold and copyhold hereditaments, and also real and mixed estate to which she may become entitled under this my will, or so much thereof as shall remain after defraying the expenses of applying for and obtaining such Act of Parliament and making such settlement, upon the same trusts as are hereinbefore declared concerning my residuary pure personal estate, but not so as to double or otherwise increase all or any of the annual or other sums hereinbefore made payable thereout, but so nevertheless that my said wife may have a life interest therein, or in such part thereof as she may desire. Nevertheless, I declare, that no forfeiture shall be occasioned by want of such Act of Parliament, but that in case the same should not be obtained, the same freehold and copyhold hereditaments, and other real and mixed estate, shall go and be held and enjoyed under this my will, in the same way as if no such request had been contained in relation thereto. And I do hereby nominate and appoint my said wife, M. A. Chantrey, and the said C. Stokes, G. Jones, and C. H. Turner, executrix and executors of this my will. But I hereby declare, that if either of my said executors shall be indebted to me at the time of my decease, such debt or debts shall not be extinguished by reason of his being so appointed an executor. [Here follow clauses to authorize the trustees to act in cases where he himself held property in trust, and, in case of death, &c., to appoint new trustees, &c.] And it is my earnest wish, that such appointment be made within three calendar months next after the happening of any such vacancy as aforesaid, and that the number of *three trustees* may be kept up during the lifetime and widowhood of my said wife, and that after her decease the trustees be increased to FIVE, by adding to the number of three the *President* and Treasurer for the time being of the Royal Academy, or of such other society or association as aforesaid, so that the number of *five trustees*, always including such President and Treasurer, shall thenceforth be kept up, &c. [Clauses for investing new trustees with full power.] And I direct that every trustee who shall be appointed under the power hereinbefore contained (excepting the President and Secretary of the Royal Academy, or of such other society or association as aforesaid) shall upon his appointment receive one clear sum of £100 sterling, to be retained out of the income of my residuary pure personal estate for the current year in which any such appointment shall take place, the same sum to be some remuneration for the trouble imposed upon such new appointed trustee. [Here follow the customary clauses for the legal discharge reimbursement, and security of the trustees.] In witness whereof I, the said Sir Francis Chantrey, the testator, have to this my last will and testament, &c., set my hand, this thirty-first day of December in the year of our Lord one thousand eight hundred and forty.—F. Chantrey.—Signed, published, &c.—Witnesses, John Walter, 4, Symond's Inn, Attorney-at-law, Rose Mary Walter, 47, Ebury Street Pimlico, Spinster.

THIS is a codicil to the last will and testament of me, Sir Francis Chantrey, of, &c.—Whereas, in and by my said will, I have directed that in case my friend and assistant, Allan Cunningham, shall be acting as my assistant at the time of my decease, it is my wish that my executors should engage his services to assist in the completion of the works therein referred to, and generally in the adjustment of my professional affairs, at such stipend or other usual remuneration as he may be in receipt of from me at the time of my decease; and upon the completion of the said works, and the winding up of my professional affairs, in case the said A. Cunningham shall superintend the same to the satisfaction, in all respects, of my executors, and shall be living at the above period of completion, I have given and bequeathed unto the said A. Cunningham the sum of £2000 sterling, free from legacy duty, but without any interest in the meantime. Now I do hereby, in addition to the said sum of £2000 so given to him, give and bequeath to him, the said A. Cunningham, one annuity or clear yearly sum of £100, for and during the term of his natural life, payable quarterly out of the rents or interest and dividends of the leasehold and other property hereinafter mentioned, given and bequeathed by my said will to my wife, M. A. Chantrey. And after the decease of the said A. Cunningham, I give and bequeath a like annuity or clear yearly sum of £100 to Jean Cunningham, the now wife of the said A. Cunningham, for and during the term of her natural life, payable quarterly out of the rents or interest and dividends of the leasehold and other property hereinafter mentioned, given and bequeathed by my said will to my said wife. And whereas, as to all those leasehold messuages or tenements and hereditaments situate in Lower Belgrave-place and Eccleston-street, &c. &c., and all the rest and residue of my present and future real and mixed estate, of what nature and kind soever, I have primarily subjected and charged the same to and with the payment and satisfaction thereout of all my just debts, &c., in addition to the aforesaid charges thereon, I further charge all and singular the same leasehold hereditaments and premises and real securities, and the principal and interest due thereon, and the residue of my real estate, and other the premises lastly hereinbefore

* Passage in italics interlined in original

mentioned, with the payment of the said several annuities hereby given and bequeathed to the said A. Cunningham and Jean Cunningham his wife, it being my will and intention that all my other personal estate shall be wholly exonerated from the aforesaid payments, or any of them; and, subject and charged as aforesaid, I give and bequeath all and singular the same leasehold hereditaments and premises and real securities, and the principal and interest due thereon, and the residue of my real estate, and other the premises lastly hereinbefore mentioned, unto and to the use of my said wife, M. A. Chantrey, her heirs, executors, administrators, and assigns absolutely, to and for her and their own use and benefit. And in all other respects I ratify and confirm my said will. In witness whereof, I, the said Sir Francis Chantrey, have to this codicil to my said will set my hand this third day of November, in the year of our Lord one thousand eight hundred and forty-one.—F. Chantrey.—Signed, published, &c.—Witnesses, John Walter, Attorney-at-Law, 4, Symond's Inn; Rose Mary Walter, 47, Ebury-street, Pimlico.

Proved at London, with a codicil, 15th of December, 1841, before the worshipful Robert Joseph Phillimore, Doctor of Laws and Surrogate, by the oaths of Dame M. A. Chantrey, widow, the relict, C. Stokes, Esq., G. Jones, Esq., and C. H. Turner, Esq., the executors, to whom administration was granted, having been first sworn duly to administer.

THE ARTS IN CONTINENTAL STATES.

ITALY.—Bologna.—*Necrology.*—We announced in the last number the appointment of Mr. Cockerill in the room of M. Antolini as a member of the Institute of France. We now give the following notice of the well known and accomplished architect the Cavalier Gio Antonio Antolini, which we had not earlier an opportunity of mentioning. He was born in 1754, of a respectable family at Castel Bolognese: he studied at Bologna, and there took a degree as an architect and engineer. He was called to Rome for the works on the Pontine Marshes, and at Rome he studied deeply the remains of antiquity, and published "Illustrations of the Temple of Hercules at Cori." He then went to Milan, where he designed the plan of the Forum Bonaparte. He was afterwards named to two chairs, those of Architecture in the Academy, and of Geognosy in the University of Bologna; and he was subsequently elected a member of many learned bodies, including the Institute of France. He held many honourable public appointments, and executed many works for the Italian government as well as for individuals; he was also employed in foreign labours, latterly for the Viceroy of Egypt. He has left, it is said, in his son Philip Antolini, the heir of his talents as well as of his name.

He has published the following works, besides the above mentioned:—"The Ruins of Velleja in the Piacentino;" "The Temple of Minerva in Assisi," confronted with the plates of Andrea Palladio; "Elementary Ideas of Civil Architecture;" "Notes to the Treatise of Architecture by Milizia."

The Exhibition at Bologna.—On the 26th of December the distribution of premiums to the students of the Fine Arts, took place with the usual forms. The opening discourse was read by the Professor of Architecture, Signor Serra, who gave a brief eulogium on the merits of those academicians who have died during the past year, viz., Proff. Santini, architect; Giangi, sculptor; Tambroni, landscape painter; Rosaspina, engraver. The learned Dr. Ventarini read an eloquent oration on the true mission of the Fine Arts for the civilization of society.

The Exhibition, which was opened the same day, contains many and remarkable works; we can only note a few of the principal in each style.

Historical Painting.—Schiaroni (Proff. Natale).—This celebrated artist, in all his works, gives proof that he was born in the country of Titian and Paul Veronese. His 'Sleeping Flora,' size of life, is a superb picture for the transparency and variety and truth of its colouring, the elegance of its forms, and purity of its style.

Schiaroni (Felice) shows that he follows his father's steps in his beautiful 'Love, as a Gardener.'

Bertini (G. b. au.)—'The Constable of Chester,' from Sir W. Scott, is well imagined and well designed, but wants harmony.

Portraits.—Rasori (B.A.).—A portrait of the celebrated historian Repetti—a work worthy of Vandyke.

Hayter (G.) B.A. Painter of H. M. Queen Victoria.—Portrait, size of life, half-length, of his old friend, the lamented Proff. Rosaspina. This picture is managed with the boldness of a master, and with a fine contra-position of light and reflection; the whole effect is great and true.

Giraguz (Simeon de Rezan).—This Russian painter, who has been for some time a resident in Bologna for the purpose of making copies of the famous works of Guido, Cavedoni, Tiarini, in short of all the most excellent of the old Bolognese masters, exhibits the portrait of an old 'Greek Priest,' remarkable for its relief, characteristic expression, and harmony.

Landscapes.—Campedelli (C.). B.A., exhibits four landscapes, where we find the happy mixture of Claude Lorraine and Paul Potter. The 'Sasso Hill' and 'Fountain of Love' are looked on as incomparable.

Barbieri (G).—Among the multitude of clever landscape painters who exhibit so many pictures, we distinguish, by this artist, 'A Scene on a Swiss Lake,' which reminds us of the style of Poussin.

Morghen (A.), the son of the great engraver, exhibits many fine pictures. His 'Land Storm' is too true, it is fearful in its terrible beauty. This is a real artist, approaching the style of Salvator Rosa.

Sculpture.—Barazzi (Prof. C.)—Five busts in Carara marble really magnificent, but his statue of Madame Taglioni, as 'The Sylphide,' is more like a spirit of air than a marble; she seems to fly.

Patti (N.)—'Prayer,' a charming statue.

Engravings.—P. Anderloni and G. Garavaglia have a glorious work in this Exhibition; it is the famous 'Assumption' of Guido, at Genoa. The true drawing, the decided and yet soft cut of the burin, which conveys the transparent colouring of Guido, is indeed admirable. This work is also interesting as recalling an historical anecdote:—Guido had left the school of Calvart to study under the Caracci, consequently his old master was offended. The fame of this picture, however, moved old Calvart to wish to see it, that he might criticise the new style of his roving pupil: but when he found himself in front of the picture, Calvart forgot anger and all such feelings. The old man ran to Guido, kissing his hands, and exclaimed with enthusiasm, "Blessings on you, my Guido, and blessings on the care I gave to educate your youth to Art."

Florence.—*Bertolini.*—The Institute of France has named as a corresponding member the sculptor Professor Bartolini.

Galleria degli Uffizj—A. Dumas has just returned to complete the illustrations of the great work, "La Galleria degli Uffizj."

SPAIN.—Madrid.—*Perez.*—There has been exhibited here a truly beautiful statue by Perez, an artist now residing at Rome, representing, natural size, 'Isabella of Castile, Queen of Spain.'

FRANCE.—Paris.—*Leonardo da Vinci.—Steam Cannon.*—M. Delecluze has discovered among the MS. of Leonardo da Vinci, placed after his death in the "Bibliotheque Royale," a document which carries back the invention of the steam-engine to the close of the fifteenth century; at least he has published in "l'Artiste" a notice of Leonardo, to which is appended a *fac-simile* of the hand-writing of one page of the precious manuscripts, with five pen-sketches of a steam-cannon in all its details, and the following note explanatory of these designs and of the use of the machine. Leonardo entitles it an invention of Archimedes, and names it "Architonno." "Invention of Archimedes." The "Architonno" is a machine of fine copper, whose purpose is to throw iron balls with much force and much noise. It is used in the following manner:—The third of the instrument consists in a great quantity of charcoal fire and a vessel containing water; when the water is heated, the screw of the vessel containing the water must be turned to close it above: all the water will escape below, descending into the heated part of the machine, and will there be immediately converted into a vapour of such force and in such abundance, that it will appear wonderful to see its violence, and to hear the great noise produced by this smoke. This machine drove out a ball of the weight of a talent.

Ecole des Beaux Arts.—M. Ingrès has been chosen President, and M. Jarey de Mancy Vice-President of the "Ecole des Beaux Arts" for the ensuing year.

Pantheon.—The colossal statue of 'Immortality,' which is the work of M. Cortot, and formed a part of the spectacle at the funeral of Napoleon, is about to be cast, and placed on the dome of the Pantheon.

Count de Perregaud's Pictures.—The sale by auction of Count de Perragand's pictures, so well known as the selection of an excellent judge and a man of taste, excited much interest among all buyers of pictures. There was much competition, and the whole pictures, to number 69, brought 441,628fr. about £17,600. Several we believe were bought for England. A. Knrel du Jardin, 'Crossing a Ford,' brought 26,300fr., £1052; 'Departure for the Chase,' A. Vandervelde, brought 26,850fr. £1074; 'The Spy,' by P. Wouvermans, brought 35,100fr., £1404. These were the highest prices obtained. The modern pictures proportionally sold less well than the ancient ones.

Monument of Napoleon.—The members of the commission charged with the examination of the models for the tomb of the Emperor, have made a report to the Minister of the Interior after examining the 84 models submitted to them at the "Palais des Beaux Arts." The following is the substance of it. The first inspection reduced the number of models for selection to 25, but this number still appearing too great, it was agreed that each member of the commission should choose 10 names, and that those should be submitted to the ballot. The result was, Messrs. Baillard and Visconti had the suffrages of all. M. Duc had 11 votes; M. Duban 10; M. Labronste 9; M. Lassus 8; Messrs. Isabelle, Deligny, Gayrard, Triquetti, and Daujon, each 7. The other models most approved were those of Messrs. Canissié, Dexay, Bouchet, Fenchères, Petitat, Van Cleempotte, Soufre, Ganthier, Merey, and Ancray. After examining the models, the commission declared that none of the models are entirely satisfactory, though many are of high merit; and they recommended as the best means of realizing the wishes of the French nation the following plan:—A sarcophagus of granite or porphyry, of a severe and noble form, placed on a pedestal of an indestructible material, appears to the commission the most suitable monument which can be raised to contain the ashes of Napoleon. It should convey the idea of eternity, and that the remains of the great man are safe from the vicissitudes and and accidents of time. It ought to be constructed in such a manner as to survive the destruction of the church which contains it, and the fall of the dome, and it should be impervious to fire. As to the objection to the plan of a crypt, that it is exposed to damp and to inundations, it is not true; the foundation of the Invalides is many metres above the highest waters, and its vaults are remarkably dry.

The excavation of the crypt besides renders any other appropriation of the dome impossible; it must remain for ever sacred to the ashes of Napoleon. The commission further expresses the opinion that within the enclosure of the Invalides, but without the church, and quite apart from the tomb, an equestrian statue of the Emperor should be erected. It further expresses the wish that this statue should be represented in the Imperial costume, to mark that Napoleon is honoured not less as a statesman and legislator, than as a warrior. The tomb within the church—nothing, in the presence of God; without—the statue—glory, in the sight of men. The commission does not recommend that a new program should be issued for a competition of models for the tomb of Napoleon. It limits itself to recommending this program—an open crypt within the Church of the Invalides, an equestrian statue of the Emperor without, leaving to Government the choice of the artists who are to execute them.

(Signed) Comte d'Houdetot, Ch. Remusat, Vitet, De Vatay, J. Ingres, Davio, Cava, E. P. Bertin, Vanzollina, L. Perse, Theophile Gautier, Fontaine.

Engraving.—'Napoleon,' painted by Delaroche; engraved by Aristides Louis. All amateurs are acquainted with the splendid portrait of Napoleon, painted by P. Delaroche for the Countess of Sandwich. Napoleon is standing in his closet before a table covered with papers. The face is turned three-quarters towards the spectator, and expresses a mind full of high thoughts. The design is fine, the countenance dignified, the attitude well chosen, the likeness correct, the

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accessories true, the picture is perfect. The eulogium of the picture is also that of the engraving. Aristides Louis has perfectly preserved and translated the picture with his burin. The varied and masterly manner in which the half-tints are harmonized, the light and the shadow, varying the touch according to the object to be represented, is an example of the true management of the burin, and is indeed surprising; it seems colour itself; and justly have artists and amateurs proclaimed this to be a masterpiece.

GERMANY. — STUTTGARD. — *Necrology.* — The great sculptor, Dannecker, is dead. It is true that for several years he has been lost to the world and to Art, his mind being greatly impaired—reduced, we believe, to second childhood, but his long life has only now closed at Stuttgard at the age of eighty-four. What traveller in Germany, at all interested in the Arts, has not visited Dannecker's studio at Stuttgard, and his beautiful and spirited 'Ariadne' in the villa of M. Bethman, near Frankfort. It is many years since we ourselves paid our homage to these works, but even then Dannecker was an old man, and his spectacles and tools lay beside an unfinished statue of a very lovely little girl with a dead bird in her hand. We especially admired a charming water nymph as she laves in her stream, and a noble and thoughtful statue of 'St. John.' The genius of J. Heinrich Dannecker manifested its peculiar bent at a very early age; and it is said that it was by personal application to Duke Charles of Wirtemberg, while yet a child, that he obtained permission to study in his academy for the Fine Arts, then recently established near Stuttgard. This school was intended only for the nobly born, and the parents of J. Helnrich Dannecker were of a humble class. He afterwards studied at Roma, and had the advantage of the advice of Canove; and there his statuas were so much admired that he was elected a member of the academies of Milan and Bologna. His life, we believe, after his return to Germany, was chiefly passed at Stuttgard. His busts are excellant, and he has preserved to us the likenesses of many eminent men. His statue of 'Christ,' which, it is said, owed its origin to a dream, is considered his greatest work, and occupied eight years of his life. His 'Ariadne' and his 'Sappho' are among the works to which he especially owes his fame.

ART IN THE PROVINCES.

LIVERPOOL.—The results of the recent exhibition have not been so successful as heretofore. The sales amounted to between £1500 and £1600. The following is a list of the pictures sold:—'Sunset on the Stour,' T. S. Cooper. 'Landscape and Cattle,' John Wilson, jun. 'Ruins—Twilight,' W. Havell. 'Summer Time,' T. Creswick. 'Fording a Brook,' T. S. Cooper. 'Herding Cattle,' T. S. Cooper. 'View near Ambleside,' C. T. Burland. 'Roslyn Castle,' T. Creswick. 'Shipping off Mount Edgecombe, Plymouth,' S. Walters. 'Derwent Water,' Mrs. Aspland. 'The Thames at Milton, Kent,' A. Vickers. 'Protection,' J. H. Illidge. 'Halt of the Gypsies,' M. Stanley. 'Cottage Girl, and Fruit,' Geo. Lance. 'The Gate Keeper,' H. J. Boddington. 'Entrance to a Village,' H. J. Boddington. 'Leicester and Amy,' W. P. Frith. 'Scene in Cumberland,' T. W. Watts. 'Cottage at Applethwaite.' T. L. Aspland. 'View of Ben Lawers, &c.,' Copley Fielding. 'An English Interior,' T. F. Marshall. 'Gleaners Returning,' T. F. Marshall. 'Girl at a Well,' Thos. Crane. 'Pursuit of Knowledge under Difficulties,' R. Farrier. 'Temple of Venus,' W. Havell. 'Eton College,' A. Vickers. 'Sketch of an Old Bridge,' F. R. Lee, R.A. 'The Halt,' Geo. Lance. 'As You Like It,' John Bishop. 'Love,' Alex. Johnston. 'Lane Scene,' H. Jutsum. 'Weary Travellers homeward bound,' E. A. Gifford. 'Loch Ettive,' L. Aspland. 'Haddon Old Chase,' Thos. Creswick. 'From the Fortunes of Nigel,' A. T. Derby. 'Windermere,' W. Havell. 'Near Florence,' W. Havell. 'Anxiety,' H. P. Parker. 'Study of a Monk Reading,' W. P. Frith. 'Dolly Varden, &c.,' W. P. Frith. 'Girl at a Spring,' P. F. Poole. 'Milking Time,' James T. Egginton. 'A Little Fun,' P. F. Poole. 'Beaux Stratagem,' W. P. Frith. 'Loch Tyne Head.' W. Collingwood. 'View on the River Brathey,' R. S. Henshaw. 'Mill, near Stoke,' J. B. Crome. 'Woman's Reflections,' W. S. P. Henderson. 'The Thames, at Milton,' A. Vickers. 'An Indiaman.' Samuel Walters. 'Dumbarton, on the Clyde,' Miss Jane Nasmyth. 'A Sketch from Nature,' F. R. Lee, R.A. 'On Loch Lomond,' Miss Margaret Nasmyth. 'Madeline,' A. T. Derby. 'Shrimp Catcher,' J. Zeitter. 'View on the Tay,' Miss Jane Nasmyth. 'A Covenanter,' A Johnston. 'Smugglers' Return,' J. A. Pullen. 'At Harfleur,' W. Fowler. 'Dow Craggs,' A. Hunt. 'On the River Derwent,' Mrs. Aspland. 'Bonnington Falls,' Miss Margaret Nasmyth. 'The Blacksmith's Shop.' A. Vickers. 'Cattle Reposing,' T. S. Cooper. 'Waiting for the Ferry,' W. Marshall. 'The Old Sailor,' John Bishop. 'Shrimpers off Bootle,' Samuel Walters. 'Sunset,' A. Clint. 'Relieving the Destitute,' T. F. Marshall.

PORTRAIT OF JAMES MONTGOMERY.—A portrait of this distinguished poet and most estimable man has been recently painted by Mr. T. H. Illidge, of Liverpool; an artist with whose works we are familiar, and who, we have no doubt, has done justice to the importance of his subject—that of transmitting to posterity a copy of the form and features of a man who has given so much enjoyment and instruction to his generation—

"Blessings be with them and eternal praise—
The Poets."

Our correspondent writes in very high terms of Mr. Illidge's work; the portrait he describes as a very striking likeness; the character of intellect being happily retained; and a degree of refinement being given to the features without impairing the vraisemblance. As a production of art, too, it merits the most marked commendation. We should like to see it engraved; for although we have already two or three prints of James Montgomery—big and little—there is not one of them worth a straw. Mr. Illidge has also, we understand, lately painted a full-length portrait of Lord Stanley for the Liverpool Collegiate Institution.

EDINBURGH SOCIETY OF ARTISTS.—The fifth Exhibition of this Society is now open; and while we rejoice to find that in it the number of portraits bear an insignificant proportion to the usual supply of works of this kind, we cannot help remarking the paucity of historical subjects. This institution is, however, as yet in its infancy; and we have sufficient reason, in the present Exhibition, to augur an increasing interest in the higher department of Art. The works amount in number this year to 232, the majority being landscapes, many of which are distinguished by some of the highest requisites for this style of painting. No. 10. 'Carisbrook Castle,' by F. Watts, is prettily painted, but the general effect is injured by a want of union of parts. A 'View on the Clyde,' by John Fairman, is painted with an admirable purity of tone and much depth of feeling. No. 47. 'Braid Barn,' by W. Mason. This is the best of the four pictures exhibited by this artist. No. 60. 'An Old Mill on the Ouse,' by Boddington, is a charming picture, possessing all the truth which generally characterizes the works of this artist. No. 63. 'Prudhoe Castle,' T. M. Richardson. Often as we have seen this ruin on canvass, we have seen few better pictures of it than this. No. 70. 'Nine Views of Old Houses in Edinburgh,' W. Livesll. These views are strikingly characteristic of the "old town," and evince much improvement on the part of this artist. No. 82. 'Near Ashfield, South Devonshire,' W. H. Crome. The composition of this work is admirably made out. No. 102. 'In the Vale of Clwyd, Denbighshire,' is also by Mr. Crome, and is a landscape possessing the highest claims to admiration. The grey and time-worn bridge tells most effectively, in contrast with the gloom of the hills on the left of the picture. The sky is in perfect harmony with the general feeling of the work, which, on the whole, is worthy of a place by the side of the best performances of its class. No. 179 is by the same hand: it is entitled 'Beacon Cliff, Denbighshire,' and notwithstanding its bad position, enough can be seen of it to determine that it is one of the best works in the Exhibition. It is a moonlight effect, beautifully finished, and distinguished by singular depth and transparency. The following works may be also mentioned as of a high degree of merit:—144. 'Glen Sannox, Arran,' James Ferguson. 167. 'View of the Fisher Gate, St. Andrews,' J. W. MacLea. 197 and 198. 'Evening,' and a 'River Scene,' James Ferguson. 145. 'Patie and Peggy,' Thomas M'Culloch. With respect to the hanging of the pictures, an abuse seems to have crept into this Institution, which we lament to say prevails in others—that of hanging the best pictures in the worst places, and appropriating some of the best positions to indifferent productions.

MONUMENT TO BURNS'S HIGHLAND MARY.—Some considerable time since a number of admirers of the SCOTTISH PEASANT BARD set on foot a subscription for the purpose of erecting a monument over the grave of her who first inspired the love of Burns. Designs for the monument were requested from various gentlemen; among others who responded to the call, a union of talent was formed between Mr. G. M. Kemp, the architect for the monument in course of being built in Edinburgh to the memory of Sir Walter Scott, and Mr. Alex. H. Ritchie, sculptor, a gentleman favourably known in many parts of Scotland by the meritorious works he has executed for public bodies and individuals. At an early period of his life he was sent to Rome, where he became a pupil of Thorwaldsen, whose medal he had the high honour of obtaining; a distinction which will be duly appreciated by all who take any interest in Art. The design for the monument above alluded to is chaste and appropriate; consisting of an obelisk placed on a pedestal, having three of its sides enriched with basso relievo representations; the principal being the parting of Burns with Mary on the banks of the Ayr; the other two being an emblematical illustration of the address "To Mary in Heaven," and the bereaved lover lamenting over the grave in which are buried his hopes and his affections. The choice of these subjects is strikingly indicative of a mind in harmony with the poet's feelings; while to complete the design, the celebrated Delta of Blackwood's Magazine has furnished an inscription at once worthy of the theme and of its gifted author. Such a combination of talent is not frequently to be found, and we trust the men of Greenock will show by their adoption of it, an example which their neighbours of Glasgow would do well to imitate in their Wellington Testimonial as well as in their other public works.

RECENT ARCHITECTURE.*

The greatest architectural novelty described in the present volume of the "Companion" is the building for St. George's Hall, and the new Assize Courts at Liverpool, originally intended to have been two distinct structures, but now combined into a single piece of architecture—one that, should it be fully executed according to the view here given of it, will be the finest edifice of the kingdom. Liberally as they have shown themselves disposed in embellishing their town, the people of Liverpool have not hitherto been very fortunate in their selection of architects. Mr. Foster has engrossed their patronage too exclusively. Notwithstanding the immense sum expended upon it, the new Custom-house is almost below mediocrity as a work of Art, most common-place in design and in character. Indeed very little can be said at all in favour of the present so called Grecian architecture of Liverpool, it being most cold, insipid, and spiritless. Mr. H. L. Elmo's building will be an exceedingly rich specimen of the Grecian style, carried out consistently, and treated with artist-like spirit and feeling, both in the general conception and in the separate parts. It consists of a single Corinthian order, whose columns are to be 46 feet high, or five more than those of the Royal Exchange, and which is further raised upon a terrace and stylobate. The principal façade, 420 feet, is divided into three portions, the centre one of which is formed by a *monoprostyle* colonnade of 15 inter columns (i. e. 16 columns), and the other two by *square* pillars, between which an ornamental screen wall is carried up about one-third of their height. Thus, while the whole will produce a remarkably rich and very unusual degree of effect as to continuity of columniation throughout, there will also be a very unusual degree of variety, without any interruption of style, as is generally more or less the case where part of a front is made to look as much as possible like the frontispiece to a Greek temple, while the rest is perforated with windows. In Mr. E.'s design, unity is very happily combined with contrast and variety; not only does the introduction of both square and round columns contribute to the latter, but the two forms mutually set off and give value to each other. We have heard it objected, first, that there is no authority for square columns so applied; secondly, that the introduction of screen walls between them is an idea borrowed from Egyptian architecture. As to the borrowing part of the matter, we only wish that others would take the hint and learn to borrow with equal judgment and taste, instead of eternally copying the same models over and over again, as they now do; while as to authority, no other authority is needed than that of the design itself, which is no less tasteful and appropriate than eminently picturesque. Let whoever will make it matter of reproach, we make it for congratulation both to the architect and to the Art, that he has here taken a decided step forward in it; whereas, till now, Grecian architecture has remained almost stationary among us. We began by copying it servilely, yet piecemeal, and have ever since gone on after the same fashion, till at length the style has almost gone out of fashion—itself certainly has fallen very much into discredit of late; and no wonder, for now that the mere novelty of it has passed away, people begin to be weary of seeing the same or nearly the same portico repeated on every occasion; and some have found out that it requires far less talent to *design* a thing of that kind, than to compose a single piece of fresh detail, or to bring forward aught amounting to a new idea. Although we have by no means exhausted our remarks even on this building, here we must break off for the present, whether we have the opportunity of returning to the subject again or not. Should the latter prove the case, our readers will, at all events, now know where they can find notices of many other structures, either recently begun or completed.

* Continued from page 13.

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WORKS IN PROGRESS.

CANTERBURY PILGRIMS ASSEMBLED AT THE TABARD, SOUTHWARK. Painted by EDWARD CORBOULD. Engraving by C. E. WAGSTAFF. Publishing by T. BOYS.

This is really an important work of Art; and in its progress thus far bids fair to be finished in a manner to give the very best imitation of the feeling of the original picture. The plate is very large, being of the size of Landseer's 'Return from Hawking;' and is to be finished by Mr. Wagstaff, in his most effective style of mezzotinto engraving. The subject is, of course, from Chaucer, and involves in its realization upwards of thirty figures; for thus has the artist, in following the description of the poet, assembled

"a goodly company,
In Southwark at this gentle hosteiry,
That highte the Tabard faste by the Bell."

The site of the celebrated inn—the ancient Tabard is still occupied by a house of entertainment—"highte" the Talbot, a corruption of the earlier word. The movement of a numerous party, about to set out upon a journey, is well described; the activity is universal; every one is in the act of preparation, except the monk, and one of the "priestes three," who are seated in easy enjoyment, that nothing around them has the power to disturb. One of the most prominent foreground figures is the knight, who is already in the saddle, and looking down upon his yeoman busied in tightening the girths. There is, as may be expected, an abundant display of costume in this work, varying from that of the jaunty squire, down to the plain vestment of the tenant of the cloister. The head dress of this period is the *cargan* or drapery, similar to what was worn in the reign of King John. This, in the time of the "father of English poetry," was a favourite covering for the head among those of gentle degree; a circumstance of which the artist has availed himself with infinite advantage to his picture, by placing it on the heads of the knight, the squire, and of the poet himself. The squire is also a striking figure in the composition; he has dropped on one knee to receive his morning draught at the hands of the "fair young tapstress."

There is, in what we already see of this admirable work, an extraordinary display of character, strikingly apposite to the vocations of the assembled pilgrims; and we doubt not that it will associate the name of the artist with those of eminent painters of our school.

VIEWS IN OXFORD. Drawn and Lithographed by W. A. DELAMOTTE.

These views are 'The High Street;' 'The Broad Walk, Christ Church;' 'St. John's College;' 'The Garden Front of the same College.' Oxford has often been the subject of the pencil, upon which occasions the High Street has never been forgotten; we, however, find it as faithfully represented in the view before us, as in any we have ever before seen. In both views of St. John's College the architecture is so exactly drawn that it is impossible to mistake the building, having once seen it. 'The Broad Walk' is well represented; the effect of distance being easily and naturally obtained without interfering with the breadth of the masses of foliage of the foreground trees.

TRIAL OF EARL STRAFFORD. Painted by WILLIAM FISK. Engraving by JAMES SCOTT. Publishing by THOMAS BOYS, Golden-square.

Few things in Art are more difficult than to give pictorial interest and effect to a composition which is of necessity hedged in by formalities; the artist, however, as far as may be judged from the etching, has dealt successfully with the disadvantages incident to even rows of heads and the "degree of place." This famous trial began in Westminster Hall, on the 22nd of March, 1641, and continued eighteen days. In this plate there are upwards of fifty figures and heads. Lord Strafford stands upon a small raised platform pointing to his daughters by his side, and may be supposed to be giving utterance to the memorable words which occur in his defence. The Earl is habited in black, and being considerably elevated above those around him, stands forward, the principal figure of the assembly—the position of the figure is eloquent, and it is at once seen, that he is pleading for his children. The plate is large, and is in course of engraving in mezzotinto.

THE ADDRESS OF THE PRESIDENT OF THE ROYAL ACADEMY.

THE annual address, on the occasion of the distribution of the gold medals, was delivered by the President of the Royal Academy, before the General Assembly on the 10th December last. In opening his discourse, the President takes occasion to comment upon the hostless theories of empiricism in Art, and their influence upon the practical artist. Since the revival of Art in Italy, until a comparatively recent period, but few artists by the publication of opinion and precept, have aided in maintaining that taste which their works have generated. Of these few Leonardo da Vinci, Vasari, De Piles, and Du Fresnoy are the most conspicuous. Generally speaking, therefore, the history of Art and its principles, has been left in the hands of men unqualified by education for the task they undertook. In modern times, however, and among ourselves, Reynolds, Barry, Opie, Fuseli, Flaxman, and Soane, have in their respective departments laboured in the establishment of canons of taste. The opinions of the accomplished President of the Academy of the progress and position of the British School of Art, must be deeply interesting to every native artist; we therefore, on this subject, quote his own words:

"If we take a candid review of the progress and present state of Art amongst us, I think it must be admitted that the discipline has not discredited the doctrine of the British School. The general practice is founded on just principles; and although unfavourable circumstances have never allowed free scope for their effective development, those principles have been preserved in the contracted sphere to which they have been confined, without corruption or perversion. In our admiration of Art, as displayed in the purest examples of abstract and ideal perfection, we have never lost sight of the homage due to Nature: nor have we so far degraded our devotion, as to disregard those duties of discrimination and selection which every rational view of her worship essentially demands."

On the subject of the originality of the British School, Sir Martin Archer Shee spoke analytically of Hogarth and his works, and to Wilkie the remainder of the address was devoted, wherein his most celebrated pictures were passed in review, and most appositely remarked upon. The following passage occurs in the sketch of the rise and progress of the latter:—

"His eye was as accurate and scrutinising as his intellect was prone to inquire and investigate. He was no loose observer, satisfied with cursory glances on the surface of things. What he looked at he *saw*; and what he *saw* he remembered. When his ambition to enter on a wider sphere of exertion led him to the metropolis, I have understood that he first sought employment as a painter of small portraits, for which his powers of imitation and great delicacy of execution appeared to be peculiarly qualified. Fortunately, however, for his subsequent celebrity, he did not meet with the success he deserved in this line. I have heard him say, with the unaffected simplicity which distinguished him, that he never could give satisfaction to his sitters. Yet there are specimens of his hand, executed at that time, which claim high commendation; and most of us remember the admirable small portrait of his Royal Highness the late Duke *of* York reading his despatches, which, at a subsequent period, he exhibited at Somerset House, and in which he proved his superior pretensions to public favour in this department."

Still speaking of Wilkie, this eloquent discourse terminates in these words:—

"But the efforts which could not repress his spirit, exhausted his strength. His physical powers were inadequate to sustain his mental excitement. Of this it would appear that he was himself aware, by the desire he expressed to hasten his journey home. Satisfied with the acquisitions he had made—his mind stored with novel images of social life—his collections of studies enriched with all the varieties of character, costume, and clime, which the habits and manners of eastern communities display in such picturesque abundance to a painter's eye, this great artist now set forward on his return to the land in which were centred all his hopes—the land to which he looked for the reward of all his toils—where he trusted, by the novel treatment of sacred subjects, that he might be the means of giving a new impulse, and attracting new interest, to pursuits that have long languished in the 'cold obstruction' of public apathy and national neglect. But he was not destined to realize these visions. A sudden and apparently unexpected exhaustion of the powers of life terminated in the calamitous event which deprived society of one of its most distinguished members, and frustrated the excited hopes of his Art and his country."

VARIETIES.

THE BRITISH INSTITUTION will open on the 7th (we believe): four prizes are to be again given; and we may take for granted that the artists have been stimulated by the "hope of reward" that "sweetens labour." Unhappily, however, the intention of the Directors to repeat the benefit conferred last year, was not clearly understood until very lately.

ARTISTS' AND AMATEURS' CONVERSAZIONE.—On the evening of the 5th ult. there was at this conversazione, held as usual at the Freemasons' Tavern, a more numerous assemblage of members and visitors than had ever met upon any previous occasion. From the number and high respectability of the *réunion*, it is evident that the Society is progressing in a manner as soon to render its benefits apparent. The works exhibited were various, considerable in number, and high in merit. With respect particularly to oil painting, we might suggest that they should in future be accompanied by their titles, as it would doubtless be more gratifying to the authors of them to hear them spoken of by the names they have given them. Among the works of this class we recognised a picture by Herbert, A.R.A., 'The Boar Hunters' (if we remember rightly); also a work by Hart, A.R.A., the subject from Shakspeare, and treated with a moonlight effect. We observed also 'A Spanish Ruin,' by David Roberts, R.A., painted with his accustomed transparent shadows and brilliant lights. By O'Neil we remarked an admirably executed female figure, apparently in the act of prayer, and so entirely unaffected in style and intense in expression, as to embody that *something* we so often miss in works of higher pretensions. By Bradley, of Manchester, there were two portraits of Children successfully imitating, in freedom of handling, the manner of Sir Joshua; by Ward, R.A., 'The Devon Ox;' and by T. Boys, 'Fort Rouge,' painted with much power of effect. The Exhibition was rich in drawings: a pencil portrait of Lady Hamilton, by Sir Thomas Lawrence, and contributed by Messrs. Graves, is one of the most masterly productions we have ever seen. There were some charmingly coloured views by Prout, pencilled and treated with the usual force and effect of his manner. 'The Landing of Queen Henriette,' Cattermole, a drawing of remarkable beauty; Muller's original drawings made for his work, the 'Remains of the Age of Francis the First;' and a portfolio of drawings by Pyne, principally Welsh scenery, made out with all the freshness and truth of nature; also a portfolio of sketches, by various artists, contributed by Messrs. Fuller.

INSTITUTE OF BRITISH ARCHITECTS.—The interest felt by Earl de Grey in the prosperity of this Society, of which he still remains the President, did not cease with his lordship's vice-regal appointment in Ireland. On the very day that he kissed hands at Windsor previous to his departure, he induced his Royal Highness Prince Albert to become a Patron of the Institute. The question of the junction of the Institute and the Architectural Society, has again been mooted, and, after a lengthened discussion during three evenings, may, we hope, be considered settled. United, they may do much more for the advantage of their profession than they could singly. The expense of one establishment will be saved, and much perplexity avoided. The second part of the Institute's Transactions is now at press, and will shortly be published.

THE AMATEUR ARTISTS' SOCIETY held their first meeting for their present session on the 12th of January, when many pictures were exhibited, displaying considerable promise. A paper was read by the President, Mr. Antrobus, with especial reference to the question of "frescoes or no frescoes," which now excites much interest in the artistical world. The opinion of the writer was decidedly adverse to their use in England. The claims of Cornelius, as a first-rate artist, were loudly denied.

THE KING OF THE FRENCH has presented Mr. Hullmandel with a gold medal, in testimony of the merits of his new invention of lithotint, the value of which to Art is highly estimated by the French as well as the English artists.

PRINCE ALBERT.—We have much pleasure in recording a gratifying instance of the kindness of

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Prince Albert towards an English artist of eminent talent, whom he had known before his elevation to his present exalted station. It is alike honourable to the taste and feeling of his Royal Highness. Mr. Wyatt, the sculptor, who has lately returned to Rome, was staying at Windsor, and went to see the Castle. The Prince, hearing of the circumstance, sent for Mr. Wyatt, and received him in the most friendly manner, giving him a commission for a basso-relievo to adorn a space over one of the doors in the Castle.

Anatomical Lectures for Artists.—We see announced a course of anatomical lectures, to be delivered by Mr. Dermott, in Charlotte-street, Bloomsbury, intended as a ready means to promote, among artists, that knowledge of the human structure which imparts ease and confidence in drawing the figure. It is not necessary to attempt to demonstrate the utility of such a course of study, as we have continually heard painters, and especially sculptors, lament the want of facilities for acquiring that which is at once the alphabet and the finished eloquence of their art. There is much, it is true, to divide the attention of the modern artist; but he is invited to perfection by advantages incalculable, when compared with those enjoyed by his antecedents of two or three centuries, or even half a century, ago. The men, whose works are held up as models for imitation, acquired their knowledge under much greater difficulties, and at a more considerable expense, than now attend the labours of the student. It is surprising that similar courses of lectures have not before been delivered, since such information as they convey is so necessary to all classes of artists who draw the figure; not that, because anatomy is studied, figures must necessarily be anatomically painted, but that the innumerable errors into which our artists are led from ignorance of it may be avoided. Pictures distinguished by an obtrusive display of anatomy may be valuable, but they are rarely pleasing; since so much of beauty is constituted of flowing lines and roundness undisturbed by muscular development.

Symbols on Ancient Buildings. — Mr. George Godwin has laid before the Society of Antiquaries some observations on the fact, that the stones both inside and outside numerous ancient buildings in England, bear, in many cases, a mark or symbol, evidently the work of the original builders. His attention, it seems, was first drawn to the fact about three years ago; and he saw in it the probable means of connecting the various bands of freemasons, to whom we are indebted for so many magnificent buildings. In Germany and France similar marks have more recently been discovered; and Mr. Godwin, during a recent visit to Poictiers, in the department of Vienne, found a number of them *identical* with many which he had copied in England. Diagrams of these were exhibited, as also were examples from Gloucester Cathedral, Malmesbury Abbey Church, Bristol Cathedral, Church of St. Mary Redcliff, Farness Abbey, and other buildings. The signs are from two to six inches high, formed by a slightly indented line, and consist as well of known masonic symbols and Christian emblems as of apparently arbitrary forms. The *vesica piscis* occurs frequently, the cross in all varieties, the triangle, double triangle, trowel, square, emblems of eternity, &c., &c. Some of the buildings are literally covered with them. We hope Mr. Godwin's remarks will lead to a large collection being made in England, France, and Germany, so that they may be carefully compared.

"The Dore" and Napoleon.—It is a singular fact, and worthy of record, as illustrating national character, that although portraits of Napoleon have been extensively purchased in Great Britain, there is no instance of a portrait of Wellington having been sold in France. This statement appears almost incredible; but circumstances having directed our inquiries to the subject, we ascertained that the leading publishers of London had never received a single order from France for a print of the Duke, nor, to their knowledge, had they ever disposed of one to a Frenchman. We presume, however, that when Glasgow has been disgraced by the erection of a Frenchman's statue to "represent" the conqueror of the Emperor, it will be engraved for the express supply of the French people, who will, no doubt, gladly place a pictured libel of the great British Captain, taken when the vigour of his days is gone, and age has been exaggerated into decrepitude, by the side of their Emperor in the prime of life.

The New Exchange.—The first stone of this structure was laid on Monday, 17th January, by His Royal Highness the Prince Albert. Details of the ceremony were amply given in the daily newspapers. It is only necessary for us to record the fact; but we shall take an early opportunity of publishing some remarks on the building now in progress.

Ratcliff's Patent Inkstand.—We have been much pleased with this invention; and as we, at this moment, experience its advantages, it is our duty to communicate them to our readers. It is so contrived, that by turning a screw, sufficient ink is conveyed to the surface, while the pen cannot take from the sediment at the bottom; air is so effectually excluded, that the ink cannot become mouldy; and the nib of the pen can sustain no injury by the danger of pressure against the stand. It is moreover a very neat and convenient article; and decidedly superior to any other inkstand with which we are acquainted.

Pooloo Cement.—We have repeatedly tried this valuable auxiliary to a household, and found it to answer admirably. There are few families in which it is not occasionally required; for, according to the adage, "accidents will happen;" and it would be difficult to conceive any "breakage"—except a bone—to which this cement might not be advantageously applied. To artists it may be especially recommended as joining strongly, and without leaving the slightest mark, chipped portions of frames.

Spilsbury's Fixture.—The want of some safe and secure means of "fixing" water-colour drawings, and drawings in crayon, as well as other productions of the artist, has been long felt. The ordinary modes are dangerous and not effectual; and none that we are acquainted with will permit the paper to be washed. Mr. Spilsbury has supplied a very desirable improvement; we cannot tell in what it consists, but it answers the purpose admirably. It is a colourless fluid to be laid over the drawing, carefully, with a camel's-hair pencil; and when dried it may be washed with water, if needful, without sustaining the least injury.

Sales of the Month.

Sales to Come.—We direct the especial attention of our readers to the sale—advertised in the Art-Union—of the works of Sir David Wilkie, to be disposed of by public auction, by Messrs. Christie and Manson on some day (not yet fixed) of the month of April. We shall take an early opportunity of noticing this event at some length.

Mr. Phillips announces, on the 15th of February, his intention to submit to public auction the gallery of William Bullock, Esq.; and also another collection on February 8th.

Sales of the Past Month.—On the 22nd ult. a collection of pictures, by masters principally of the Italian schools, were sold by Messrs. Christie and Manson, among which were disposed of at the the following prices:—'A Dutch Village, with Boors playing at Bowls,' by Teniers, £137 11s.; 'A Grand Rocky Landscape,' Teniers, £45 3s.; 'Virgin and Child, &c.,' Ghirlandaio, £25 4s.; 'Virgin and Child,' Pulego, £22 11s. 6d.; 'St. John,' £19 19s; 'Heads of the Twelve Cæsars,' O. Vennius, £25 4s.; 'Landscape,' Morcland, £34 3s. 6d.

On the 20th ult. a portion of the collection of the late A. Gilmour, Esq., of Portland-place, was sold by Mr. Phillips, the under-mentioned pictures realizing the accompanying prices:—'Landscape,' Van Stry, 50 guineas; 'Fowls,' Hondekocter, £21; 'A Holy Family,' Padnanino, £26 5s.; 'Interior,' Jan Steen, £24 3s.; 'Landscape,' Cuyp, £21; 'Landscape,' Jordaens, £26 5s.; 'Hawking Party,' Wouvermans, £31 10s.; 'Queen Sheba before Solomon,' Eckhont, £43 1s.

REVIEWS.

Childe Harold's Pilgrimage. By Lord Byron. John Murray, Albemarle-street.

This is one of the most extraordinary reproductions we have ever seen; and it must become one of the most popular—being Childe Harold with *de facto* illustrations from the very scenes which the poet has sung in his immortal verse. The poem appears in one volume, large and thick—the embellishments are vignette landscape gems, from drawings by Creswick, Warren, Howse, and Aylmer; engraved by Finden; and amounting in number to sixty-one. This unusually long series is concluded by a valuable addition in the shape of a map, whereon is traced the pilgrimage of the Childe; and even here Art is not spared; the chart of his wanderings is set amid a profusion of beauties, minute views markedly typical of the lands wherein he set up, for a time, his nonbiding tent.

Even to those (if any such there be) who may not have read "Childe Harold" since its progressive publication, a sight of these views alone will give delight; yet there is in them nothing more than beautiful and solid truths. The artists present them to us as they and as the poet saw them; for they seem to have walked in his footsteps, and, like him, courted the emotions of all periods of the sun's daily round from noonday to midnight, and from midnight to noonday again.

The frontispiece is a portrait of the noble poet, after a picture by Phillips, R.A. He is represented in a Greek dress, and fronts the spectator; but the head is seen nearly in profile being turned towards the right shoulder. This portrait is a half-length, and on a slight inspection seems materially different from other portraits of acknowledged resemblance; but a close examination proves that the same features have been the model of this painting. In the ordinary portraits of Lord Byron, there is an attempt to embody the fine sentiment of his poetry; but in this he is the soldier full of the spirit of the line—

"Greece! though thy lords, thy state is still the same."

We have been accustomed to look upon the head uncovered; it may here bear the pleasure of the poet to wear the turban in which he has been painted; but so much of the character lay in the forehead, that we cannot deem the turban a compensation for its loss.

Nothing in this style of Art can excel the general tone and execution of the illustrations before us. As every thing is, at present, brought forward with engravings, we have long expected an illustrated edition of "Childe Harold." And now that it has appeared, we are happy in the opportunity of contributing our measure to the abundant praise which these embellishments must elicit. They are selected with the very best taste; which circumstance, together with their admirable feeling in effect, and masterly adaptation of manner in execution, leave nothing to be desired.

Among the first engravings in the volume, are Delphi and Ciotra, both in themselves superb views, but rendered here doubly exquisite by their manner of treatment; then follow Mafra, Talavera, and Saragoza, also a view in Seville of a character powerfully Spanish.

> "But Cadiz, rising on the distant coast,
> Calls forth a sweeter, though ignoble praise."

The minute view of Cadiz from the sea reminds us of similar Italian subjects by Turner, when his pencil by the sweetness of the scene is charmed into just enough of detail. Then follow views in Greece, among which we find, Ithaca, Yanina, Zitza, &c. &c. The views in the third canto bring us nearer home—it opens with the mastering of the British troops at Brussels. We have seen and heard enough of late of the Rhine, but the views before us of the Drachenfels and Ebrenbreitstein are fresh and lovely. The fourth canto affords the Italian views, among which are several in Venice, Florence, Rome, &c, &c.

In the series are several portraits, but they are introduced by no means in the ordinary stiff style of portraiture. There is an inimitable grace in the *abandon* with which they are thrown in, being engraved in frames which are represented resting on the floor surrounded by circumstances relating to the stories of the individuals depicted

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—they are of Ada, Rousseau, and Tasso. The brows of the last are bound with the mockery of laurel.

"They gave him laurels who denied him bread."

The adoption of any other method of illustrating "Childe Harold" must have been a failure, since nothing else but the actual scenes described could have been a fitting accompaniment to the poem. The artists who have been employed in this work, place us in the position of the puzzled critic in the French farce—with him we say, "Ces gens-là font qu'il faille les louer toujours."

LONDON AS IT IS. Drawn and Lithographed by THOMAS SHOTTER BOYS. Published by THOS. BOYS, Golden-square.

Under this title has appeared a series of views representing some of the principal streets, thoroughfares, public buildings, &c. &c., in London. The plates are 26 in number, and correspond in size with the views in Paris, Ghent, &c. &c., by the same artist—that is to say, they are folio, and have admitted of the working out, to a certain extent, of that recognisable detail which aids the identity of locality. During a quarter of a century, the street scenery chiefly painted by our artists, recommended itself on account of some "picturesque" feature; and when this was wanting, it was supplied by means of a little ragged mannerism. At home we have but little to meet this taste, which has been fostered principally by matter from the Continent—the North supplying what we may term the Dutch-school subjects of this class of Art, and the South material of a more refined character. Works like that under notice were not thought of; continuous straight lines and plain façades were uninteresting, and extremely difficult of treatment: hence that with which the artist has here had to contend is, first, the substantial difficulties of his subjects, and afterwards the caprice of conventional taste. Of the former he disposes in a masterly style; and, assuredly, his work will deal successfully with the latter. The views are lithographed with a sepia tint, and the highest lights brought out with white.

The two worlds of which London is composed are here most ably illustrated in their leading features. Of course some of the river views are among the most striking on the side of the City; and of the street scenes in the same district, 'St. Paul's from Ludgate-hill,' is one of the most remarkable. As to its effect and general management, this view is admirably drawn; the hard angles of the architecture are softened down without affecting the truth of the architecture, and the foreground shadows are massed and toned in a manner effectually to throw off the lighter distances. In Guildhall there is nothing imposing, but the artist presents it to us invested with a powerful interest; and we like it the better that it is not thronged with a parade of figures. The drawing in this plate is free, and the shadow-tones flat and transparent. The 'View of London Bridge from Southwark Bridge' is one of the most beautiful of the series, and such as Canaletti would have delighted to paint: due breadth and importance is given to the river, above which the spectator is placed, looking down on the decks of the passing craft. In the distance, "below bridge," is seen the Tower and a haze of masts. We have also a view from the same point, looking up the river—'Blackfriars from Southwark Bridge,' with St. Paul's rising above the houses on the City side; Blackfriars-bridge bounding the distance. Another charming river view is 'Westminster from Waterloo Bridge,' of which the Abbey is one of the principal objects. In 'The Tower and Mint' the view is from Tower-hill, and the armoury destroyed by the late conflagration is a striking feature of the picture. The plate, 'St. Dunstan's, &c. Fleet-street,' is somewhat "spotty," from the number of scattered lights by which the eye is distracted. Something is at times necessary to unite the lights of a composition, but we think it might have been more judiciously done than by upturned paving-stones, paviers' tools, and unsightly waggons. 'The Strand' affords a view of the churches of St. Clement, St. Mary, and St. Dunstan in the distance; but we think that the nearest church, St. Clement's, suffers in effect from the importance given to the foreground buildings. 'Temple Bar from the Strand,' gives a perfect idea of the confusion of that thoroughfare—the interest settles in the foreground, which is thronged with pedestrians and vehicles of many descriptions. The 'Entry to the Strand from Charing Cross' comprehends Northumberland House, St. Martin's church, &c., &c. Among the views of West-end of town, 'Buckingham Palace from St. James's Park,' is one of the most striking. It is a landscape, with the distance closed by the Palace, which maintains its position well in the picture, from the skilful manner in which it has been put in. 'Regent-street looking towards the Quadrant,' is a beautiful specimen as a street view. Others are entitled—'St. James's Palace from Cleveland Row,' 'Regent-street looking towards the Duke of York's Column,' 'The Club Houses, &c., Pall Mall,' 'The Bank,' 'Piccadilly looking towards the City,' 'The Custom House,' &c., &c.

The impressions before us, as we have said, are tinted with sepia, but there are also others coloured by hand. This is the most important and meritorious work that has ever yet appeared as a series of views in the metropolis of Great Britain, and it is in execution certainly worthy of the subject. The style of work is bold and original, and sketches which in ordinary hands must have been tame and insipid, have become in those of Mr. Boys, pictures of much excellence. Nothing have we seen better adapted to this style of Art than the lithography in which these drawings have been executed.

ANATOMY FOR THE USE OF ARTISTS. By R. L. BRAN, late house-surgeon, at King's-college and Charing-cross Hospitals. London, H. Renshaw, 1841.

The importance of a knowledge of anatomy in the education of an artist is universally admitted. All feel its necessity, and see fully the want of power in design, and other disadvantages which result from neglect in this respect; and yet, whether it be from the difficulties which encompass the study, the limited opportunity which exists amongst us of drawing from the human figure, or whatever cause it may be, certain it is that in this respect more than any other, the English school is greatly deficient.

The little work before us, which aims at rendering more easy the acquirement of sufficient anatomical knowledge, promises to be exceedingly useful, and is entitled to the thankful patronage of those for whom it is designed. It contains ten plates clearly drawn, showing all the various muscles and bones in the human frame, the names of which are referred to in accompanying tables. The uses and effects of the muscles are also described briefly. The greater number of anatomical works published suppose the pre-attainment of a larger amount of knowledge of the names and terms employed than artists usually have, and moreover are so expensive as to be out of the reach of many students. The book before us, on the contrary, is perfectly elementary and simple, and so cheap as to be attainable by all who require it. We gladly hail its appearance.

TO OUR SUBSCRIBERS.

We have a communication of some importance to make to our subscribers. For a long time, we have felt much embarrassment in consequence of the limited space to which we have been restricted; and we have at length, and after due deliberation, resolved upon a considerable enlargement of "the ART-UNION," so that we may be enabled, without diminishing the necessary quantity of *Intelligence* concerning the Arts, to introduce articles on subjects that demand to be treated without restraint as to the number of columns to be occupied.

Under our new arrangements, therefore, we propose to combine the advantages of a MAGAZINE with those of a NEWSPAPER.

The suggestion has been frequently made to us from persons interested in our welfare in various parts of the kingdom; some proposing the enlargement we are about to adopt, others that our work shall be published twice instead of once in the month; to the latter we see many objections, to the former none; for we feel assured that no artist, or lover of the Arts, will hesitate to pay the small additional tax that will be levied upon him to to meet our increased expenditure.

The ART-UNION will, therefore, in future contain *twenty-four* instead of *sixteen pages;* and be charged *one shilling* instead of *eight-pence.*

Various circumstances have, lately, combined to give a new stimulus to British Art, and to render information concerning it a PUBLIC WANT. We hope we may claim some merit for having assisted in the attainment of so desirable and so important a result—one which, a very few years ago, it would have seemed visionary to have anticipated. The supply must be made equivalent to the demand.

Hitherto, we have been entirely precluded from the treatment of any subject requiring so much space as essentially to abridge the monthly supply of "news;" hereafter, we shall experience no such difficulty—we shall be enabled to communicate information concerning any matter on a scale commensurate with its importance; to review, adequately, all works connected with the Arts, published either abroad or at home—not by a mere reference to their contents, but by a just and instructive condensation; and by the frequent introduction of such engravings as may be serviceable in illustrating the text. In short, our purpose is to render the ART-UNION a sufficiently full record of all that transpires, interesting or valuable to the artist and the amateur.

Our subscribers may be assured that the *entire of the extra sum we shall thus receive from them shall be expended for their benefit;* this pledge they will very soon be enabled to test by experience. We shall be well satisfied to be judged by the results.

With the next number—*i. e.* the number to be published on the first of March—we shall present to our subscribers an extra half sheet (besides the eight pages to be added to its contents), containing between forty and fifty specimens of wood-engraving, selected from the most popular illustrated works now in course of publication. We have selected them from Mr. Jackson's "History of Wood-engraving;" Lockhart's "Spanish Ballads;" Mr. and Mrs. S. C. Hall's "Ireland;" Knight's "Shakspere;" Tyas's "Shakspere," "England in the Nineteenth Century," "Master Humphrey's Clock;" Tilt's editions of "Cowper" and "Thompson," &c.

They are printed on a separate sheet—on fine paper—by Mr. Wright, of Fleet-street; and in order that no difficulty may arise to prevent its transmission with the number by post, each *sheet is stamped.*

As we shall print but a limited edition, we suggest to our subscribers the necessity of obtaining their copies *early;* and on no account to allow a day to pass, after the usual day of delivery, without ascertaining that the agents have supplied them.

With every copy of the ART-UNION this illustrated sheet will be supplied—of course *gratis*, and it must rest with the purchasers to look to the proper delivery. The sheet will be of greater value than the cost of the publication, and there will be consequently some danger of its being stopped on its way to the subscriber.

Those who may require more than one copy will do well to convey an early order to the publishers. Subscribers in the country will thus have timely notice of our design.

We hope to commence the publication of Mr. Pugin's series of papers on "Modern British Architecture" in our next number.

A letter on the subject of the "Art-Union of London" must remain over, as also a letter on "Clay for Modelling;" and a letter on "Encouragement of Art."

"The Poulstowski Gems."—We are prevented from noticing the collection this month as fully as it demands.

Among the works of Art—Prints and illustrated Books—that have been sent to us, we are compelled to postpone the insertion of Reviews, the whole of which are in type—of Portrait of his Grace the "Duke of Wellington," engraved by Wagstaff, from Mr. Pickersgill's picture; another Portrait of the Duke, from a painting by Mr. Briggs; "The Tower," by Mr. Hewitt (in noticing which we shall introduce two wood-cuts—one of weapons, another of ancient helmets); "The Hawking Party," by Edwin Landseer; the third series of Nash's "Mansions of England;" etchings of Landseer's "Court of Law," Grant's "Equestrian Portrait of her Majesty," Ricuti's "Rustic Architecture;" "Italy, Historical and Picturesque," by W. Brockedon; "Figures from Pictures in England, by Claude Watteau and Canaletto;" by S. Bendixen;" "Revue Générale de l'architecture et travaux Publiques;" "Dictionary of Greek and Roman Architecture;" "British, French, and German Painting," by David Scott, M.R.S.A; "Sketches of Fallow Deer;" "the Imperial Family Bible;" "Etchings of Runic Monuments in the Isle of Man;" Delaroche's "Napoleon," and "King Charles in the Guard Room;" "Sketches in Norway," &c. &c. A pretty extensive arrear, which we trust to bring up next month.

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MILLER'S SILICA COLOURS.

In introducing these Colours to the notice of Artists and of the Public, it will not, perhaps, be deemed obtrusive, if the Manufacturer presumes to offer a few remarks upon the subject, seeing that, by the application of many years' experience, aided by numberless experiments, he has, at length, most successfully accomplished his object, in bringing back to light a long buried secret of ancient Art.

The countless and laborious efforts that, from time to time, have been made by modern Artists, to produce Colours that might bear comparison in point of brilliancy and durability, with those of the Old Masters, are sufficiently known to need no further comment. It is likewise, unfortunately, but too well acknowledged how fruitless these efforts have been. For although, at first, their works might appear to vie successfully with the antique originals, yet when placed, a twelvemonth afterwards, by the side of their prototypes, how great a falling off was there! What an universal degeneracy of tint and tone! While the ancient productions seemed as fresh and vivid as if they were the creations of yesterday, and appeared by their undecaying brilliancy and clearness to deride alike, the attacks of time and the feeble competition of modern Art.

The injurious effects of light and atmosphere on the colours of the present day, are very clearly evidenced by the contrast of Ultramarine, which being manufactured on the same principle as the Colours of the Old Masters and the Silica Colours, has been erroneously supposed to have derived an accession of brilliancy from age. Such, however, is not the fact. The phenomenon of its apparently increased vividness, is the result of its simply retaining its original lustre, whilst that of the other colours of the picture has invariably declined and faded. Were any one sceptical of the superiority of ancient colour, every doubt might be easily removed by a glance at the two pictures of Francia, recently added to the collection in the National Gallery, and painted between three and four hundred years ago. The transparency and freshness of their tints have that time-defying character and gem-like lustre, that modern paintings seldom perhaps possess and never retain.

In the early periods of Art, the painter, having no colourman to prepare his colours for him, was compelled to seek and compose them himself, from whatsoever substances were at hand, from earths and stones; and chiefly from their use of such imperishable materials, unimpaired by chemical agency, may be inferred the great durability of his productions.

The present Silica Colours, now confidently submitted to the ordeal of public opinion, have already been severely tested by Artists of the first eminence, and by persons of scientific attainment, whose judgment has been unequivocally expressed in their favour; and who do not hesitate to affirm that they reveal the mystery of ancient colouring; and that they possess all the invaluable qualities of transparency, brilliancy, and durability, which are so eminently conspicuous in the works of the ancient painters.

The Silica Colours are prepared in collapsible tubes, and can be forwarded per post to any part of the country, on receipt of an order, for any of the under-mentioned tints, viz.:

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No. 1. For first and second painting, and for mixing with colours already prepared in Medium.

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No. 3. For third painting, finishing, and glazing, or mixing with lakes and other colours, requiring strong driers, giving at the same time additional transparency.

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Nos. 1, 2, and 3.

If these powders be mixed stiff upon the palette with a small portion of Miller's pure Poppy Oil, it will enable the Artist to lay colour, pile upon pile, and to dip his pencil in water or oil at pleasure. It will also dry so hard that it may be scraped with a knife on the following day.

Artists are recommend to replenish their Colour Boxes with Colours prepared in Medium, as they will be found better in every respect than those prepared in the ordinary oils.

It is also requisite to remark, that while Artists continue to use colours as commonly prepared in oils, they only reap half the advantage resulting from the great improvement in the art—which the Media are acknowledged to be by upwards of one thousand Artists who have already tried and approved them.

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And many other Artists of Eminence.

T. MILLER gladly embraces this opportunity of publicly expressing his grateful acknowledgements to his numerous Patrons and Friends, both in this country and on the continent: and particularly those gentlemen, who, unsolicited, have so kindly forwarded to him letters testimonial of their entire approbation of the Glass Medium. Nor must he omit to mention (which he does from a sense of gratitude, rather than from a feeling of vanity), the presentation of a Silver Cup, by an artist of eminence, for his invention of the Silica Colours;—and Artists and the Public may be assured, that, with such a flattering stimulus to exertion, as the sufferages of gentlemen of first rate talent, he is not likely to relax in those efforts, whereby he first obtained their notice and approbation.

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*** See Prospectuses at the end of the Magazines and Reviews.

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principally formed from the French, Dutch, and Flemish Schools, by the distinguished Amateur, Mons. de St. Denis, late of Paris, deceased; including several charming examples by Watteau, Greuze, Pater, Boucher, Vernet, Guardi, Canaletto, &c., in particular the celebrated 'Belle Paysanne,' by Greuze; a 'Bacchante,' by the same; the original study for the 'Girl with a Dog,' and his own Portrait, presented to the late owner, accompanied with the artist's original autograph letter, 'The Discovery,' by Watteau, and the 'Picture Letter,' with several Panels, by this artist and Boucher; a splendid picture by Fyt; a 'Coast Scene,' by Vander Capella; a 'Moonlight Scene,' by Van der Neer, his *chef-d'œuvre;* three 'Battle Pieces,' by Hughtenburg; two Compositions by Van Stry, and two by Vandermeulen; Scenes by Canaletto and Guardi; Portraits of Henry VIII., Mary Queen of Scots, Montaigne, and particularly the Daughter of the Duke D'Antin, by Watteau, also clever examples by

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Vernet	Swaneveldt	Dekoning
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THE ART-UNION.

LONDON, MARCH 1, 1842.

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FRESCO PAINTING;

ANCIENT AND MODERN.

In the first period of its existence Art may be considered as a language, it next becomes the form of the beautiful, the symbol of feeling, and of the abstract and general conceptions of the mind. For the religious impressions, the mythic traditions of a people soon become embodied; the virtues which adorn, the vices which degrade society assume a figurative type; man desires to imitate and to record, and every age is anxious to transmit its impressions to the future, to heighten them by refinement of expression, and to give them the character of duration. This is particularly true wherever, as a national characteristic, the imagination is more predominant than reason; where ideas, which possess no substantive existence, require a kind of objective certainty to represent them; where language is informed, inadequate, or the means are unknown for the expression of thought, by printed characters.

It was thus in Egypt and in Greece, where Art was directed to inculcate religion, deify heroic action, hallow the social virtues, and refine the public feeling.

In works of Art, the characteristic of the Greek, is the perception of the beautiful; that of the Egyptian, sublimity and duration. The Greek was imaginative, highly rationalistic, and sceptical; the Egyptian was gloomy, fettered by the institution of castes, reflective, but debased by superstition. Painting and Sculpture were alike patronised by the religious institutions of both nations: but the mind of the Egyptian artist was palsied by the restrictions of the priesthood, which forbade all change in the form of the human figure, enjoined the same formal outline, and conventional mode of execution. Even under the influence of Greek and Roman conquest, or the reign of the Ptolemies, they remained in this respect unchanged. Apart from the stimulating atmosphere, the free soil, and unfettered habits of the Greek, the philosopher promoted the Fine Arts, as a mode of refinement; the priest, because it excited religious feeling; and the legislator because the emotions of patriotism were heightened by the commemoration of great events. Mural painting, the first step towards monumental works of Art, was early employed by the Egyptians, the Greeks, and other nations, for the purpose of internal and external decoration.

This appears, from the often cited passage in Ezekiel viii., 10, and chapter xxiii., 14, 15; as well as from the general testimony of Greek and Latin authors.

Of late years this practice of mural painting has been disputed by many critics of Italy, Germany, and France. In France opinion is chiefly divided by the theory of Raoul-Rochette, and Letronne. M. Rochette is of opinion, that the paintings mentioned by Pausanias, in the Pœcile, painted by Polygnotus, Micon, and Panœnus, *were on wood inserted in the wall*, and that those in the Temple of Theseus, and of the Dioscuri, were similarly executed. He maintains this opinion, not only by the most extensive erudition, but by the following quotation, from the letters of Synesius: "The Pœcile has ceased to be the Pœcile since a proconsul had removed the panels of wood illustrious by the art of Polygnotus." But if we consider the description of Pausanias, not only in relation to the Pœcile, but with respect to other buildings, it is difficult to escape the conviction that they were painted on the wall. Of the Pœcile he says, "*In the middle wall* are 'Theseus and the Athenians fighting against the Amazons;' next to which are the 'Greeks who have taken Ilium;' and this latter picture is evidently of considerable extent. In the Temple of Theseus he describes *the picture of the third wall* as not clear, because *injured by time*; and because Micon had not expressed the whole affair. Similar descriptions apply to the Dioscuri. It is not improbable, however, that Pausanias has referred both to pictures and painting on the walls. We know that pictures were placed in the temples at a very early period. They were at first votive, not necessarily mythic, but consecrated as being placed in the temples, and comprised under the general class of *ἀναθηματα*.* Portraits were so consecrated, not only from a political motive, but a religious feeling; for instance, the portrait of 'Themistocles, in the Parthenon,' placed there as a public expiation of the injustice with which the Athenians had treated the Conqueror of Salamis.

When this custom first commenced, it is impossible to state (Boech. Corpus. Ins. Gr. tome i., p. 18, 19), but it was extensively practised, the pictures were arranged, and it was to the Heræon of Samos that Strabo first applied the term Pinakothek. Considering, however, the opinion of Pliny, the statement of Pausanias as regards mural painting, that it was an Art not unknown in other countries, the certainty that colour was employed in the decoration of Greek architecture, and in part applied to statues—admitting to the full extent the existence of tabular pictures on wood, placed in public buildings, and the fact of their removal by the Romans—it does not appear that mural painting was unknown, to the extent M. Rochette would suggest; although possibly its general employment has been hitherto too readily admitted. Whether the Greeks painted in fresco is a doubtful fact: painting on stucco, in distemper, and encaustic, is well attested.* Painting in distemper consisted in dissolving colour in water, mixing it with glue, and then intensely varnishing the surface; Encaustic was a kind of painting in which the colours were mixed with wax, and which, by various modes of applying heat, became fixed in their original splendour. It has been lately revived at Munich, according to a process made known by Montabert, in his "Traité de la Peinture."

In whatever manner the Fine Arts may have been practised in Rome, their real development, and the refinement produced by the influence of literature, was the result of the conquest of Græcia Magna and Sicily.

> Græcia capta ferum victorem cepit, et artes
> Intulit agresti Latio.

It was Greece who placed her fetters upon her barbaric conqueror, and held him in a slavery, more glorious than his own freedom; humanizing his character, and redeeming, in some degree, the misery entailed upon the world, by his desire of universal mastery and shameless lust of conquest. Thus the Roman knew,

> Quid Sophocles, et Thespis, et Æschylus utile ferrent;

and the robbery of Greek Temples, gave him the finest works of plastic Art, by which to guide his judgment and refine his taste. One great proof, indeed, of the practice of mural painting in Greece, is the knowledge we possess of the similar custom at Rome. For here, the Fine Arts were exclusively cultivated by Greek artists, or by others educated in Greek schools; and the same materials for colour were employed. Before this period mural painting had been practised by the Etruscans, Volsci, and Latins; and it was customary to cover sandstone and brick with a coating of calcareous composition, upon which colour was employed. This at first might be monochromatic. Mere ornamental fresco was the work of inferior artists; as, for instance, the decorations in the country towns of Herculaneum, and Pompeii, but the houses at Rome, the Palace of the Cæsars, the public edifices, the Baths of Titus, give examples of a much higher order. Much of this was meant to be seen but by torch light; and its style may be considered Romanesque, rather than Arabesque. According to Vitruvius, the ground for fresco painting was thus prepared. The colours were applied moist to the surface of a stucco, formed of powdered marble mixed with lime. The wall or ceiling had three distinct coatings of this material, of which the first contained a coarse powder, the second a finer, and the other the finest marble dust; and this was carefully polished. The frescoes in the Baths of Livia and of Titus, and the ground of the celebrated Aldobraudini picture are of this kind. Those found at Rome, in 1780, which became the property of the Prelate Casali, considered as forming one wall of an extensive gallery, and which, from the subject represented, were called Dupiferi, are similarly executed. By experiments made by Sir H. Davy, no appearance of any wax varnish, or of animal or vegetable gluten to fix the colour, was perceptible. In black colours (possibly at all times difficult to treat), Pliny states, that glue was used to fix them. Duration of colour must depend upon the employment of proper vehicles, and the careful preparation of the wall. The history of ancient mural painting may here properly close. To trace it during the decline and fall of the Roman Empire; its state during the struggle of Christianity for the mastery of the human mind, and its final grandeur in Michael Angelo and Raffaelle, would be more properly the subject of a distinct essay. This period is, therefore, omitted, that attention may be directed to the HISTORY and PROCESS and present state of FRESCO PAINTING in Germany, Italy and France.

The process of fresco-painting consists in this—A well-dried wall is covered over with one or

* M. Rochette uses this word, I think, in the sense here adopted, that it as "consecrated:" it might be also employed in the meaning of "accursed," "devoted to the infernal deities." It would be an interesting inquiry to ascertain whether in times of party spirit or strife, or on occasion of cowardice, betrayal of public trust, &c., the Greeks might not place the portrait of a political antagonist or state criminal in a temple from this latter motive. At Venice, in the Hall of the Great Council, the place for the portrait of Marino Faliero is painted over with a black veil, and the following words are inscribed: "Hic est locus Marini Faletro, decapitati pro criminibus." Would not this tend to confirm the probability of such a practice in Greece? Victor Hugo notices a similar fact in Egypt.

* See a valuable note (in Kugler's Hand-Book of Painting), by Mr. Eastlake, page 95.

two lines (about 1-16th of an inch thick) of a very carefully-prepared mortar, made of fine *river* sand and old lime; which serves as the ground of the painting, and possesses the property, *so long as it is in a damp state*, of fixing the colours applied to it without the aid of size or of any other medium; so that neither when dry, nor by means of water, can they be effaced, but in the course of time become more completely united with the surface of the wall. This union of the pigment with the mortar, prepared as above, is not merely a *mechanical* adhesion, but a *real chemical cohesion*. For the lime, thus slacked in the wet mortar, has the peculiar property, during its drying or setting, of working to the surface, and, owing to the absorption of carbonic acid from the atmospheric air, to become there *crystallized* to a fine transparent enamel, which the colouring matter, when applied, thoroughly penetrates, invests, and becomes itself so fixed. This crystallized surface, a kind of *stalactite formation*, is with difficulty soluble in water, and is not destroyed by other atmospheric influences; but by the continued chemical action of the carbonic acid and moisture, it becomes as it were still further concreted, or harder and harder still. In this chemical union of the pigment with the lime, (which is applied to the mortar or to the colours themselves as a hydrat of lime, but which in the end at least partly passes into a carbonated neutral salt), the condition now exists, that those pigments only can be employed which are not altered by caustic lime. On this account, therefore, not only is the use of vegetable and animal pigments in general excluded, but those even of the mineral kingdom which possess elementary properties in too great affinity with or liable to be decomposed by the lime; for else they not only lose their own former natural condition, but enter into a new secondary one with the lime, by which the colour becomes changed. Now as this fixing of the colour depends on the humidity contained in the thin coating of lime, it follows that the laying on of this and the completion of the painting upon it can proceed but by degrees; and that only so much of the wall, therefore, must be covered at a time as the painter is certain of finishing in one day. Colours applied afterwards could never durably unite with the ground on which the crystallized surface is already formed, as the communication between the colours and the solution of lime still contained in the mortar would cease. As the colours appear considerably darker (not, however, all equally so) before they are completely dry, it may be requisite for the most skilful artist to retouch parts of the painting in distemper, to soften any harshness in outline or inequality that may exist.* For the same reason, it is apparent that a well-balanced and finely-felt harmony of light and shade is not so attainable, as in an art where the painter has always before his eyes not only the true effect of that part of his work which is completed, but can retouch it, changing and labouring the colours as the effect requires, till by a gradual process of repainting and glazing the wished-for harmony is attained. Another peculiarity of fresco-painting, and one much more important in its consequences, is its entire want of all transparent and juicy colours; so that shades of only moderate depth appear dry, dim, and deprived of that spirit of illusory truth so favoured by the use of colours mixed with rich vehicles. On the other hand, fresco surpasses all other modes of painting in representing gradations of light. The deficiency of a pure crimson and bright red, caused by the exclusion of all vegetable dyes, is to be considered but as a secondary evil: it is one which in the later middle ages was remedied by superficial coatings of transparent colours in distemper.

Thus it is clear that fresco is not adapted for any such branch of Art as principally requires a magical effect of light, shade, and colour, or which, in short, aims at producing illusion: this should be as much as possible avoided, for all attempts of this description only tend to create hopes we cannot realize, and subvert what is possible by efforts at impossible effect. On the other hand fresco essentially possesses the power of representing form and figure—all that can express thought, idea, character; and is perfectly adapted to any undertaking which acknowledges these as its legitimate object. If to this we add its extraordinary durability, and consider that not only is it connected but indissolubly united with the wall as the polish to the marble, we must then admit that it is the most suitable, if it be not the *only* style appropriate for monumental works, in which form and character predominate above the charms of light and colour, and which produce effect rather by the expression of thought than by an effusion of feeling allied to the style of lyric poetry.

But it is objected, that the want of transparent dark colours, and the impossibility of producing deep and dark shades of great illusory effect, are fatal to its general employment. Yet this supposed imperfection (for it is no more) renders it the more appropriate for designs *upon a large scale*; which are in general so connected with architecture that they seem to form one organic and harmonious whole. Architecture gives the principal forms; to enliven without destroying them is the task of fresco painting. Its subjects must make, therefore, no appeals to the illusions of the senses, nor aim at being mistaken for reality: the highest object should be poetic and artistic truth, in so far as this is attainable without lowering its greatness of style. When, however, fresco united with architecture has fulfilled the required end (that is, of artistically enlivening the architectural forms, either spherical, cylindrical, or plain surfaces, without destroying their outline), then the very impossibility of breaking the apparent surface of the wall by *deep deceptive shades*, making the represented scene appear like reality, becomes a matter of appropriate consideration. We must seek for aid from an antagonist power. This we find in the extraordinary light of the lime and of the colours united with it, which afford sufficient means to produce the requisite effect. For, let it be assumed that the whole picture is several shades lighter than if executed in oil, or than even reality would be in a diffused light, yet the perfect sufficiency of the means in question to obtain a satisfactory result with consistency and truth is not to be doubted, without the picture having the appearance of reality, or without changing and interrupting the effect of the entire architectural surface. And here, too, another advantage must not be overlooked, namely, that the space painted seems enlarged by light colours, and appears loftier, more free, and cheerful. This theory is fully confirmed by the works of the middle ages, when painting had attained its highest degree of perfection, from the time of Giotto to Raffaelle. The celebrated artists of that period endeavoured to produce mural works of Art, which were to be congenially blended with the architectural design, and not to appear as additions at once superfluous and unmeaning. They made no attempts to foreshorten their figures (*either when the horizon was low, or even on roofs*); they avoided all such tricks, which could but have produced an unideal relation between nature and the imitations of Art, and painted the surface as they would have done pictures in general. The absurd custom of totally transforming and destroying the architectural surface by means of perspective and optical trick, so as apparently to raise the roof of a hall or church having a flat roof, to a cupola, &c., commenced during the decline of the art under Correggio, and is most remarkable at the period of Andrea Pozzo and his contemporaries. But in adapting these views, modern artists fail not unfrequently, by giving *too deep a tone to their colours*. It arises from this circumstances. Accustomed to paint in oil, they seek to trasfer to fresco the effect of oil. This appears at first an insignificant mistake, but in reality it destroys every principle of fresco. For the inevitable results of these attempts at impossible illusion are dry, dull, heavy shades, the destruction of the architectural surface, and finally, want of light and of equality of colour.

Having now considered the process, the particular limits and powers of fresco, it is requisite to give some general account of its present position as a branch of Art. It has been frequently asserted, "that the secret of fresco painting was for a long time lost;" or, "that it remained entirely unpractised, until lately brought into use by the German artists at Rome." This opinion is unfounded.

It is well known that the Italians and the Tyrolese use it extensively even to the present time in their churches, monasteries, and palaces; so that the German painters can maintain no claim to its re-discovery. They may be said to have restored the Art, inasmuch as they have based it upon rational principles. They have sought, after the example of the masters of the fifteenth century, by pursuing what others have despised—the study of nature—to give it a place no less becoming than important in the interests of religion and life. To this merit the German painters are fully entitled.

There is a period in the history of Art when the very genius which led to its progression, becomes the cause of its decline. It is when painting ceases to exhibit nature, but merely reflects the artist. When the conception of great thoughts, the scenes of nature, the dramatic incidents of life, when all that prompts to individual action, or links man to his fellow man in the wide relationship of humanity, giving to Art the sublimity of revelation, the character of history and the force of truth, have ceased to influence the *mind*,—the *picture* will become the tame and spiritless effort of an imagination conventional and unreal, of conceptions faintly reflecting the creative power of the past, of thought and feeling, bearing a species of causeless affinity with the affections, emotions, or actions of man; and of ideas, the highest excellence of which may consist in assimilating Art to the character of a book of fashion;—the mark of the predominating influence, the type of the opinions of the day. And when to this we add, the evil that must arise from fixing the essential qualities of a work of Art, not in its internal excellence, but in the practised superiority of external treatment: when that which forms the inward life and soul of Art is sacrificed to that which is its mere mechanic power, we cannot wonder, that mediocrity in the artist, dogmatism in criticism, or indifference in the people, should become the inevitable result. This, or something like to this, was the state of Art at periods of the sixteenth and seventeenth centuries. But about the middle of the eighteenth a desire for severer study again appeared, and the critical spirit of the German, which has been so deeply exercised at all periods in literature, was now also turned to Art. In 1760, Christian Ludwig von Hagedorn, published his Essays upon painting, and thus prepared the way for A. R. Mengs and J. Winckleman, who first felt and communicated the spirit of the antique in all its depth. But the principles of Mengs would have established a new form of eclectism, which is but another name for mediocrity; and it was soon discerned that even his external merits were valueless, and were at once to be repudiated to prepare the way for the restoration of Art in the vigorous excellence of uncorrupted youth. It was Carstens and Schick who in the first instance strove earnestly to effect this: but the times in which they lived were unpropitious. On the one hand, the most com-

* But this is a custom, if possible, invariably to be avoided; it diminishes that vigorous feeling with which works of this kind should be conducted, nourishes an inclination towards littleness in detail; faults are corrected, rather than foreseen; it is censured by many of the most eminent Italian painters, and thus condemned by Vasari: "Però quelli che cercano lavorar in muro, lavorino virilmente a fresco, e non ritocchino a secco; perchè, oltra l'esser cosa vilissima rende più corta vita alle pitture," &c.

plete indifference of the public, on the part of artists and the patrons of Art the most irrational love of novelty, neutralized their exertions. Their friends and followers, Wachter and Koch, have scarcely received more encouragement and support from their contemporaries.

With far greater success than the artists abovementioned, Cornelius, Overbeck, Veith, and Schadow, associated to effect the complete restoration of fresco-painting. At the villa of the King of Prussia's Consul, the Chevalier Bartholdy, they found the desired opportunity. The subjects selected were from the "History of Joseph." The 'Explanation of the Dream,' and the 'Recognition in Egypt,' are by Cornelius; the 'Sale of Benjamin,' and the 'Year of Famine,' by Overbeck; 'The Garments Stained with Blood,' and Joseph in Prison,' by Schadow; and 'The Year of Plenty,' by Veith. Apart from their intrinsic merits, these pictures derive a particular importance from the consideration, that they were the first productions that had been seen for centuries, of art, pure, powerful, and refined. With reference to either, they will exist as invaluable monuments, worthy of the present and of succeeding ages. To these artists Prince Massimi gave at a subsequent period a far more extensive commission. At the Villa Massimi, in the neighbourhood of the Lateran, the hall and two chambers were directed to be painted in fresco, with compositions from the three greatest epic poets of Italy. Julius Schnorr undertook the "Orlando Furioso" of Ariosto; Overbeck, with Joseph Führich, the "Jerusalem Delivered" of Tasso, for one of the side-rooms; and Veith, with Koch, the "Divina Commedia" of Dante, for the other. Veith's task, the "Paradise," was originally to have been painted by Cornelius; but just as the design was prepared, he was called away to fulfil the duties of Director of the Academy at Dusseldorff, and thus its completion was delayed. However sanguine the expectations in which, after the works executed at the Casa Bartholdy, we might indulge, yet the surprising elevation which fresco had attained was throughout remarkable in the decoration of this villa. Independent of the excellent pictures of Overbeck and Veith, full of original genius, Julius Schnorr's graceful compositions in rich landscape exhibit this branch of Art in an entirely new point of view. Koch, the landscape-painter, in his compositions from the Hell and Purgatory, displays an imagination at once animated and powerful; and surprises us by his vigorous conception of the poet's somewhat mystical ideas. Führich, also, who now for the first time enters the list as a fresco-painter, impresses us with a favourable opinion of his talents.

About the same time, Overbeck painted in the church of Santa Maria degli Angeli, near Assisi, upon the end-wall of the chapel of St. Francis an admirable fresco, the subject of which relates to the history of that saint.

Cornelius, who considered fresco-painting as the most suited to the highest aims of Art, was the first to introduce it into Germany. When Director of the Academy of Dusseldorf, he immediately commenced the decoration of the Hall of the Glyptothek at Munich with designs from the Greek mythology. These paintings are now so deservedly celebrated, that it would be superfluous to enter into details either as to their subjects or arrangement. With regard to their general conception and treatment, and individual delineations of character, it has been objected that they are neither Grecian nor antique. Now on this point these questions arise: Whether it be possible, and now particularly, for us really to conceive and to create in the pure spirit of the Greeks? and even if it were possible, whether we ought so to do? The first question may at once be negatived; and the other, assuming the first to be even answered in the affirmative, can present no difficulty, if we direct our attention to the general scope and end of Art. Now Art is conversant with representations of organic forms, originally acquired by means of the senses, but combined in harmony and beauty in the inner world of the artist's fancy, and reproduced from thence in order to excite in others corresponding impressions. Accordingly, such images only should be introduced in Art as exist really in the mind and soul of the artist: they should be truly moulded, as they are truly felt, in the artist's pure conception, and not affectedly or artificially. The sympathy or unison of feeling which such works find in the public mind, will depend upon the degree in which they correspond with the spirit of the age and its predominant tendency. But it is not always necessary that the artist's subjects should be taken from the actual world, in order that the public should be interested in them; they may embrace all that is dignified and generally characteristic of human nature, however remote may be its conditions of time and place. Whatever the human mind can compass, is its legitimate province. It is a despotism at once ignorant and absurd to confine the artist within arbitrary limits; for example, to withhold or exclude the highly poetic mythology of the Greeks. Such treasures, as a Greek, he cannot indeed possess, nor yet for Greeks has he to re-create them; but merely as they appear in the light and shade of his time and of national habits. This variable and accidental form consists, however, in points unessential and subordinate. The immutable principle, and that which belongs to the Art of all times, can be alone the property of mankind. The re-admission of the Greek mythology within the sphere of our Art, seen in this point of view, should appear to us, therefore, as little objectionable as the circumstance that Cornelius has imbued his ancient forms so deeply with the spirit of our own times, that they do not, like the figures in the Etruscan vases, require a particular study, much text, and more learned commentary to understand them. For to enjoy we must comprehend—that is, if the mind be the source of the pleasure. But it is precisely in the execution of these mythic pictures that the power of Cornelius is evinced. Character and dignity are here united with a high degree of grace: the drawing is severe, the colours simple, as the object required.

During the progress of these works in the Hall of the Glyptothek, the open arcades in the Hofgarten were similarly painted in fresco by many pupils of Cornelius. The subjects chosen were from the history of the Princes of the House of Bavaria. Other works of various merit (as Langer's pictures in the Leuchtenberg Palace, the ceiling of the Odeon, that in the Protestant Church, by Hermann, the picture in the Church of Sendling, by Lindenschmidt, &c.) are not to be compared with those commenced immediately after the completion of the Glyptothek, in the new wing of the Residence, and in the Castle Chapel.

Henry Hess was next commissioned by the King to paint the Chapel of All Saints in fresco, in the Mediæval style, upon a gold ground. He was assisted by I. Schraudolph, Carl Koch, and J. B. Muller; and of these, excellent lithographs by J. G. Schreiner have appeared. The subjects are chiefly biblical, and comprise the leading incidents in the Old Testament and the Life of our Saviour. It may be justly asserted, that no church has been for centuries so harmoniously and consistently decorated. Its impression is most effective, and conducive to devotion. Whatever of well-grounded objection may exist or may be urged against the revival of a style of Art belonging to a period deprived of social interest from its remoteness while it wants the charm of antiquity, yet a principle which has so powerful an influence on the feelings of every one must be admitted to be legitimate in its nature, and has claims that we cannot disallow.

In the Royal Palace, the Nibelungen Halls are important in the history of fresco painting. Julius Schnorr has in these rich compositions given further proof of the talent displayed at the Villa Massimi. The apartments of the King are decorated with paintings illustrating the Greek; those of the Queen, with subjects from ancient and modern German poets; partly in encaustic and partly in fresco; all in intimate connexion with the architecture, and for which the sculptor, L. Schwanthaler, designed the compositions.

In the Church of St. Lewis, the dramatic character of the three pictures painted by Cornelius is in powerful contrast with the calm symbolic composition of Hess in the All Saints' Church. They occupy the entire end-wall of the choir; so that in the centre, opposite the chief entrance, the 'Last Judgment' is in the larger space, and in the two side-walls the 'Nativity' and the 'Crucifixion' are represented. It is more especially the 'Last Judgment,' which for greatness of style, powerful conception, and skill of execution, surpasses all that modern times has witnessed of the kind. True as it may be that the comparison of different works of Art has for the most part a tendency to injustice, yet we may venture, for the purpose of more convenient consideration, so to examine the pictures painted by Hess in the All Saints' Church, and those executed by Cornelius in the church just mentioned, and without the risk of careless imputation, ask, with reference to the claims and wants of our times, which of these two great masters has struck out a style of church-decoration most in accordance with the present state of Art and of national refinement? This merit, and without the least depreciation of the excellence of Hess, rests with Cornelius; for an unprejudiced judgment must discern that a merely historical and for us long obsolete spirit prevails in the compositions of Hess, which, since it cannot be founded upon the opinions and habits of the present, must be artificially derived from a remote period, or the relation of facts and sympathies peculiar to that period; by which reflex action of the artist's mind a style necessarily esoteric in its character is formed; and which can only endure, by the regression of general thought and feeling to the era of its first principles and source. For after the vulgar love of disputation had been gratified by the discussion of the question, of the personal beauty of our Saviour;—the fear of imparting to pictures a dramatic character which might lower to the unrefined imagination, the indefinite to the finite, the Deity to man;—the dread, moreover, by ideal treatment of the form of Scriptural personages to awaken the dormant idolatry which the expressive beauty of Greek Art had at first systemized, if not created; induced the early fathers of the church to encourage, and painters to adopt a style at first allegorical, then symbolical, which, while it gave to Art a Christian character, yet freed it from the influence of former principles, and placed it beyond the prevalent ebullitions of ignorance and superstition. Apart from technical treatment, therefore, the merits of Hess and Cornelius, must be considered with respect to the correctness of opinion on the relative excellence of the Christian form of Art. In this then may consist the inequality of Hess, for imbued as an artist may be with the conceptions of the past, adroitly capable of their adaptation to the present, the result must ever be an adjustment,—an accommodation possessing, indeed, all the attributes of genius, but deprived of that free, sound, vigorous, natural growth, so remarkable in the compositions of Cornelius. Yet in a period which has the misfortune of being a kind of *herbarium virum* for all kinds of plants and of all times, the adoption of a refined dignified, though antiquated style of Art, such as Hess with so much feeling has restored, however opposed to our present modifications of opinion, must be appreciated by the educated; and can only, by the uninstructed, be despised. It is a splendid anachronism of Art.

For the cupolas and lunettes of the twenty-five arcades along the south side of the Pinakothek, Cornelius prepared a series of particularly fine designs, representing the most interesting periods in the lives of eminent Italian and Dutch

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painters, from Cimabue to Rubens; the execution of which was entrusted to Professor Zimmermann. He further contributed the designs for the frescoes of the Isarthor, which was restored by Professor Gartner. Upon a frieze seventy-five feet long, upon the eastern side, is represented the 'Entry of King Lewis of Bavaria,' after the battle of Amfing; and upon the other side, looking towards the city, the 'Adoration of the Kings.' Bernhard Neher, by the masterly execution of these paintings, obtained a great reputation; owing to which he was invited to Weimar, where he is now occupied in decorating many rooms of the Ducal Palace.

In landscape also, considered as an independent art, fresco has attained an unexpected excellence, through the genius of Karl Rottmann. To him we owe a series of the most interesting views in Italy, Sicily, and Greece; which are placed, after the compositions from the "History of the House of Bavaria," in the arcades of the Hôfgarten. These incomparable works prove in a striking manner, what, even within such narrow means as fresco commands, genius is capable of effecting. Together with great breadth of composition, they breathe such a freshness, a magic of light and colour, that even from the best period of the Art we can select nothing of the kind to be placed with them in legitimate comparison. Notwithstanding the many technical difficulties which fresco presents, in particular to the landscape painter, the treatment of these pictures in so light, so masterly, that the mere spectator is ignorant of the practised skill that is displayed. But it is not by this technical treatment alone that Rottmann stands so high as a fresco-painter. Still more must we admire the highly-poetic education of his mind, and his artistical power of arrangement. It is only by such means that landscapes which present particular scenes, or portrait landscapes, can become true works of Art; while, on the other hand, mere mechanically-copied views possess no other interest than could attach to landscapes reflected in a glass. The original thought, the graceful feeling, of a mind imbued with the perception of the beautiful, and the expression of its conceptions in compositions appropriate, as well as becomingly treated with regard to design and colour, are what we desire in works of Art. These form their essence, their inward life; if deficient,

"We start, for soul is wanting there,"

and we have at most but to admire the mechanical dexterity they display. Easy as it is to fail in landscapes of this kind, yet Rottmann has solved the problem of *possible success*, by the resources of so powerful a mind, that every picture, by its calmly satisfying truth, possesses all the charms of an harmonious poem. With respect to the distribution of light and shade, this great artist has adopted a style perfectly original as regards fresco landscapes, by avoiding as much as possible all large masses of shade in the foreground, and placing them more in the distant portions of the picture; in consequence of which, the various tones required are quite attainable in fresco, and have sufficient depth and transparency for their situation.

The great hall of the University of Bonn is decorated with fresco-paintings, representing the four faculties. Of these, Hermann designed Theology, and completed it with the help of Gutzenberger and Ernst Forster; Gotzenberger undertook and painted Jurisprudence, Philosophy, and subsequently Medicine. But excellent, and in strict accordance as these are with the principles of fresco-painting, they are inferior to the Theology of Hermann. Stürmer and H. Mucke have painted, in the house of the Count Von Spee at Heisdorf, pictures representing incidents in the life of Frederick Barbarossa, of which the 'Submission of the Milanese' is particularly deserving of praise. If Mucke may be justly censured for the employment of too deep a tone of colour, by which fresco is entirely deprived of its peculiar attribute, *light*, yet we must admit that these compositions evince how nearly it can approach to oil-painting in power of effect.

At the request of the Baron de Furstenberg-Stammheim, C. Deger has commenced the architectural decoration of the Church of St. Appollinaris at Remagen; and in addition to the five pictures on subjects illustrative of Goethe's poems, by Professor Peschel, of Dresden, in the hall of the Belvedere, at Dittersbach on the Elbe, and the paintings in the mansion once belonging to the Hartel family, now to that of Leplay, at Leipzig, by the same artist and Preller, there are many by Vogel in the Castle Chapel at Pillnitz. A most extensive work at the Royal Castle of Dresden now occupies the attention of Beademann; and, to judge from the cartoons, something of great power, and which may confer honour on the school of Düsseldorff in its peculiar style, and on this its most distinguished pupil, may be expected.

At the royal villa of Rosenstein, near Stuttgart, Anthony Gegenbauer has decorated a great hall, and its dome, with frescoes, from the story of Psyche. Gegenbauer has also made very successful attempts at Rome *in covering canvass tightly stretched, with a mortar composed of lime and gypsum, and then painting on it in fresco*; so that by these means he has succeeded in producing removable pictures, among others, Cupid and Psyche, Hercules and Omphale, remarkable for the extreme delicacy of their handling and colour. He speaks in high terms of the advantages afforded by this method; as the artist is enabled, by damping the back of the canvass, and consequently the mortar which forms the ground of the picture, to paint, not only two but probably three days on the same portion of the work. In the hall of the Städel Institute, at Frankfurt-am-Main, Veith has executed a large fresco representing, in two allegorical pictures (Italy and Germany), the introduction of Christianity into the latter country, the consequent moral improvement and progress of civilization. The composition of the principal figure is powerfully conceived; the various groups are well arranged; they are significant, and give the most full and harmonious completion to the design.

The best examples of Italian painting may be limited to the paintings of Camuccini, Benvenuti, Bezzuoli, and Sabatelli. Camuccini is of artists, the most opposed to innovation; yet he exhibits very strikingly the difference between an original and an imitative talent. From youth Michael Angelo and Raffaelle have been his study, but in technical treatment he has profited by the instructions of his uncle. He has copied much from the old masters, and always with clearness and intelligence; and has caught in an admirable manner the elevated style of Michael Angelo. But his works bear the stamp of the French school; there is a tendency in them to theatrical effect; his personages appear less individuals really suffering, or expressing natural emotion, than as characters dressed, arranged in appropriate situations, and then displayed upon the scene. He has painted in fresco, 'The Almighty borne by Angels,' &c. Great skill in arrangement and delicate perception of colour are remarkable in Benvenuti. This may be seen in his frescoes, in the Sala d'Ercole at the Palace Pitti, the subjects of which are taken from the fable of Hercules. He was here assisted by Professor Cacialli. But it is by his altar-pieces, in particular by his frescoes at San Lorenzo, that he must be judged. His figures are natural and life-like, they are truly conceived, and endowed with much force of expression. He has represented at San Lorenzo, 'The Creation and the Fall of Man,' 'the Death of Abel,' and the 'Sacrifice of Noah.' From the New Testament, 'the Birth of Christ,' the 'Passion,' the 'Resurrection,' and the 'Last Judgment.' After Benvenuti, Bezzuoli must be noticed, who has exhibited great ability in drawing and the technical portion of Art. It is to him the Grand Duke entrusted the frescoes in the Stanza di Tito, of the Palace Pitti. Cesar Massimi has decorated a private house; and Morrelli, the Villa Demidoff with frescoes; Ademello has been also employed. It is said that his facility in composition and execution is so great, that he can design and finish his works, almost as the mason applies the plaster to the wall—a story which the wall would very probably refute. Rudolfi has restored, amongst others, the frescoes of Amico Aspertini, the pupil of Francia, in the chapel of St. Augustin, of the church of St. Frediano at Lucca, the state of which had been long a subject of regret, and has executed this task with so much skill that the most practised eye may fail in discovering the places he has touched. Appiani, who died in 1817, has executed many important works at the Imperial Palace of Milan they represent incidents in the life of Napoleon; there are also others by him representing the four Evangelists, &c. Professor Sabatelli has also decorated the Palace Pitti with subjects taken from the Iliad; these were in part finished by Marinelli and Pampaloni. Bellosi has been commissioned to paint some important works for the King of Sardinia. The ceiling in the great hall of the Casino Nobile has been painted by him. Santi, who for many years was chiefly occupied in the restoration of pictures, has lately devoted his attention to fresco-painting. His ceiling in the church of St. Luke is a composition rich in figures, but reflective in a great degree of Camuccini and Benvenuti. In France, where, strictly speaking, the grander style of Art which has here occupied our attention has never flourished, no remarkable compositions can be cited among productions of recent times. For the works referrible to the style we have mentioned have been partly executed in oil, and partly in wax-colours; and how incompatible such processes are with the true principle of monumental mural painting, as before defined, is proved by the results in the Louvre, the Pantheon, and now in the church of La Madeleine.

Such is the outline of the history and process of fresco-painting. It has been already stated upon what principles it rests. It is now desirable to consider to what purpose it is applicable, what it designs, what it can effect. But it is not desirable to enter into the warfare of opinion as to the relative employment of fresco or oil, and for this reason;——that it is not desirable to compare them, as neither could, in all cases, be assimilated with or substituted for the other.

——Facies non omnibus una
Nec diversa tamen; qualem decet esse Sororem.

Fresco-painting is particularly adapted for designs upon a large scale; it is eminently *historical*. It seeks to record the moral dignity, the acts of mercy, the mysterious dispensations, the hopes, the triumphs, and the future awards of Religion, and to perpetuate the individual elevation, the national greatness, the intellectual condition and honourable rewards of Man. It was the opinion of Michael Angelo, that painting in oil was unworthy of a great mind: if he said this, it was probably because he felt fresco-painting to be the expressive form of a great thought. It was certainly better adapted to the elevated character of his compositions, which required a simple and solid arrangement of colour; rather subdued than enlivened, and producing a grand and impressive effect, by their architectural combination. The excellence of fresco-painting must essentially depend upon the creative power of the mind. To think in little, if the phrase may be used, would be as useful here as to war in little. It is therefore adapted for the Palace, the Senate-house, the tribunal of Justice, and the Temple. But it is not intended, by stating the particular aim of fresco, to lower in any manner the importance of oil-painting. It is besides impossible. Has the 'Last Judgment' of M. Angelo obscured the beauty, or diminished the greatness of the 'Transfiguration?'

Fresco is adapted to represent, with force and

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beauty, a great idea; it is not so well adapted to reproduce the scenes of nature, or to depict the affections, the feelings, and the ties of social life. The chefs-d'œuvres of painting are in oil—the grandest compositions are in fresco. The domain of the latter is truth and ideal greatness; that of the former, imagination, imitation, feeling. An oil-painting pleases at once, and independently; fresco, when combined, or in connexion with architecture. It is an idle task to trace distinction for the purpose of depreciation. Painting, sculpture, and architecture, are but various modes of expressing the beautiful in thought and form. "Omnes artes quæ ad humanitatem pertinent, habent quodam commune vinculum, et quasi cognatione inter se continentur:" this was the opinion of Cicero.

But all questions are merged in the importance of the employments of fresco-painting, as indicative of the encouragement of British Art. Religion and the state are the proper guardians of the Fine Arts. The connexion that exists between the beautiful, the true and good, between the internal conception of their existence as abstract qualities, and their expressed external form; by the constant contemplation of which, the mind becomes elevated, thought educated, and taste refined; give to the Fine Arts a particular influence with reference to public instruction and manners. A people amongst whom, the internal perception of order, symmetry, beauty, and accurate design is nourished and perfected, is doubtless (*general education in proportion*), more inclined to correctness in judgment, less disposed to the variable in thought and feeling, more advanced, and more disposed to progress in refinement than a nation deprived of this resource. The idea of order, regularity, and perfection, cannot long rest on any subject without extending its influence to others; there has been, there could not exist, a cultured taste and a brutalized understanding; for now, idea is extended by idea, as water, by apparent pressure, is expanded in successive circles. And to philosophical investigation there appears a greater connexion than is generally admitted between the power of the mind, which is enabled to trace and to appreciate the beauty of a statue and the wisdom of a law; between the science displayed in a machine, and the knowledge exhibited in a book; and between the merits of a legislator, an orator, a painter, or a poet.

It has been remarked, that the Fine Arts have attained their utmost point of excellence in countries the most corrupt. It is true: they existed despite of that corruption; and without their influence would the Pantheism, the sceptical philosophy of the ancients, or the ever varying dogmas of a later period, alone have saved or reclaimed mankind from degradation? If the Fine Arts fix the attention of man, by their elevated conceptions they refine him; if they record great actions, they possess a moral influence, and, by its dignified expression, they instruct him; and if they pourtray the character and the truths of religion, they remind him, that whatever the extent or power of the wisdom of earth, its direction, development, and intellectual perfection is of heaven.

By what do men seek to awaken, nourish, and diffuse the love of glory? Is it not by sculpture, painting, and architecture? Do they not make them the rewards of virtue, by employing them, to raise monuments destined to eternize the glory of that man who has deserved well of his country? It is only by connecting the Fine Arts with great actions and great events, that the state can promote or protect them; they will otherwise become the handmaids of luxury, vanity, and pleasure; for by individuals the artist will be considered, and will in time subdue his genius to the consideration, that he is but destined to divert the great, flatter the opinion of the public, and relieve the ennui of the wealthy. He who rests on individual patronage, may live to confirm Dr. Johnson's opinion of a patron. He may probably be enabled to refute it. He who trusts to public taste, must recollect on what that taste may turn. Taste is no less arbitrary than rare. Individual patronage, as patronage, is that of gold. This was not the reward the Greek tendered to the painter, the warrior, or the poet. The legislators at least of that people felt that merit is not to be bribed, but honoured; that the reward of the serf and slave should not be the same as that of the citizen who had distinguished, the hero who had defended his country; they knew that he who seeks fame will not thirst for wealth, and that the true reward of genius is not increase of fortune but of public esteem.

British artists struggle against difficulties unknown in other lands. Religion does not consecrate the offerings of their genius by placing them within the precincts of her temples; the legislator is palsied by the fear of their direct encouragement; nor have they, as they merit, the advantage of public sympathy and support. Remove this barrier, and give them a field for exertion by liberal national patronage. Greatness is not of a clime, it depends upon the culture and the institutions of a people. The British empire may be considered as the legacy of that of Rome. In a few years the English language will become the medium of communication throughout the greatest portion of the globe. Our arms and commerce have established a dominion in climes the most remote, the least frequented. Yet the Fine Arts, which every powerful nation has loved to protect, and slave or freemen to possess, have been by none so much neglected. They are not with us a social manifestation, the evidence of collective refinement. We have not yet raised "the Atheist cry, there is no Art;" but we have not sought to give it a place in religion and national feeling. In ruins, and deprived of every kind of political power—yet we cannot diminish the greatness of Athens or of Rome. Art has made them the historians of the past; Art sheds around them a halo even in decay; they are still impregnate with divinity: we read of them as the seats of war and civil strife; and we view them still as the depositories of the intellectual refinement of mankind. It is with them as with the memory of the illustrious dead; thought passes away from the fitful history of their lives, and dwells with a feeling not assailed to veneration, on the record of their acts of virtue.

Rome which won the world by arms, Rome masters its spirit by her intellectual power:

> "——————— there, as though
> Grandeur attracted grandeur, are beheld
> All things that strike, ennoble — from the depths
> Of Egypt, from the classic fields of Greece,
> Her groves, her temples,—all things that inspire
> Wonder, delight.
> * * * * * *
> And not a breath, but from the ground sends up
> Something of human grandeur."

And cannot England be as Rome? Great and extensive as are our possessions, the ability to defend, fully equal to the valour by which they have been won, the empire of Britain can exist but by that; before which successive monarchies, the mightiest warriors and nations guided by the greatest statesmen, have been swept, as the storm-raised sand dust of the desert—Opinion. This, it should be our duty to create, concentrate, direct: supremacy should not be an attribute of war, but the reward of civilization, if we retain or yield the dominion of the world, yet alike in glory or decay, every nation should bless our influence, still turn to us, even as we have turned, as pilgrims of the genius of Athens and of Rome, and in the graceful imagery of Buchanan, hail us as the evidence of the intellectual condition of the past, and no less the harbinger of the cultured advancement of the future.

> Salve fugacis gloria seculi,
> Salve secunda digna dies nota
> Salve veluste vitæ imago
> Et specimen venientis ævi.

Feb. 17. Yours, &c., S. R. H.

ART APPLIED TO MANUFACTURES. No. II.

EDUCATION OF THE ARTISAN—STUDY OF FORM AND PROPORTION—METHODS OF TEACHING DRAWING—DRAWING CLASSES AT EXETER HALL.

The arts of design are based on the science of form and proportion: the effect of colours on the eye is so vivid, that any discordance is immediately obvious, and suggests a correction of the inharmonious combination; but the deviations from the graceful in form and proportion that produce unpleasing shapes, are so slight as to be perceptible only to the cultivated eye, and remediable only by the practised hand. The importance of a scientific understanding of abstract beauty in form and proportion, not merely a general acquaintance with examples or types of beautiful shapes, is therefore apparent; and this can only be acquired thoroughly with the aid of the pencil. All combinations of form resolve themselves into lines, and the power of delineating is concurrent with the ability to follow them; at least the manual dexterity constitutes so small a share compared with scientific perception, that the intellectual process may be said to include practical skill, just as the study of language includes the power of forming letters. Writing assists the definition and memory of ideas conveyed by words; drawing does the same for ideas expressed in form. It depends upon the method of teaching, however, whether drawing be confined to the power of copying lines correctly, or be made the means of exercising the mind, and confirming the understanding in the appreciation of the characteristics of form. Hitherto drawing has been too exclusively considered as an executive art, to be taught separately from, if not independently of intellectual investigation, and its practice has become in consequence empirical; students have been taught to copy what was before them mechanically, without well knowing what they were imitating; just as the Chinese make a thing, the use of which they are ignorant of, with all the flaws in the pattern. This is evidently a bad practice; for, in proportion to the intelligence of the artist, will be the spirit of his copy. Place a drawing made by a person thoroughly acquainted with the object delineated, by the side of another made by one who knew it by sight only, and the superiority of that produced by the intelligent draughtsman will be evident at a glance to every one conversant with the original. It is the artist's deficiency in knowledge of the subject he has delineated, that renders scientific judges so often dissatisfied with pictures and drawings that are pleasing to the eye, regarded merely for their execution and pictorial effect. The peculiar character of ornaments and other artificial productions are as distinctly visible to all who understand them, as the generic characteristics of objects in nature are to the naturalist; and as the artisan is called upon not only to copy but invent, his knowledge of the characteristics of what he imitates ought to be complete. It may be said, teach him to draw first, and he will be better able to understand after having become familiar with the forms. This reasoning is specious, but unsound: it is not only assuming that to acquire the power of drawing is more difficult than it really is, but actually tends to make it so. When the object to be represented is thoroughly understood, and the way to set about delineating it is known, the mere act of drawing the lines is simple and almost mechanical. The writer may be allowed to state the arguments in support of this position in his own words, taken from the introduction to a little pamphlet on the subject.*

"The eye is the camera obscura of the brain: the external lens is the object-glass receiving the rays of light, and transmitting the luminous image on to the retina; when thus depicted on the tablet in the visual chamber, it becomes the property of the mind: if the brain chooses to retain it, well; if not, another picture painted with the pencil of light momentarily succeeds, and effaces the transient impression; and so the delicate and beautiful mechanism of sight continues to perform its delightful office of presenting to the brain an endless and rapid succession of ever-varying scenes and objects, with unerring fidelity and unceasing activity; unless the organ be impaired by disease. The common phrases, 'a quick eye,' 'an accurate eye,'

* Elements of Perspective Drawing; or the Science of Delineating Real Objects.—Taylor and Walton.

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are apt to mislead: every eye in a healthy state is quick and accurate. It is the understanding that is slow and imperfect; imperfect, because it does not take the time and pains requisite completely to comprehend the characteristic features of the image formed on the retina: upon the degree of attention bestowed on these evanescent pictures depend the perfectness and durability of the ideas of external things with which the memory is stored, the understanding enriched, and the fancy enlivened. The intellectual operation may be likened to the chemical process by which the photographic pictures are rendered permanent: it is this which resolves the fleeting visions of the outward sense into distinct and lasting ideas of the mind. In default of this mental process, too many of our fellow-creatures go through life almost insensible to the sources of enjoyment continually presented to them: having eyes, they see not; or, 'seeing, they see, and do not perceive:' 'their eyes are open, but their sense is shut.' The image painted on the retina of the merest dolt that ever gazed on a beautiful prospect, is as vivid as that presented to the painter or the poet; the intellectual comprehension and appropriation make the difference. Hence it is evident that vividness and correctness of perception depend upon the understanding; and the training, or education of the eye, means the discipline of the mind in relation to ocular perceptions.

"A knowledge of the laws of perspective, by means of which the appearances of solid forms are delineated on paper, so as to convey a correct idea of the realities, is clearly an operation of the mind. Thus the first and all-important principle of drawing—namely, that the SCIENCE OF FORM *is dependant upon the proper exercise of the understanding*—is demonstrated.

"We now come to the consideration of the ART OF DELINEATION, in which the powers of the hand come into operation. And truly the hand is as docile and apt a member as the eye, when it is properly directed by the mind: though, unlike the eye, it only acts when told, and therefore requires practice in order to perform its duty dexterously. But who that has seen the juggler catching the rapidly descending balls with one hand, and flinging them up in the air with the other, his eye fixed all the while on one point in the glittering circle described by the revolving balls, can doubt the aptitude of the hand to obeying the mind as directed by the eye? If another proof be required, it is supplied by the familiar instance of the cutting out of profiles in paper: the profilist fixes his eye upon the face, while his hand directs the scissors almost mechanically, only requiring a glance to verify the correctness; or rather, perhaps, to ascertain that the *relative* position of the different features is correct. The influence of the mind in the act of delineation is strikingly shown by the phenomena (if the term may be allowed) of silhouettes. It is a singular fact that, readily as a black profile is cut in paper from the life, it is extremely difficult to copy it with a pen. The reason is this:—the resemblance, consisting in a general similitude of form and proportion, is conveyed by such slight means that a moderate degree of approximation to likeness conveys an impression of identity; yet the most minute deviation from the outline of the silhouette in copying it with the pencil is fatal to the similitude, because in so slender an indication not a trace can be dispensed with. What makes it so difficult for the eye and hand to follow the contour of the silhouette, is that the shadowy image presents so little for the understanding to master; and the hand, therefore, with great difficulty follows the course of the eye, not being sufficiently influenced by the understanding.

"Any one who has looked over an accomplished artist sketching from nature, will have observed that his eye is directed much more attentively to the scene or object before him than to his paper; he looks to his drawing chiefly to ascertain that each successive line he traces is properly placed relatively to those previously drawn, and to put in finishing strokes. He has taught his hand to obey him instinctively. So entirely is the perception of form dependant on the understanding, that if the difficulty of placing the several lines in their proper relative positions could be got over, a blind man might be taught to draw a solid object, whose shape he could ascertain by the touch.

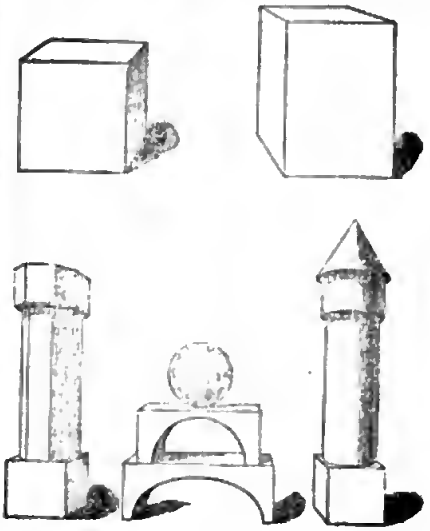
"Having arrived at the fact that the sense of vision may be dispensed with in the perception of form by the mind, it remains to try if the understanding can be set aside, leaving the eye alone to direct the hand. A cube, or square box, may be so placed before the eye that only one side is presented to view; and supposing the mind to have no cognisance of its real shape, nor any means of ascertaining it, the delineation of its apparent form would not convey an idea of the reality: the same may be said of a cylinder so fore-shortened that only one end is visible. As the eye can only receive an impression from one side of any object at a time, a second view of it, or the evidence of the touch, is requisite to inform the mind of its actual shape and size.

"Suppose that an accomplished artist were to see in a foreign country some strange object, with the nature and use of which he was ignorant; that it was not within reach of his hand, and did not afford him another view from a different point: if he were to delineate the apparent form ever so correctly, he would fail to convey a distinct idea of the reality either to one acquainted with its true shape, or to another who was not. The truth is, that the artist depicts not the object or scene itself, but the idea of it in his own mind; and whether that idea is complete and accurate, or not, depends upon the clearness and perfectness of his understanding."

The next question to be considered is the proper method of teaching drawing; and in determining this, the reasoning before adduced will have great influence. According to the foregoing arguments, that course will be the best which exercises the mind most, thus bringing the aid of the understanding to test the clearness of the perception, and to direct the hand; therefore, that which requires a complete knowledge of what is to be copied, and leaves least room for merely mechanical labour, will be the proper method. These conditions are complied with by using solid forms as models for the learner; for to copy these requires a perfect acquaintance with the object previous to beginning to draw it, an attentive consideration of its entire shape and the proportions of its various parts in relation to each other during the progress of delineation, and a knowledge of the rules for representing on a flat surface the appearance of a solid substance. In copying the drawing of another the eye and the hand of the learner are exercised, but his mind scarcely at all: the work of the understanding has been done by the artist who made the first drawing, and the pupil has only to imitate the lines mechanically; he is not required to know how the drawing before him was made, or whether it is correct or not; he has but to copy line for line and touch for touch, Chinese fashion: set him to draw the real object itself and he will be at fault, because it is a solid form, and he knows not how to represent accurately the appearances of solidity; in short this course will produce neat and dexterous line drawers and tiot makers, but it will not make quick and accurate draughtsmen. Yet this is the way that drawing has hitherto been taught in this country, and such is the plan pursued at the School of Design. But it may be urged that the beginner, especially if he be young, is required to do too much at once in setting him to copy solid forms, which demand so much knowledge and attention; and that he ought first to learn to use the pencil freely, or at least to command his hand so that it will follow the direction of his eye; indeed that it needs practice to be able to draw a right line. Suppose a pupil, who has never handled a pencil is set down with a sheet of paper or a black board before him, and required to draw a straight line in a particular direction; it would not be more difficult for him to take as his model one edge of a solid or plane surface than to copy a line drawn upon the board or paper: and if instead of drawing three other lines in the same direction as the first, he were required to draw them from the other three edges of a square figure, plane or solid, the exercise of the intellect in measuring the distance of one line from another, and the relative direction of each in relation to the other, would make the task more interesting if more difficult; and how much more the pupil would have done, how much further would he have advanced in making a square, than in drawing four parallel lines, having no meaning and representing no form. This practice of drawing simple rectilineal figures, of various shapes, and then curvilineal, gradually increasing in difficulty, should be continued till the pupil can draw a clear and firm line, with tolerable steadiness and precision; and for this purpose geometrical plane forms, cut out of card-board or tin painted white are preferable to parts of solid figures; because the imitation of the plane is perfect when the outline is drawn, and the relief of the plane surface and the mass of white cause the outlines to appear particularly distinct. At the first commencement it is desirable, that the pupil should have a base and perpendicular line drawn for him on the board to enable him to keep his figure square. In a class of children, which the writer experimented upon, he adopted this plan; the first figure he set up was a right angled triangle, and the pupils were then required to mark off on the base line the width of the base of the triangle, and on the perpendicular its height; they then drew a line from point to point on each side, and the figure was complete. The surprise and delight of the young learners at having achieved a complete figure at their first lesson was a most gratifying indication of their future progress, and the lively interest they took in pursuing the study.

Up to this point the superiority of the plan of copying from a palpable form instead of lines drawn on paper will, it is hoped, have been demonstrated satisfactorily: we now come to the next step in the pupil's progress, drawing from the solid form, previous to which a knowledge of the elements of the perspective is required. Perspective, we regret to see, finds no place in the course of instruction at the Government School of Design, because there the pupils copy from drawings until they have attained dexterity enough to draw from casts empirically, that is, without knowing the principles on which the apparent forms of objects differ from their real forms. The importance of understanding perspective, at least the first principles of the science, is obvious when we reflect that every thing that we see is viewed perspectively: the idea of teaching drawing without explaining to the pupil the laws which govern the appearance of objects to the eye, is so preposterous, that had not people been so long familiar with it in practice it would be scouted for its absurdity; just as a tutor would be ridiculed who was to teach composition by setting his pupils to write out passages from Johnson, Addison, or Gibbon, without explaining the rules of grammatical construction. Perspective is made a bugbear to learners: the difficulty of learning perspective is not great; though to make it appear easy to understand, requires an experienced teacher who is thoroughly versed in the elements of the science: its leading principles are few and simple, and once mastered are always retained: it is their application which is complex, and this is more apparent than real. But if ever so difficult it is essential to be learned: it must be practised, whether the rules be known or not; and it is surely not worth while, for the sake of avoiding a little trouble, to learn imperfectly the science on which the art of delineation is based, especially when an imperfect acquaintance with it causes frequent inaccuracies that the eye detects and is annoyed by, but the hand vainly endeavours to remedy; while a thorough knowledge ensures exactitude without trouble. Mr. Dyce contends, that there is no need for artisans to study perspective, because they are mostly required to draw patterns which have very little relief: but the simplest flower cannot be drawn without some knowledge of its rules. What objection is there to a complete acquaintance with it? Superficial instruction in elementary knowledge is like an unsettled foundation; the higher the superstructure the greater its instability.

The practice of teaching drawing from solid forms is becoming very general, both among private teachers and in public schools; and a set of models designed for the use of families and schools, by Mr. Augustus Deacon, and published by Taylor and Walton, have been much approved of by teachers for this purpose. They consist of a number of solid pieces of simple geometrical



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forms contained in a box, and are so contrived as to be available for copying separately, and to represent in combination a variety of objects, such as houses, castles, bridges, steps, crosses, &c. The foregoing figures are copied from some of the forms; the size of the cube being six inches square, and the others in proportion. The sides are purposely left plain, the models being intended for elementary teaching; but the groups suggest real objects sufficiently to supply the interest which association creates in the mind: see the following sketch taken from one group, with merely the addition of a few touches to indicate doors, windows, ground, water, and foliage. In this figure may be traced the cube, the parallelopiped, the octagonal pillar, the column and its conical cap, and the arches. This set of models being designed for home use and limited classes in schools, was made as small as possible for the sake of portability; but the same forms might be made on a larger scale by a joiner, to adapt them to large classes in public schools; in which case it is desirable that they should be painted white.

Upon this subject we have entered at some length; but it is necessary that we postpone, until next month, the publication of our remarks.

W. S. W.

THE ARTS IN CONTINENTAL STATES.

ITALY. — Rome. — *Paintings of Artists at Rome.*—Von Klenze has painted a beautiful landscape, in which we see the palace of the Cæsars, the Baths of Caracalla, the Campagna, and distant chain of mountains illuminated by the setting sun. It is destined for Berlin. In the great exhibition room in the "Porto del Popolo" is a large picture painted by P. Galiardo, intended for a North American church. The subject is 'Vincenzo di Paola receiving deserted Orphans.' It is a picture with many faults, but also many excellences. The Polish artist Kwiatte, who is here pensioned by the Czar of Russia, has just completed, according to a commission from the heir apparent of that empire, a picture, whose subject is 'The Recalling to Life the Widow of Nain's Son.' It is easy to see that Raffaelle has been the model on which this young artist has formed himself, by the simplicity and repose of the composition: a true style in colouring also distinguishes this work. Podesti has finished his great picture of 'The Judgment of Solomon,' painted by order of the King of Sardinia, to be placed in a court of justice. For this the picture is well adapted, and placed in a large hall will do an dishonour to the fame of Podesti. But there is much of theatrical effect in the composition, and caprice in the costumes; the execution both as to drawing and colouring is good. Ammerlin has two very pretty pictures, 'A Mother and Child,' and a 'Roman Girl playing on the Lute.' A visit to his studio is also at present peculiarly interesting, because he possesses a collection of portraits of the most distinguished living artists. The French artist, M. Chevendier, exhibits a picture of 'Peasants returning home in a Cart drawn by Oxen.' The scene is in the Campagna. The picture is skilfully managed, but it has too much of that dark grey colouring which is seen in all the schools of which M. Ingres is the chief.

FRANCE.—Paris.—*Tomb of Napoleon.—Le National, Le Siecle, L'Univers*, and other French newspapers, announce that the Government and the King have finally ordered that the monument to Napoleon shall be executed according to the plan proposed by the committee of judges, as given in the last number of this journal. A crypt within the church of the Invalides, in which the tomb will be placed—an equestrian statue of Napoleon in the court near the entrance of the church. The artists to be employed are Messieurs Visconti and Marochetti; the first for the architectural, the second for the sculptural part.

L'Armeria Real, ou Collection des principales pièces du Musée d'Artillerie de Madrid.—"Royal Armory;" or, a Collection of the principal pieces in the Museum of Artillery at Madrid.—Artists, archæologists, and amateurs of curiosities will find this publication most interesting. The armour of the Cid, of Charles V., the Sword of Francis I., of Isabella, of Cordova, the famous Shield of Paris, and a thousand other celebrated names and objects of Art which awaken recollections, and are of much historical importance. The objects are perfectly well drawn by G. Sensi; L. Sansonetti does the ornamental part; Facsardo and other good artists are the engravers; M. Juhinal writes a learned explanatory text in French.

Lyons.—*A Chinese Painter.*—A Chinese, who was present at the martyrdom of a Christian Missionary, was so struck with the firmness with which he died for his faith that he became himself a Christian. He made his way to Europe, went to Rome, and studied painting: he has been successful as an artist; and there is now here in the church of St. Guillame a fine picture by his hand, well designed and strongly coloured. The subject is 'The Death of the Christian Missionary,' to which he was a witness, and which changed his faith and his life.

GERMANY.—Hamburgh.—Our New Exchange, which has been building during the last five years under the direction of the architect Wimmel, is now finished, and will be opened next month. The noble simplicity of this edifice renders it one of the greatest ornaments of our city.

Berlin.—The admiration of amateurs is at present directed to the "*Gemalde Galerie des Konigliehen Museums Berlin*," edited by Mr. Simion, and dedicated to the King. This publication is a sort of sister to that of the Gallery of Dresden, its object being to make generally known the chef-d'œuvres of every school which exist in the Prussian Museum. The execution is in lithography, but with a degree of excellence we have seldom seen equalled, certainly never exceeded. The principal artists are employed; among these Hauffstaengl, who so largely contributed to the success of the Dresden Gallery. The first number contains a magnificent lithography of the famous portrait, by Titian, of his daughter 'Lavinia.' The force, the freshness, the gradual passage of the lights to the shadows is superb, and gives completely the character of the great Venetian master. Another picture lithographed is 'Jesus, and St. John, a boy,' by Rubens, truly charming; and there is a third, 'Die Vaterliko Ermahnung,' by G. Terburg. We believe the work will be a very successful one.

Munich.—Swankhaler has received an order from the King of Bavaria for a great work—it is to be called the 'Pantheon of Bavaria,' and is to be placed on the hill of St. Theresa, near Munich. On the summit is to be placed a statue of Bavaria, fifty-nine feet in height, the lion on which she rests twenty-five. These are to be cast in bronze, and it is calculated they cannot be completed in less than seven years. Around, under open colonnades, are to stand the statues of the illustrious men of Bavaria.

RUSSIA. — St. Petersburgh. — *Galvanoplastic.*—To the prosecution of this discovery many of our artists have devoted themselves with great zeal, especially the celebrated medallist Tolstoy, and the architect Hasenberger. The latter has just finished a copy of Rauch's bust of the late King of Prussia, which leaves nothing to be desired.

Smolensk.—There has been erected here, by Imperial command, a monument in memory of the battles of 1812. It is of cast iron in the Byzantine Gothic style, and is placed on the Parade Plaz, opposite the King's bastion, which was the point where the battle raged most furiously on the 5th of August, 1812. The inauguration took place on the 5th of November.

Warsaw.—On the 29th of November was consecrated the monument of cast iron which was erected by command of the Emperor of Russia to the memory of the seven Poles who fell in defence of the Russian power on the 29th of November, 1830. The plan is that of the architect Corazzi, chosen from among ten competitors. The octagonal base is of native marble; eight bronze lions support an iron pedestal, above which are four eagles of gilt bronze, their wings outspread; a shield is on the breast of each, on which is inscribed a map of Poland; from the pedestal springs an obelisk of cast iron. The proportions given in German ells seem immense indeed: the octagonal marble base is 30 ells in diameter; the pedestal 8½ ells in height by 10 in diameter; the obelisk 25 ells in height, 6 in diameter at the base, and 4 at the top. The iron and bronze were both cast in Warsaw. It is placed on the Saxon Plaz.

THE SCOTTISH ART-UNION.

[The determination of the Committee of the Scottish Art-Union to continue to purchase only, as prizes, the works of artists, natives of Scotland, has given rise to considerable dissatisfaction in this country; we have received several communications on the subject, from which we select the following.]

Sir,—Observing in a recent number of your journal an advertisement from the Association for the promotion of the Fine Arts at Edinburgh, and being a member of the Art-Union of London, I am induced to offer a few observations thereon, that the comparative merits of both Associations, and their claims to support, may fairly be laid before the public.

The advertisement states that the "Committee of Management are entrusted with power to purchase what may appear to them the most deserving works of *Scottish Art.*" The pictures thus selected by the committee are then disposed of by lot; and a prize-holder may thus obtain a picture in that class of Art for which he may have no particular inclination, and of a size not convenient for his purpose.

In the Art-Union of London the prize-holder gets a money prize, with which he may go to any of the five exhibitions of London, *i. e.*, the Royal Academy, the British Institution, the Society of British Artists, and the two Water Colour Exhibitions, and *select for himself* any works of Art to the amount of his prize. Or if it be inconvenient to avail himself of this, the committee offer their services in selecting for him a work of Art of any class he may name. In this Association there is nothing exclusive—there is no condition made that the prize-holders shall be bound to select a work the production of an English artist.

If the committee of the Edinburgh Art-Union are determined to make theirs a National Association, and to vaunt themselves upon the superior encouragement given to the Arts in the North, why not confine their subscriptions to Scotland? As it is, their boasted sum of £6767 may be half contributed by English subscribers, and is no criterion of the growing taste for the Fine Arts in Scotland.

I have no objection to the nationality of the Scotch: it is most gratifying to see the efforts of their countrymen appreciated and encouraged by them. But Art is of no place; Scottish Art can never be separated from English Art; they should go hand in hand together.

Considering that much illiberality exists in the Scottish Association, both as to its plan and its efforts to obtain subscribers from the Art-Union of London, I am induced to request the insertion of this letter in your valuable journal. Yours, &c.,

A Member of the London Art-Union.

[We are by no means disposed to pass any remark that may seem prejudicial to the interests of an Institution having for its object the advancement of the Arts; but we feel imperatively called upon to offer some observations in reference to the injudicious, illiberal, and dangerous policy which the Scottish Society have adopted, and continue to pursue. It was, perhaps, not only justifiable, but wise, at the commencement of the Institution, to lay down a rule for *the purchase only of works actually produced by artists, natives of Scotland;* when the sum collected amounted to but a few hundred pounds, and it was gathered chiefly in Scotland, it was properly spent at home; divided among deserving men, and stimulating others to exertion. But now that the hundreds have become thousands, and that a vast proportion of the subscribers are procured in England and Ireland, the exclusive purchase of productions by Scottish artists is not only manifestly unjust, but highly detrimental to the true interests of Scotland. The Art-Unions of London and Dublin have not been ungenerous enough to retaliate, and exclude the works of Scottish artists from their prize lists; if they had done so we should have been the first to have raised our voices against a course so utterly unworthy; for, to say nothing of its folly and illiberality, it would have kept away a picture by Wilkie from the possession of a London or Dublin prize-holder, as the system pursued in Edinburgh keeps away from a Scottish lover of Art a production by either Eastlake or MacIse; and so have tended, if not to the ruin of the Institution, most materially to have abridged its *means*, and so to have defeated its great purpose.

We may hereafter enter into the statistics of these three Institutions—those of London, Edinburgh, and Dublin, with a view to show what portions of the monies collected have been received from persons not natives of the places in which the establishments have been formed; and the number of pictures purchased by artists, natives of the three countries; at present we content ourselves with protesting against the continuance of the unwise, illiberal, and evil course pursued by the Scottish Societies.

Patronage, like charity, should unquestionably begin at home; but, as certainly, it should not end there

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Above all things, Art should be considered as catholic in the truest sense of the term. We have never, ourselves, had the opportunity of examining an exhibition in Edinburgh; but certain we are, that no one annual exhibition has ever contained *good* pictures by Scottish artists to the value of £6000 or £7000; and we can have no doubt that the strong complaints from time to time forwarded to us, of the purchase, by the Art-Union Committee, of *bad* pictures, have arisen mainly from the fact, that the committee *must spend yearly the whole* of the sum subscribed, no matter how indifferent may be the article offered for sale. We know that this was the case at the exhibition in Dublin; but, in that instance, the evil arose, not from any limitation of choice in artists of particular places of birth, but because there were not pictures of merit supplied for selection equal in value to the sum to be expended.[§]

But even if the Scottish artists did supply pictures of merit fully equal in value to the amount subscribed, we should still contend that a portion of the sum ought, in common justice—we had almost written in common honesty—to be divided among English and Irish artists; not only because a large proportion of the subscriptions will have been raised in England and Ireland, but because the inevitable consequence of the existing system is to deteriorate Scottish Art, by making Scottish artists content with the achievement of mediocrity, knowing that they will be subjected to *no competition which can prevent the sale of their productions.*

If the present plan be continued for half a century longer, as surely as that we now write the sentence, Art *in* Scotland will become contemptible, and Scottish artists, who work *in* Scotland, a reproach to their country.

But long before this affliction can arrive, the evil will have cured itself: for the thousands now subscribed will assuredly dwindle down, and become hundreds, tens, units, in proportion as the character of the works deteriorate; the more especially as in other Societies, similarly constructed, there will be no such foolish and ungenerous restriction; where the prize-gainer may not only select the production of an artist, without being first compelled to ascertain if he were born north or south of the Tweed, but may take the picture that exactly meets his taste, touches his feelings, awakes his sympathies, or satisfies his judgment.

We earnestly hope, therefore, that the committee of the Scottish Art-Union will give this matter their very serious consideration; and that we may ere long have the pleasure to announce that their most unwise and unjust law has been abrogated.

We tell them, fairly and plainly, that if they resolve to retain it, the consequence can be no other than ruinous to their institution; that subscribers in England and Ireland will fall off very rapidly; that no works of ability by English or Irish artists will be transmitted to Scotland; and that they will do incalculable mischief to Scottish Art and Scottish artists.†]

WORKS IN PROGRESS.

THE PUBLICATIONS OF MESSRS. HENRY GRAVES AND CO.

In no country has the art of engraving progressed so steadily and so rapidly as in our own. We occasionally meet with a superb continental production; but for every such example we can point to a hundred of equal merit here. Thousands of impressions from plates of the most astonishing style of finish are yearly circulated—the copper is even worn out by service; yet, after a time, they become rare, and we hear of them no more, save at intervals, in the portfolios of some deceased collector, whose acquisitions in this department of Art are to be sold by auction. The spirit with which the business of the publication of works of Art is now conducted, is unexampled. The very finest pictures are selected; large prices are given for copyrights; and the engraver receives for his labour a higher premium than has ever before been given. We this month devote a portion of our attention to the forthcoming publications of Messrs. Henry Graves and Co.—the joint productions of talent of the highest order in painting and engraving. We feel ourselves bound to notice in this especial manner the productions of a firm to which the public are indebted *for* some of the most exquisite prints that have recently appeared. This is a department of the art in which the public themselves have no voice; they see altogether in the hands of the publisher, and must, for good engravings, rely upon his taste and judgment, qualities in which the firm in question sustain the high reputation of their long-established house. An extended fame is the highest hope of the artist, he is indebted to the publisher for a great share of that which he may acquire: therefore, but for the wide circulation given to his works by means of publication, his reputation would be comparatively limited. Among the works of this house which now call for notice, or rather enumeration, for we cannot yet do justice to their excellence in promise, is one illustrative of the most imposing ceremony of our constitution, and not less than six from the works of Landseer.

HIGHLAND WHISKY STILL. Painted by Edwin Landseer, R.A. Engraving by Robert Graves, A.R.A.—The original picture was one of the most admired of the Royal Academy Exhibition some years ago. There see five figures in the composition, the principal whereof is a highlander resting after the fatigues of the chase, and delivering his opinion of the "liquor" just drawn from the still. This engraving is in an advanced stage of finishing, and is elaborated in the most skilful style of line-engraving. The transparency of the shadows is wonderfully preserved, and the fleshy roundings of the limbs have been dealt with exactly after the spirit and feeling of Landseer's works. The diversity of the composition involving objects and surfaces of qualities and appearances so various might have been supposed to present difficulties of no ordinary kind to the engraver; but Mr. Graves has succeeded in treating the principals and accessories of his plate in such a manner as to present them at once to the eye in the perfection of natural truth.

CHILDREN AND RABBITS. Painted by E. Landseer, R.A. Engraving by Thomas Landseer. The figures here are portraits of the children of the Hon. Seymour Bathurst; and the plate will form a pendant to that containing the portraits of the children of the Duke of Sutherland. It is in mezzotinto, and in an advanced state: there is in the heads a delicacy of management, and, in other parts, a breadth of manner, both powerfully descriptive of the decided touch of the distinguished painter.

THE WIDOWED DUCK. Painted by E. Landseer; engraving by John Burnet. The subject is the grief of a duck for the loss of her mate, that has been shot, and the expression has all the descriptive force of the painter. The engraving is in mezzotinto, and is in a forward state.

THE MORNING OF THE CHASE.—Haddon Hall in the days of yore.—Painted by Frederick Tayler; engraving by H. T. Ryall. The original is a very beautiful water-colour drawing, descriptive of the return of a hunting party, and comprehending all the attributes which give effect in pictures representing scenes of a past time. The style of engraving is mezzotinto.

MR. AND MRS. HAWK. Painted by E. Landseer; and engraved by C. G. Lewis. Two companion engravings have received this title; they are portraits of two hawks, wonderfully painted; the heads of the birds are life itself.

THE CORONATION, painted by Hayter, and engraving by H. T. Ryall, is within a few months of being finished. The importance of this engraving as a work of Art, and the interest of its subject in a historical and national point of view, render it one of the grand historical works of the present reign. It contains upwards of fifty portraits of the great and noble of the land, who surrounded the throne on the memorable occasion it commemorates. A work of this consequence will not bear to be considered in a few lines,—even as reference to it in its unfinished state; and we shall take an early opportunity of noticing it at length.

PORTRAIT OF HIS ROYAL HIGHNESS PRINCE ALBERT, painted by George Patten, A.R.A., and in course of engraving by H. T. Ryall, is intended as a pendant to Chalon's portrait of her Majesty. His Royal Highness is in the full robes of the order of the Garter.

THE DUKE OF BEAUFORT'S DOGS; painted by Landseer; engraving by T. Landseer. The beautiful picture which supplies this engraving was exhibited about three years ago. Being in the very *forte* of Mr. Landseer's style, it possesses all the advantages by which that style is distinguished.

LARGE HEARING SHEEP. Painted by Edwin Landseer, R.A.; engraving by John Burnet, F.R.S.; published by Henry Graves and Co.—This is a fine engraving to be finished in Mr. Burnet's excellent manner. The "fleece" is shoeless and bonnetless, precisely such a figure as is hourly met with, not only in the land of the Gael, but also in that of the northern Saxon. She is leaning against a rock, spinning wool with the simplest of all machines—a reel. Many parts of the plate are still only in outline.

PUBLICATIONS OF MR. M'LEAN.

LAYING DOWN THE LAW. Painted by Edwin Landseer, R.A.; engraving by Thomas Landseer. The subject is one after the painter's own heart—an assembly of dogs presided over by a "grave and reverend" poodle, in whose countenance we read clearly—patience, long suffering in the cause of justice, and not less distinctly a benevolence that will not deny the prisoner at the bar every legal advantage he may be entitled to. We would, for the sake of this admirable work, that the story had been somewhat less ambiguous; and we hope, as the engraving advances, that the circumstances of the composition will be as explicit as those of Mr. Landseer's works usually are. The judge is a white poodle, with his head lost in a mass of hair, which, together with his depending ears, forms the most perfect resemblance of the judicial head-costume that can be imagined. The picture comprehends twelve or thirteen heads of as many different species of the canine race; and the expression given to each accords faithfully with the known characters of the animals. Some eye the prisoner with no very kindly aspect. Some are listening attentively to the judge's charge, and others energetically *discussing* the merits of the case. The plate is mezzotinto, and when finished will be one of the most extraordinary productions ever offered to the public, suffering comparison with the works of none—not even of Landseer himself.

EQUESTRIAN PORTRAIT OF HER MAJESTY.—Painted by F. Grant. Engraving by J. Thomson. This will be an exceedingly large print; the style of work is mezzotinto, and the etching is in a state preparatory to finishing. Her Majesty is mounted on a grey horse, and accompanied by the Marquis Conyngham, Lords Melbourne and Uxbridge, the Hon. George S. Byng, Sir George Quentin, &c. The party are passing through an arch in Windsor Park; and the foreground being an elevation, the Castle is seen at a distance over the tops of the trees which cover the lower grounds. Mr. Grant excels in the arrangement and grouping of his figures, an excellence which is particularly conspicuous here, for never have we seen any similar work more happily managed. The Queen and Lord Melbourne head the party, and her Majesty, in the act of speaking to the Marquis Conyngham, turns her head, throwing aside at the same time her veil; thus the portrait is a full face admirably shown by an arrangement which obviates the necessity of any foreshortening of the principal horses. This, when finished, promises to be a standard portrait of the Queen, the likeness in contour and expression being perfect.

CORRESPONDENCE.

THE ART UNION OF LONDON.

TO THE EDITOR OF THE ART-UNION.

SIR,—The appointment of a sub-committee, to consider the future prospects, and most efficient mode of applying the increasing income of the Art-Union of London, speaks well for the intentions and determination of the principal movers of that Association and it is very evident that the sub-committee have pursued the best of all courses in soliciting the suggestions of the eminent artists to whom they have applied. Their judgment has likewise been evinced in deferring for the present the final settlement of matters of such great importance. The Association must ere long be so mixed up with the destiny of Art in this country, that to determine hastily as to its future government, would perhaps be creating some evil for which it might prove very difficult to find a remedy. In the mean time, I deem it to be the *duty* of every one who has any feeling for the prosperity of the Fine Arts in this country, to be on the alert, endeavouring, by all fair means to strengthen such a national cause, amongst which might be conspicuous a manifestation of his own *ideas* on the subject, or a canvassing of the merits of those offered by others, the *object* of all being the same: no one could quarrel with another for finding out the readiest mode of obtaining it: and surely if all the artistic world convey their stores to the same market, it will afford the best means (by comparison) of selecting that which is of most value.

One cannot but feel satisfied with the greater portion of the extracts in your former number, from the report of the sub-committee; yet I must beg to offer my doubts as to the policy of changing, as hinted at, one of the principal features of the Art-Union, viz., the right of the public to select their own prizes. Such an alteration affords, in my opinion, a fair subject for discussion; in fact, it may be presumed, from the manner in which it is alluded to, that the advice of the many interested is sought for. The suggestion runs thus, "Whether it might be desirable that one of these principal prizes should be selected, under the best advice, by the committee." This involves so many considerations, that it demands an entire attention, unmixed with baser matter. I therefore pass it by for the present, with a declaration of my feeling, assured of two things: the first, that the committee had much better decline such an ontkankful, onerous office, unless they can prove publicly (to avoid all suspicions), that some real benefit will accrue to Art,

[§] An evil that, we trust, will not again occur. The committee of the Royal Irish Art-Union will this year, in all probability, have between £3000 and £4000 to expend. *They must lay it all out*; and if good pictures be contributed by English and Scottish artists, they will certainly be purchased, although a preference will no doubt be given to the works of Irish artists, where they are of equal merit with those of artists of other parts of Great Britain.

† As we shall perhaps find it necessary to revert to this topic, it is only fair to state that we shall willingly insert any defence of the present system that may be forwarded to us.

artists, and the public from their exercising it; the second, that every prize-holder will prefer choosing for himself, even though he became a sufferer thereby.

The paucity of pictures from which the *larger prize* holders have been enabled to make their selection, has hitherto proved a great drawback to their good fortune: it is proposed to obviate this in future, and at the same time to advance high Art, by announcing at the annual meeting, some of the principal prizes, say £400 or £500 each, for the following year, which might induce a greater number of artists to paint pictures of that class than otherwise would. But this will not prove sufficient for securing to the subscribers all the advantages it is desirable they should have. It must be borne in mind, that the Royal Academy is the only one of the London Exhibitions which opens after the balloting for the prizes; the other galleries may have been stripped of their best pictures ere the prize holder (particularly a country one), can turn his good luck to any good account; this is a source of serving of much consideration. No other means occur to me for its permanent removal, than fixing the day of drawing earlier in the year; were this done, it is evident that the *value* of the prizes would be greater, from which one may fairly conclude that the number of subscribers would be augmented; on the other hand, while it is suffered to remain, many will, as they do now, hesitate to join the Association, or at least, take objections to being left by the managers with the refuse of the galleries.

Nothing in my opinion can be better than the idea of presenting, occasionally, first class pictures to some public Institution. Those *legion-visited* buildings, the National Gallery or the British Museum, would alone find good places for them for many years to come; but might not the effort for elevating the minds and taste of the people be directed at the same time to the improvement of Art itself? Why not encourage artists to tempt the *higher walks*, by offering a large premium annually for the best work, upon some *subject given* out the year before—the pictures to be exhibited with the Art-Union prizes; it would not then be very difficult to find out "who was the best man?" The trial of strength amongst the pupils at the Royal Academy is, as you are aware, conducted on this principle; there even the size of the canvass scarcely ever varies; this, indeed, is the true way of drawing out the talent and genius of the country: at least, could the experiment do any harm? I think not. What preferable feeling shall we kindle, and keep alive to an honourable emulation; the hope of victory will sometimes do more than patronage itself.

Yours, &c., VIGILANS.

SCULPTURE IN GREAT BRITAIN.

Sir,—The thousands who visit our annual Exhibition at the Royal Academy, and other galleries where sculpture forms, if not a principal, a large portion of the collections, are in total ignorance of the means by which such objects are produced. The general belief is, that the statue, or group, hewn without previous labour from the rough block, is completed at once by the sculptor, and that the greater the finish or smoothness that may decorate the work, the more talent is manifested and credit due; but with the artist and the educated in Art, it is simply considered a mechanical termination, unworthy, in every respect, of consideration, unless applicable to a well-selected subject, well told, and with judgment drawn; and even then, as a pleasing auxiliary only. Mind and sentiment are the chief; and though certain materials may be more pleasing to the eye, and, in many cases, enhance the general effect, still the work, without these requisites, would be, *in place of Art*, that of *mechanical labour*. With the multitude, nay, with many educated people, an impression exists, that the whole art of statuary lies in the execution of the marble, a truth evinced by the manifest indifference which may be observed at our exhibitions for the *plaster* productions of genius, while trifles wrought in the more expensive material rivet attention, and draw forth expressions of the greatest admiration. Sculpture has not only been long a misunderstood, but a neglected, art. Let us visit the numerous galleries and exhibition-rooms of our own country, and we shall then obtain sufficient proof of the fact. Our Royal Academy, *our British Institution*, and the Suffolk-street Gallery, are all instances. The National Gallery, though hung throughout with pictures, boasts but ONE ONLY specimen of the sister Art! At Manchester, Liverpool, and Birmingham—indeed, at all our provincial exhibitions—the accommodation for sculpture is totally neglected; and though repeated premiums are offered for the encouragement of painting, in no case has a corresponding feeling been evinced for the patronage of statuary. Let us visit Paris, and the same neglect becomes apparent. Windows, far beneath the many glorious works of antiquity which adorn the Louvre, destroy the mastery with which they are wrought; though, on proceeding to other halls, we find every accommodation afforded for the exhibition of pictures. Milan, Bologna, and Florence are equally regardless of their statuary in respect to light; and even (in many instances) the Eternal City, the mart of sculpture, is open to the same remark. The last slight which this noble art sustains remains untold. See our daily and our weekly papers, nay, our journals of *Art* and science—see the column after column noticing the productions of the pencil, and then the *infantile* paragraph, stating simply that sculpture too is there.

The first idea of the sculptor is traced either in clay or on paper; a small and rough sketch of the subject he wishes to produce, in which he considers well his tale, and the best mode to convey it, the most agreeable position for his figures, and the general effect of the whole, totally neglecting every appearance of detail or smoothness. When this draught is completed agreeably to his wishes, he commences (with the assistance of his workmen) to pile up a mass of clay the size of the object to be pourtrayed, rendering it firm and steady by the addition of irons and framework, secured to the stand on which it rests; and on the careful completion of this—the model—depends the correctness and beauty of the marble. It is at this stage that the draught or original idea is reconsidered, copied, and, with the assistance of the human figure, more minutely studied and carried on to completion. The moist nature of the clay renders some mode necessary for the preservation of the model during the progress of carving, or being *copied* in marble, and this is effected by moulding and casting, as follows:—The clay—for instance, a statue—is at first covered on the front half only, from the summit to the base, with a mixture of plaster and water, which is allowed to become hard, or set, previously to the remaining portion of the figure being covered, when the object is entirely coated, and the mould completed. A sufficient time having elapsed to render the mould firm, it is carefully removed in two parts from the clay, when an exact representation of the statue is shown in reverse. These, being thoroughly cleansed, are placed securely together, and filled with plaster of a finer nature, and in turn an impression is taken of the mould; this being carefully cut away, leaves a cast, similar in every respect to the original model. The plaster cast is now placed in the hands of a mason, who by means of a machine proceeds with the pointing or roughing out. By this process the waste stone gradually diminishes, and the form daily becomes more and more apparent, until within an inch or less of its intended surface, when it is submitted to the chisel of the sculptor's more able assistant, who carries it still nearer to the *perfection of the model*, and prepares it for the final touches of the master. Yours, &c., A SCULPTOR.

LINES ON R. INNES'S PICTURE.

In the Rooms of the Edinburgh Society of Artists.

He comes not through the lagging day,
With faithful step and cheerful mien,
To chide the heavy hours away,
And happier make that humble scene;
No step is there, nor voice to stir
The sleeping of the wearied cur.
Unwelcome is the light of morn
To eyes that fain would shun that light,
And shrink from garish day, forlorn,
As day were hateful to the sight.
The spinning-wheel beside her stands
Untouched by those unconscious hands.
Ah! yes—a father's frown hath chased
A lover's presence from the door;
And by that sorrow gently traced,
And eyes cast on the cottage floor,
The painter's tale is told; for there
Sits *love* in *sorrow*—not *despair*.

W. H. Cromb.

THE PONIATOWSKI GEMS.

The Poniatowski collection of gems has long been celebrated throughout Europe. It was the property originally of the Kings of Poland, in whose possession it was augmented by the acquisition of the rarest and most beautiful specimens. By inheritance the series descended to the late Prince Poniatowski, by whom every opportunity was embraced of adding to its interest; insomuch that (ultimately) it was justly considered the finest collection of modern times. While in the possession of its late proprietor, the cabinet was enriched with many choice specimens, obtained at a great expense from various parts of Europe; and almost the entire collection has become the property of John Tyrrel, Esq., who, with the view of benefiting Art, submits to the world proof impressions of these valuable antiques, which are now in course of publication by Messrs. Graves and Co. The entire series amounts in number to upwards of 1200, whereof only 243 have as yet appeared, constituting the "first class."

Engraved gems are the only relics of ancient Art, that now exist in all the freshness and precision of execution with which they quitted the hands of the artist; and to be assured that these are yet as perfect as when their various engravers pronounced them finished, it is only necessary to examine the clear impressions which they yield. For this perfect and uninjured condition it is not difficult to account, since they are easily secured, and, from their size, may be guarded with care for any length of time; while, on the other hand, perishable pictures, and statues of fruit Greek and Italian marble, are exposed to every casualty: hence, in their minutest details, they may be consulted for truth by the poet, historian, and artist; for among them we find copies of many remarkable works of antiquity, of which we know, but for such copies, no more than the names. In them the ancients also celebrated their religion, illustrated their history, and paid tributes of honour to the great and good.

Gem engraving is an art of the highest antiquity; it was known and practised among the Egyptians and Jews. By the former engraved gems were not only prized for the value of the stone and the elaborate execution of the engraving, but they were worn as medals and marks of distinction for signal services in peace or war

The Etruscans were the first Europeans who adopted the Arts of the Egyptians; and much as the civilization of the Greeks is quoted, yet the Etruscans were in a state of advancement, while the Greeks were but gradually emerging from barbarism. From the Egyptians also did the last mentioned people acquire their taste for sculpture and engraving, which, together with a knowledge of mechanical execution, was all they borrowed to set on foot among them, that other mythology, the religion of sculpture. When the art of gem-engreving had attained in Greece to a considerable degree of excellence, their use as signet-rings and ornaments became very common. Greek art received its first grand impetus from the expulsion of the Persians: from this period, sculpture and gem engraving advanced rapidly to its ultimate perfection in the age of Alexander.

Pyrgoteles was the most celebrated Greek engraver; he lived in the time of Alexander, and had alone the privilege of engraving resemblances of him, as Apelles, of all painters, had that of painting him, and Lysippus of executing statues of him. According to Pliny, Apollonitre and Cronius the elder, held the second rank. In the age of Pericles, Polygnotus, Mycon, Pamphilus, and Piotarchus, were the most eminent; and in the time of Alexander the most famous were Pyrgoteles Action, Apollonides, Solon, Sostretus, and Cronius.

After the Romans had conquered Etruria, a taste arose among them for engraved gems, but they first employed them as distinctive of rank and merit: for instance, a plebeian was constituted of the equestrian order by the gift of a ring; and if a Roman of patrician rank disgraced himself and his order, he was degraded by being deprived of his ring. The use of gems and gem-rings however became finally general, and were ultimately worn by citizens of Rome as an appointment carrying with it an appearance of respectability. The abuse of honorary statues in Rome was not greater than the luxury of rings, for frequently were the hands entirely covered with them. The art of engraving was not confined to gems, but was applied to the ornamenting of vases, of gold, silver, onyx, crystal, &c., &c., and to every description of personal ornament.

The love of this department of Art grew to a passion

among the ancients, some of the most celebrated of whom encouraged it extensively. Heliogabalus is said to have worn gems on his "shoes and stockings"—Pompey esteemed gems among the richest of his captures—Julius Cæsar was a great collector of them; he left his cabinet to the Temple of Venus Genetrix.

Gems remain to us in better preservation than any other relics of equal antiquity; a fact easily accounted for, when we consider their uses—sacred and moral; their material durability; the value set upon them; and their portability and facility of concealment. We have seen gems submitted to examination by microscopes of the most powerful construction; a test by which their execution seemed the more marvellous, as the finest statues did not excel them in proportion and accuracy of design. In the Poniatowski cabinet, formed with such care, and collected at such expense, it may be supposed that all are of high value; there are, however, very many of rare beauty; we may instance No. 14. 'The Goddess Vesta,' by Pergoteles; No. 33. 'Head of Ganymede;' No. 108, by Gasios, 'Venus seated in a Shell, drawn by Dolphins;' No. 155, by Gasios, 'Apollo pursuing Daphne;' No. 164, by Chromios, 'Midas bathing in the River Pactolus;' No. 168, by Pharnax, 'Tityos in Torture,' &c. &c. The whole of the impressions indicate the finest preservation, display the richest poetry in design, and the utmost nicety of execution.

In thus multiplying the collection, so as to render accurate copies of it accessible to lovers of art generally, Mr. Tyrrel has conferred a public benefit; of the originality of a vast proportion of them there can be no doubt: they are valuable lessons to artists. We shall recur to the subject on some future occasion, describing the series more minutely.

METROPOLITAN IMPROVEMENTS.

To obtain the most direct and commodious thoroughfares, sewers, and means of ventilation, to establish public parks and walks, and to embellish architecturally and otherwise the Metropolis, are all objects of the greatest importance to the health, comfort, and morals of the people, at once recognised by all, and every where admitted. It is, nevertheless, a fact, that these things are managed badly amongst us; that thousands have been spent in bit-by-bit alterations that might have been improvements, but are not so; that opportunities of adorning the streets, of establishing silent lectures on the beautiful, are every day neglected; and that even our densely populated quarters are so ill-arranged, and so badly ventilated, that fever reigns, not merely in every house, but in every room of every house, and spreads thence with fearful power through all the town. It is, therefore, a matter for congratulation, that these subjects are now exciting public attention to a very considerable extent, and that the necessity of arranging and carrying out gradually some comprehensive and general plan is beginning to be felt. A Society is now in course of organization with this end in view, and has been taken up warmly by a number of influential men of all parties and professions. It does not propose to originate plans itself, but to examine into and further the adoption of the principles on which all such plans should be founded; to point out the evils which have arisen from considering the subject only in detail; and to urge upon the Legislature the importance of looking forward for ten or fifteen years, and of employing the first talent in the country to prepare, for the consideration of both Houses of Parliament, a plan of all the improvements in the metropolis which might be carried into effect within the period named. Were any magnificent plan of this description brought before the country, a plan which all would be proud to see realized, and which would, in the end, be sure to benefit all, as such a plan unquestionably would, we are convinced it would at once become popular, and that money might be raised without difficulty to carry it out efficiently.

Up to this time plans have been brought forward solely with regard to the interest of the few, and have never been considered relatively to a whole, or with a view to the general welfare. There can be no doubt that this Society may effect much good; in fact, it *must* do so, if it be but by simply exciting attention to its object; and we look anxiously for its immediate proceedings. Even at this time, the Act of Parliament which has been obtained for improving the metropolis, and which includes the formation of a new street from Coventry-street, Piccadilly, to Long-acre, might be revised with the greatest advantage. The penny-wise-and-pound-foolish system has been pursued, and, unless some alteration be made, will materially lessen the amount of good which might have been expected from it. Even in a pecuniary point of view, a partial improvement is never found to make so good a return proportionately as a perfect one; as, for example, £10,000 may be spent in taking down one side of a street, without obtaining any return for the money so laid out; whereas removing the whole at a cost of perhaps no more than double the amount, may, by entirely altering the neighbourhood, raise the rents, and so produce a fair interest on the amount expended:—"There is that scattereth, and yet increaseth; and there is that withholdeth more than is meet, but it tendeth to poverty."

The committee, which is at present little more than provisional, comprises Mr. Ormsby Gore, M.P., Mr. Mackinnon, M.P., Colonel Sykes, Mr. Barry, R.A., Mr. Martin, K.L., Mr. H. T. Hope, Mr. Ivatt Briscoe, Mr. W. E. Hickson, Mr. Britton, Dr. Southwood Smith, Mr. Donaldson, Chairman of the Commissioners of Sewers, Mr. Godwin, Colonel Prosser, Mr. Wentworth Dilke, Mr. B. Smith, M.P., Mr. Chadwick, Dr. Elliotson, Mr. C. Fowler, Mr. Lindley, and many others.

OBITUARY.

DANNECKER.

THE celebrated German sculptor died at Stuttgard on the 8th of December, in the eighty-fifth year of his age. To all artists who have visited Germany, his works are well known, and his fame has reached all English lovers of Art through his widely-celebrated 'Ariadne,' an exquisite composition, in the possession of Bethman, the banker at Frankfort. The early history of Dannecker is like that of many, very many first-class artists, and might be written in less than a dozen words, from that vocabulary which supplies the plain means of describing the commencement of every similar career; these are, poor parents—innate devotion to Art—intense application—difficulties—success. His parents endeavoured to thwart his inclination for the plastic arts, but the fascination was too strong upon him, and it carried him through all their opposition. His father was employed in the stud of Duke Charles of Wertemburg, to whom the youthful Dannecker explained, personally, his views; and in 1771, at the age of thirteen years, obtained permission to study in the academy at the "Solitude," a ducal residence near Stuttgard, where pupils received, gratis, instruction in painting, sculpture, and music. One of the principal rules of this academy was infringed in the admission of Dannecker; for the students admitted were not below the middle rank in life; he, however, soon distinguished himself, and bore away, in his sixteenth year, the prize from older competitors—the prize awarded to him for his model of 'Milo of Cortona.' Friedrich Von Schiller was a fellow-townsman of Dannecker, and also a fellow-student at the Solitude, where a friendship commenced, of which a lasting memorial remains in the famous statue of the illustrious poet. In 1780, and in his twenty-second year, he quitted the academy, as did his friend Schiller at the same time. While studying he was encouraged by employment from the Duke, who afterwards appointed him sculptor to the Court, with a salary of 300 florins a year—about £25. Ardently desiring improvement beyond what his native place could afford him, his wishes pointed to Paris, which place he received permission to visit; but at first without any addition to his pittance, which was increased by 100 florins only after a residence of some time in that capital.

At Paris he became the pupil of Pajou, and made the friendship of the sculptor Scheffauer. At that time, as now in the French capital, the facilities for the study of nature were greater than in any other European city. To this study therefore he devoted himself during the term of his sojourn there, which was about five years. In 1785 he quitted Paris in the society of Scheffauer, with whom he proceeded to Rome, where he attracted the attention of Canova, by whose instruction and advice he was much benefited. In Rome also commenced his friendship with Göthe and Herder, who, like himself, were seeking inspiration from the relics that enriched the Eternal City. In Italy his reputation took its rise; for there he produced works which caused the academies of Milan and Bologna to elect him a member of their respective bodies. On returning to Stuttgard, he was employed for some time in modelling various subjects for Duke Carl; and he was thus occupied until 1796, when he again commenced working in marble, and executed his famous 'Sappho,' which is at Monrepos. Many busts of very celebrated persons are among the works of Dannecker; and none better known than that of his early friend Schiller. His bust of Glock, the composer, is also an admired production; this was the result of a commission from the present King of Bavaria, when Crown Prince, for whom he also executed other works. His group after the Mythus of Apuleius—'Eros and Psyché'—is celebrated for its conception and poetic treatment; and some of his other mythological subjects are of the highest class of merit, as his 'Minerva,' 'Melpomene,' and 'Thalia.' His works in marble and bronze are numerous, amounting in number to about 500; of his busts, that of Lavater is considered the finest; and of his ideal productions his *capo d'opera* is a statue of the Saviour. This last named work was finished in the year 1824, having been a subject of elaborate study during eight years. For the original conception he was indebted to a dream; and, perhaps, no other work of its class acquired, during its tardy progress, a greater degree of renown for its author. Thorwaldsen saw the figure before completion in the atelier of Dannecker, and expressed an opinion that, by the addition of drapery, the success with which the subject had then already been treated, would be annulled; but the latter adhered to his original design, and the result has shown that he was fully equal to the task he had imposed upon himself.

As may be understood from the nature of his subjects, his style was formed from the antique. For some time before his death, he was but the wreck of what he had been, and had ceased from mere supernannation to exercise his art.

M. BOUCHOT,

After having long struggled against disease in the chest, has at last sunk under it, and died in Paris of decline. M. Bouchot was born in 1800, went to study at Rome and afterwards at Naples. Returning to Paris, his talents were soon acknowledged as a painter, both of history and portraits. The French Government ordered him to paint, for the church of La Madaleine, a Lunette of gigantic proportions, the figures being twice and a half the size of life. The subject is 'The three Marys at Calvary.' It is one of the finest pictures in the church, and is the masterpiece of the artist in religious works. In the historical style his best production is 'The Death of General Marceau,' in the Museum at Versailles. While Bouchot was receiving from Government and individuals an immense number of commissions for pictures—accompanied by honours and fortune—while he was happy in domestic life, having married the daughter of Lahlache, to whom he was devotedly attached, death came and closed his career, leaving in grief and desolation his friends and family.

MR. HUBERT FRY.

This amiable young man had given great promise of excellence as a marine artist; a few of his early drawings have been engraved. He was on a voyage to Italy for the purpose of improvement in his professional studies, and had arrived within twelve miles of his post of destination, when a heavy gale drove the vessel ashore, and Mr. Fry perished with four of the crew, on the night of the 31st of January. He was 22 years of age.

HEREFORD.—Arrangements are in progress for restoring the fine old Cathedral of Hereford: the estimated cost is £20,000. The Dean and Chapter are ready to subscribe £2000 from their own resources; the Bishop of the diocese, £500; and the Chancellor of the choir £100. The circular states that "since the year 1831, the Dean and Chapter have expended on the fabric, besides the proceeds of the fabric's estates, and a voluntary sacrifice of 5 per cent, upon all their fines, the sum of £149 7s. 0d. from their own private means." Unfortunately, there is a debt of nearly £3000 upon the fabric fund. The restoration of these time honoured and deeply interesting structure is a glorious work, to which the clergy and the laity should be equally ready with assistance. The sum required, is not a large one, and might be easily raised without inconvenience, by contributions from the purses of a few wealthy individuals. It is an object, however, in which the public generally should co-operate. At a more recent meeting than that to which we have referred, it was determined to entrust the work to Mr. Cottingham.

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WOOD-ENGRAVINGS.

We have no design to enter at any length into this subject; a History of the Art we have already given: our purpose is merely to print a few specimens of wood-engraving:—first, because they will form an agreeable acquisition to our subscribers; and next, because they will afford some idea of the progress of the art during the last year; our examples being selected from the best of the illustrated books.

We commence with a selection from the published volume of Mr. J. Jackson—"A Treatise on Wood-engraving"—a beautiful, interesting, and valuable work, to which we refer the reader who desires to obtain information on the subject;—either as to its origin, progress, and present state, or to the "practice of the art," of which Mr. Jackson has given a detailed account, at once minute and comprehensive.

As we have other opportunities of selecting from the works of modern engravers, we take, from Mr. Jackson's book, copies, by him, from some of the old masters in the art. The first two are from Albert Durer, the one, from the vignette title page to his "History of the Virgin" (published at Nuremberg, A.D. 1511), the other from the vignette title page to "Christ's Passion," which appeared about the same time. The third is from Holbein's "Dance of Death." The fourth is copied from a cut engraved by Christopher Jegher (about 1610), from a drawing made upon the block by Rubens [the original cut is twenty-three inches and a half wide by eighteen inches high]. The fifth is copied from Burgmair, born at Augsburg about 1473; he made an immense number of designs upon wood, although it is not certain that he engraved any of them. The example we introduce is from his "Triumphs of Maximilian,"—a work "executed by command of the Emperor, to convey to posterity pictorial representations of the splendour of his court, his victories, and the extent of his possessions." The sixth cut is from the same work, and is one of the most gorgeous of the series; although, according to the "Treatise on Wood-engraving," there are reasons for believing it was not from a drawing by Burgmair, but by one of his contemporaries. The cut is unfinished—the parts left black on the banners having been intended for inscriptions. Mr. Jackson deserves the highest credit for the manner in which he has produced this work—a work that will add greatly to his reputation.

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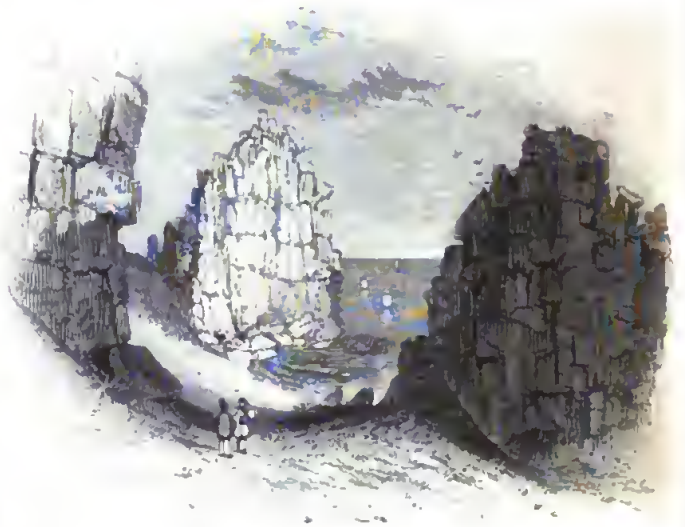
In this column we give three specimens from a new Edition of the "Poems of Cowper;" the engravings being all by Mr. Orrin Smith, from the drawings, on the wood, of Mr. John Gilbert—an artist who has, very recently, made good his claim to a leading station in this branch of the profession. Few, indeed, have more happily, or accurately, illustrated the works of the most tenderly didactic of our British poets. Mr. Gilbert has completely entered into the feeling of the original, in the passages he has selected: his drawings have been executed with great delicacy and care, yet with a sufficiency of vigour, to redeem them, amply, from the charge of over-refinement.

We take three specimens from a work entitled "England in the Nineteenth Century." It is publishing in Monthly Parts—of which four only have as yet appeared—by Messrs. How and Parsons. It is a very elegant publication, and will prove an exceedingly useful one; for the object held in view is to depict each county, not alone with reference to its pictoral beauties, its architectural splendours, and its peculiar characteristics; it forms a prominent part of the design to furnish information upon all important topics—such as the Population Returns, particulars relative to Poor-law Unions, Roads, Boundaries, Magistracy, &c. &c., "arranged in so simple and concise a form as to afford an accurate idea of the existing state of our county relations in all these respects." The first is Hulme Hall, Lancashire; the second, Tol Pedn Penwith; and the third, Roche Rocks, both in Cornwall. The drawings are by Mr. G. F. Sargent.



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We select four cuts from an edition of "Thomson's Seasons." It contains forty-eight illustrations, drawn and engraved by Samuel Williams, an artist who deservedly holds a foremost rank in his profession. The volume is published by Messrs. Tilt and Bogue, and is a beautiful specimen of typography, from the press of Wright and Co., the successors of Whitehead and Co.

The two cuts which follow are selected from "Master Humphrey's Clock;" both are from drawings by Catternole, engraved by Landells. The work is so universally known as to render notice of it unnecessary. Its popularity has been unsurpassed by that of any publication of the age; there are few persons in Great Britain, who can read, who are not familiar with the productions of the estimable and accomplished author. Happily, they advocate, strenuously and eloquently, the cause of Virtue; their extensive circulation is, therefore, certain to advance the general good. The beauty and value of the illustrations in the volumes, most recently issued, cannot have been appreciated by the public; for the necessity of printing rapidly and largely has rendered it indispensable to "work" the cuts by machinery; and no machine has been, as yet, brought to such perfection as to render justice to the wood-engraver. It will be perceived, however, by comparing our impressions with those published in "Master Humphrey's Clock," that the ordinary process has been wonderfully successful.

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We select, in this page, some very favourable examples of the ability of our British engravers. They are from a volume—just issued—by Mrs. S. C. Hall, entitled "Sketches of Irish Character." The volume consists of a series of deeply interesting and beautifully written stories; in introducing which the fair authoress states that she has "aimed at a higher object than mere amusement, desiring so to picture the Irish character as to make it more justly appreciated, more rightly estimated, and more respected in England." The volume contains five engravings from paintings by Maclise, and about fifty wood-cuts of the highest merit, drawn on the wood by Herbert, Evans, Townsend, Harvey, Franklin, G. Cruikshank, Weigall, Mc Ian, West, &c. &c. The Fairy Piper is drawn by S. West, engraved by Armstrong: the Girl Digging Turf is by Evans and Walmsley; the Neglected Children, by Franklin and Green; Coolhull Castle, by Brooke and Delamotte; "the Lecture," by Gilbert and Landells.

In this page we give five specimens from Mr. Murray's illustrated edition of "Lockhart's Spanish Ballads,"—perhaps the most exquisitely beautiful work, illustrated by engravings on wood, that has yet appeared in England. Our selections are from the drawings of Mr. H. Warren, the President of the "New Society of Painters in Water Colours;" Mr. W. Harvey, and Mr. C. E. Aubrey. We regret that, in the list of contents of the volume, the names of the engravers are not mentioned—they have done Mr. Murray ample justice. The book has also received the aid of W. Allan, R.A., David Roberts, R.A., and W. Simson; and every page contains a tinted border, designed by Owen Jones, architect. We rejoice to learn that this graceful and elegant volume is "out of print."—a circumstance that will, we trust, stimulate Mr. Murray to the production of other books of equal beauty and merit. We hope that, ere long, the best of our British artists will not consider it an unworthy or unbecoming task to execute drawings for the wood-engraver; in France and Germany genius of the highest order has been thus employed as often, that the superiority of Foreign, over British, artists, is too generally looked upon as indisputable. We admit nothing of the kind; although here we cannot attempt to combat the error.

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This page contains specimens from the edition of "Shakespeare," published by Mr. Tyas, engraved by Orrin Smith, from the drawings of Kenny Meadows. The Work is issued in Monthly Parts, and at so cheap a rate as to place the dramas of the great Poet, worthily illustrated by the artist, in the hands of the people. The designs are—the great majority of them, at least—of unrivalled excellence; no painter has ever more completely caught the spirit, or more accurately conveyed the meaning, of the original; and the engravings are of corresponding merit.

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Here are two examples from Mr. Knight's pictorial edition of the works of Shakspere; an edition valuable not only for the beauty of the illustrations, but also for the excellence of the notes and elucidations.

We select four Cuts from "The British Angler's Manual"—the letter-press being from the pen, and the illustrations from the pencil, of the accomplished painter, T. C. Hofland, Esq. We give them less as fine specimens of wood engraving, than as good examples of the artist's ability to render the one art subservient to the other. Mr. Hofland is—as all painters ought to be—an angler; and his book upon the subject is an interesting and a very valuable auxiliary to all who pursue "the gentle craft."

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In this page we give a few selections from a Work, publishing in monthly parts, entitled "IRELAND, ITS SCENERY AND CHARACTER; by Mr. and Mrs. S. C. Hall." The illustrations are supplied by various artists, and are descriptive of the people, the antiquities, and the natural beauties of that country. As works of art the majority of its embellishments are of the very highest merit; and the engravers, who have executed the various subjects, are of established repute. Each monthly part contains about twenty wood-cuts, two engravings on steel, from the pencil of Mr. Creswick, and a map of a county. The first is Carlow, drawn by Harvey, engraved by Green; the second, "Pancake tossing," from a drawing by Maclise, R.A., engraved by Landells; the third, a "Pichogue woman," drawn by Timbrell; the fourth, a girl crossing a mountain stream, by Harvey, engraved by Miss Cook.

We have thus presented to our subscribers the best specimens we could obtain of the wood-engravings in course of publication. We shall, at least once a-year, furnish a similar sheet of examples, to exhibit the progress of the art.

We may take this opportunity of stating that MR. S. C. HALL is preparing for the press a volume that will, in some degree, associate with the "Book of Gems of British Poets," published by him, some three or four years ago. The work on which he is now engaged, is a collection of BRITISH BALLADS, including the choicest of those that have been gathered, with so much industry and labour, by PERCY, EVANS, RITSON, ELLIS, SCOTT, JAMIESON, PILKINGTON, MOTHERWELL, &c. &c.; the majority of which rank among the most popular compositions in the language, but which have never yet been brought together. The engravings are to be on wood, from drawings by the most eminent of our British artists: it is intended to introduce an illustration upon every page, so that the volume may contain above FOUR HUNDRED embellishments. Ample scope will thus be afforded for the display of that genius in design, in which the artists of Great Britain have been hitherto, we think unjustly, contrasted, to their disadvantage, with the artists of Germany and France, whose works, drawn on the wood, are generally considered of unapproachable excellence. The volume will be "got up" so as to vie, in all departments, with the best productions that have been issued in any country.

THE ENGRAVINGS PRINTED BY WHITING AND CO., 76, FLEET STREET, WITH INK MANUFACTURED BY ROE AND PARSONS, EXPRESSLY FOR WOOD-CUTS.

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PUNCH'S PENCILLINGS.——No. XLVII.

SOCIAL MISERIES.—No. 10.

Mr. Dobbs.—"Very good. I intend to have my shutters painted green, and that's just the shade I should like."
Mrs. D.—"Couldn't you put in a sun-flower or two, Mr. Mastic? I'm very partial to yellow."

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THE BRITISH INSTITUTION.

The Exhibition—1842—was opened to the public on Monday the 5th of February; as usual, the catalogue contained the brief preface of two lines—"The directors have been under the necessity of returning upwards of *three hundred* pictures FOR WANT OF ROOM!"—an annual declaration that reflects no credit upon the Institution. Every petty dealer in marine stores takes especial care that his warehouse shall increase in proportion to his business; and he would be stigmatized as an idiot who assigned as a reason for rejecting customers, that he had no space in which to exhibit the articles they required, and in which he professed to deal. We call earnestly, but most respectfully, upon the wealthy and influential noblemen and gentlemen who direct this great and important establishment for "promoting the Fine Arts in the United Kingdom"—mainly by disposing of the works of British artists—not to suffer this degrading and afflicting announcement again to deface their books: not to reject nearly as many works of Art as they exhibit;* not to deprive, it may be, three hundred artists of even the chances of honour and recompense; not to lower the British Nation in the eyes of foreigners, by showing that the British people, though profusely liberal in the building of royal stables, can afford only to maintain a structure in which the "Fine Arts" are to be "promoted" by exhibiting exactly two-thirds of the number of works sent for exhibition. "Want of room!"—how deplorable an excuse for the suffering, mental and corporeal, that must have ensued to many—perhaps to three hundred—men of genius, industry, and perseverance, whose aspirations have been subdued, whose hopes have been crushed, whose prospects have been blighted, and whose means of existence may have been taken from them—for a cause so pitiful! Is this picture too highly coloured? We *know* that it is not. But that we should inevitably wound sensitive feelings, we could tell the Directors stories of misery, incident upon these "rejections," at which the most stoic among them would shudder, and which many of them would, at once, rush to relieve. It is not the beggar who exhibits his rags, and intrudes his ailments upon the eye or ear, who is the truest object of generous consideration; it is the high-minded gentleman, who suffers in secret, and lets want eat into his vitals till he dies, rather than let the world hint about his wretchedness. Are there no living instances to pair off with those of Proctor in the one profession, and Chatterton in the other? We dare not name them until they are dead!

The aggregate incomes of the Directors of the British Institution are at least three millions per annum. But we have no notion of demanding that they, out of their private means, rid themselves of the reproach of rejecting "three hundred pictures for want of room." Sure we are that the funds of the Institution, properly managed, would be amply sufficient, either to enlarge this gallery, or to build another sufficiently extensive, even if all idea of obtaining a grant in aid from the Nation were to be abandoned; and we do contend—strongly, but respectfully—that it is the duty of the Directors to see it done.†

The Exhibition of the present year contains, as we have stated, four hundred and fifty-two works. Of these, several have been made familiar to us elsewhere. There is no single picture of absorbing interest; but the collection supplies evidence of progressive improvement, and is, as a whole, satisfactory. A large proportion are of considerable merit; and the number below mediocrity is very few—fewer than usual. Still, we cannot describe it as greatly surpassing its predecessors; nor, indeed, does it come "up to the mark" we had a right to anticipate, as a consequence of the distribution of prizes last year, and a notice that the same plan would be pursued this. The majority of our more distinguished painters are absentees; and some of those who were formerly regular and extensive contributors have on this occasion sent nothing.

We cannot commence our annual task without recurring to the old subject of complaint—the blunders in hanging. We shall be much mistaken if it be imagined that "grumbling" is a pleasure to us; or that we approach this topic with any feeling but that of extreme reluctance. It is, however, utterly impossible that we can shut our eyes and close our ears. Artists use the pencil, and not the pen; they must appear by counsel when they design to make their wrongs known and their complaints heard. As long as we stand in that relation to them, their case shall be stated fully and freely, however high may be the rank of their judges. We say, without hesitation, the exhibition at the British Institution is fertile in proofs, either of ignorance or partiality; that several inferior pictures have been elevated into undue eminence by the positions in which they are placed; and that many works of undoubted merit are so situated as to appear utterly insignificant or worthless. We do not intend to notice *all* the "perpetrations" of which we complain, but some of them we cannot pass over in silence. Let the visiter look to the right-hand corner of the "grand room;" stoop very low (if he will kneel, so much the better) and he will see two exquisitely painted works, of a high class of character; finely conceived and elaborately wrought, by J. R. Herbert; neither of them large, placed "on the line"—*off the floor*; so as to be totally useless to the accomplished and *popular* painter, in the way of adding either to his reputation or his property. Mr. Herbert has two other pictures in the gallery; both are placed in the condemned room.[a] In the same melancholy chamber is an admirable painting by Mr. Frith, a young artist who has already gathered "golden opinions," and who bids fair for the highest professional honours at a period not very distant. We venture to assert, that if this picture were placed upon the line, it would obtain one of the four prizes. Another young painter—Mr. Poole, to whom the same observations would apply with equal force—has two pictures in the list: one of them is placed at the top of a room, and one on a level with the floor. The one above may be, for ought we can tell, the veriest daub that was ever painted; and, in the absence of proof to the contrary, we will give the "hangers" credit for justice in putting it where it could not disgrace its company; but the one on the floor we can see—and have seen: it is a work that would do honour even to the collection of Mr. Wells.†

No. 1. 'View on the river Vecht, near Loenen, Holland,' E. W. Cooke. A small picture, which occupies the centre over the fire-place of the north room. It is gracefully painted, but is surpassed in merit by other works in the exhibition, productions of the same excellent artist. He does not, however, this year manifest the progress that may be justly expected from one who has been "patronised" (the term is a bad one, but we have, unfortunately, no better), to a very great extent. Yet how dangerous it is to form conclusions without sufficient evidence; we happen to know that the painter has been for many months labouring under an affection of the eyes—and that, consequently, decided improvement was not to be looked for. As it is, however, his productions are pre-eminently good; and suffer only by comparison with those of his own, which the public as well as the critics have stamped with approbation.

No. 2. 'The Wanderer,' T. Webster, A.R.A. A delicious cabinet picture, occupying, also, the post of honour—and deservedly so. As a painter of youthful expression, this artist has rarely been excelled. The present work consists of his ordinary elements of composition: a young Italian itinerant is exhibiting his menagerie of guinea pigs and white mice, at the door of a cottage, to some children within. The descriptive force lies in the contrast which exists between the heads of the children—that of the Italian boy on the one side and those of the cottage children on the other. The brow of the former is clouded with early care, and his eyes are fixed upon some object within the cottage; but his hope is checked, by the angry repulse instead of the hearty greeting; such would seem to be the artist's design; the effect is therefore highly dramatic; we can almost hear the voice of the dame dismissing the supplicant although her form is unseen. The expression of the boy's countenance—of the eyes especially—is a production of absolute genius. The subject is extremely simple, but its treatment is unaffected and full of truth.

No. 3. 'The Pedler,' J. C. Horsley. A very highly-wrought work, but not, therefore, the more effective. The artist has the merit of expending labour upon every part of his picture; but he has done so at the sacrifice of character, and given to it "a mechanical turn:" he, evidently, lacks that consciousness of power, without which great things are never produced. It was exhibited last year at the Royal Academy, and was, consequently, scarcely entitled to the conspicuous place it at present holds.

No. 4. 'The Saint Manufactory, or the interior of one of those shops at Naples in which are carved, painted, and sold Crucifixes, Madonnas, Saints, Angels, and Souls in Purgatory,' T. Uwins, R.A. For a *tableau-de-genre* this is a rich subject; and Mr. Uwins has availed himself of its abundant appliances with infinite skill and judgment. The *padrone* is seated and listening attentively to the instructions of a monk, who, by the way judging from appearances, seems to enjoy the easier life of the two. Upon the former, as the master spirit of the place, the principal light falls; and the manner in which the other figures and objects in the composition are made to retire, is really the perfection of Art. This is a style of subject different from the daylight scenes we have been accustomed to from the same hand; but the success is not less signal in this than in productions of this gentleman's other manner, of which we have so often had occasion to speak in terms of eulogium. He is a most accomplished artist—a high and classic mind is apparent in all he does; he never trusts to his ability in copying from and giving colour; but *thinks* deeply and maturely. In his hands the produce of the easel is a production of the intellect—naturally and strongly exercised.

No. 5. 'A Contadina of Sorento,' E. V. Rippingille. A striking and very touching portrait; cold and raw in tone perhaps—a mistake into which nearly all our artists fall, who study long in Italy. At least, it seems a vice in our English eyes, and is certainly opposed to our English tastes. No. 6 is by the same artist; 'Maccheroni, or Brigand Servers;' painted from Pietro Ciconi and his wife, two persons notorious in this kind of traffic. Mr. Rippingille has been studying the most famous—or rather infamous—of the Italian Bandits; the collection contains several examples of his bias this way; we are thankful that they permitted him to "take himself off" as well as his dangerous sitters.

No. 8. 'Fruit,' G. Lance. It is impossible to conceive a picture of its kind more beautiful than this—if it has a fault, it is that the arrangement is too methodical. Grapes, plums, &c., are the fruit: a pheasant is added lying on its back, and presenting the varied hues of its breast plumage, every feather of which is individually coloured; with a care however divested of all hardness. The Dutch school is here outdone, not only in purity of tone, but also in finish.

No. 17. 'The Fair at Fougères, Brittany,' F.

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* The Exhibition consists of *four hundred and fifty-two* works of Art, of which seven (!) are in sculpture.

† It would require no very large sum—in addition to the value of the present Institution—to purchase the St. James's Theatre, which appears to have been a disastrous speculation for the proprietor, and which certainly might be obtained upon very advantageous terms. Nor is there, we think, any doubt that Government would assist in promoting an object of vital importance to the Arts of this country. Any plan that emanated from so many distinguished persons as compose the directorship would, indeed, be certain of success; their high and honourable names would be a sufficient guarantee for the propriety of a step in advance, commensurate with the altered condition of the Arts since the commencement of their design, in 1805—thirty-seven years ago, when artists were few, and a very limited wall sufficed to hang all the pictures painted in England during the year.

[a] Mr. Herbert was a few months ago elected an associate of the Royal Academy; we believe unanimously, or, at least, nearly so—a fact of which the directors, we must assume, were as little cognizant as they are of the existence of his genius; for in the catalogue, the letters A. R. A., which betoken the distinction, are omitted. We can hardly conceive the condemnation of Mr. Herbert by the Institution to be accidental, for it is but a sequel to the proceedings adopted against him—here, but here only—during the last four or five years.

† Mr. Poole exhibited a work last year at the Society of British Artists; it was bought immediately, and might have found a score of purchasers. We write from our own knowledge. There are few artists in the collection whose works would be more ardently coveted—if they could be seen.

GOODALL. A subject like this, admitting of expression of every shade and action of every degree of emphasis, is a severe test for the maturity of an artist, and proportionably more so for unconfirmed powers. Many of the best artists of our school have painted fairs and village festivals, but few of these associate themselves in memory with the names of their authors as their best works. With respect to the present picture—being a French fair, it were nothing if it were not essentially French; this it is to the minutest items of its composition, and we trust that Mr. Goodall will paint English domestic scenes with the same fidelity that he depicts foreign. There is a distinct coincidence of feature peculiar to the Norman and Breton women, which is so faithfully described in all the works of the artist, as to become somewhat monotonous. The grouping of this picture is most effectively designed; some parts even remind us of Wilkie: we can pay the artist no higher compliment. He is, we understand, very young—not yet twenty years of age; if he continue to improve as he has progressed hitherto, he will be an artist of whom his country will be proud; we do most earnestly hope that success will not beget carelessness, but that the praise with which he will be greeted on all sides may stimulate to still higher exertions. Some years ago we saw in his very early works promise of great excellence, and gave expression to the hope we entertained of his future career; hitherto we have not been disappointed, nor have we much apprehension that we shall be so hereafter; but now that he is "winning golden opinions" everywhere, we may serve him better by warning rather than by cheering.

No. 22. 'Study from Nature,' F. GRANT. A most delicate and graceful portrait, of a small size; possessing very high qualities, and not offending by the slight and "unlaboured" manner for which it is conspicuous.

No. 25. 'First Love,' Mrs. W. CARPENTER. Perfectly delicious; a picture that cannot be too highly praised. The production of a most accomplished mind, and bearing ample evidence of thorough knowledge of the capabilities of Art. It is the portrait of a young child nursing her doll; a simple composition, happily and beautifully true. How very few of our British painters are there who can surpass this work in any one of its qualities; indeed, in the whole range of modern Art we could scarcely name one who, in this style, so essentially English, could go beyond it. We have said, and say again, that the Royal Academy would do themselves honour by electing this lady a member of their body; the case is by no means without precedent; yet when candidates for future professional distinctions are mentioned, how is that we never hear of her?

No. 26. 'Scene in the New Forest, near Minated, Hants,' COPLEY FIELDING. As, generally, with the oil pictures of artists who profess especially water-colour painting, this picture of Mr. Fielding's is strongly characterized by the manner of his water-colour productions. The horizon is black with threatening clouds, and everything betokens an approaching storm. The foreground is swept by fitful gusts of wind, the violence of which is amply shown by the yielding trees on the left of the picture. A small sketch in the south room is, however, much less free from the habit of painters in water-colours: it is remarkably bold and masculine in tone.

No. 32. 'Consequence'—a sketch, W. E. FROST. A capital bit, full of point and character. The artist is an accurate observer, and can picture humour without vulgarity. We look for better things at his hands hereafter.

No. 33. 'A Forest Bourn,' J. STARK. A true copy of Nature, as Nature appears in England—nothing exaggerated—nothing put in for effect. It is not the only good and true work by Mr. Stark to which we shall have to refer; and although of considerable excellence, it is not the best he exhibits.

No. 34. 'Bathers surprised,' W. ETTY, R.A. This will be remembered as a leading attraction at the Royal Academy. It is full of the qualities for which the artist is pre-eminent—qualities the most difficult of attainment.

No. 38. 'Cardinal Wolsey leaving London after his disgrace,' S. WARE. The Cardinal is well supported as the principal figure in the picture, and the general management of the effect is according to some of the best principles of Art. Wolsey is dejected and care-worn: the disgrace is powerfully painted, when we remember the character of the "magnificent English Cardinal;" but, for an English subject, the work is perhaps "Italianized" in manner and in costume; yet the artist is obviously a man of considerable talent, and he has directed his efforts into the higher walks of Art. The drawing is good, and the colouring is excellent. We have no doubt of his occupying a prominent station hereafter.

No. 39. 'Afternoon,' T. CRESWICK. Nothing in its style ever surpassed the beauty of this picture. It consists of the usual materials employed by its author—trees, and water, in addition to which there is a cottage. We observe less of colour in this and his other works in this exhibition than he has heretofore been in the habit of using. The afternoon is dull, the sky being charged with grey clouds. The whole of the lower part of the composition is made out in tones of corresponding sobriety. The immediate foreground is water, broken by rocks, and reflecting the surrounding objects on its limpid surface. On the right of the picture rises a group of tall trees, painted in one unvarying hue of sombre green; yet without the aid of a single accidental light or forced shadow, the masses of foliage are divided and beautifully rounded. The severity of the style of this picture reminds us of some of Ruysdael's best efforts. Indeed it would scarcely subject us to an accusation against judgment and taste, if we were to say, we prefer it to most of the works of the great oracle of the connoisseurs. It is really almost a relief to be able to find *some* fault with a production, on the whole, so admirable—so very near perfection. The brook of water in the foreground is "niggling;" as if the artist had put it in without reference to the "original;" and, so, had worked with a timid hand, conscious that he was without the assurance of reality. The picture is, nevertheless, by many degrees the best that Mr. Creswick has yet produced—perhaps it is not going too far to characterize it as the best of the modern English school. It will, inevitably, secure the accession of Mr. Creswick to the most distinguished position the profession can bestow upon him.

No. 43. 'Amalfi, from the Garden of the Capuchin Convent, Naples,' J. UWINS.—On the left of the picture is the terrace walk of the convent, shaded by vines; and here is the absorbing interest of the scene, for it is drawn and painted in such exquisite perspective, that the monk who is in the foreground must actually move (for he is moving) some distance before he arrives at the termination of his walk. In all respects, the work is a good one; the young artist has gone very far towards establishing a reputation; he has been gradually, but safely, improving, evidently without an overstrained effort; in his genius there has been nothing premature; his progress has been well sustained; and he may now take his place among the worthier of his compeers without fear that he will lose the character he has gained.

No. 44. 'Amsterdam, from Buiksloot Creek,' E. W. COOKE. Another of Mr. Cooke's contributions; but not one that we can like; its tone is "dreary." Of a far better order is No. 56, 'View in the Lake of Haarlem,' which ranges with it.

No. 45. 'The Mountain Rivulet,' P. F. POOLE. A most graceful and pleasant picture; a child is drinking at a way-side rivulet; an elder sister, and her guardian, standing by. The face of the older girl is heavily coloured, and ineffective; but there are qualities in the picture which amply compensate for a defect.

No. 53. 'Stirling, from the West-gate of the Castle,' W. COLLINGWOOD. Very little is seen of Stirling—the beauty of the view is the landscape distance—one of the sweetest *morceaux* that can be well imagined.

No. 55. 'The Reproof,' W. K. KEALING. Picturing an old knight, with a letter in his hand, "reproving" the fair girl who leans upon his arm. It contains some good work; but is deficient in character and expression.

No. 63. 'Windsor Castle, from Bishops-gate,' C. R. STANLEY. An excellent copy of the old familiar "scene."

No. 70. 'A Wood,' T. CRESWICK. Another delicious production by an artist whose works always afford enjoyment—either to those who can appreciate Art or who love Nature.

No. 71. 'The Sisters,' painted at Sonnino, E. V. RIPPINGILLE. A very striking picture; two young women are sitting under the shadow of huge rocks. The character of their countenances is that of vigour and daring; yet it is clouded by a melancholy expression; the key to which is supplied by information that they are the daughters of "the notorious Bandit Gennaro Gasperoni."

No. 72. 'Mary Magdalen,' a study from Nature, G. HAYTER, M.A.S.L. This is a head and bust after the style of some of the old masters. There is a German mannerism of colour throughout the work which is not pleasing: it is, however, carefully painted, and fervent in expression. It does not, however, by any means convey the character we attach to the subject, nor do we like the model.

No. 76. 'View of the North-side of Edward the Confessor's Chapel in Westminster Abbey,' PERCY CARPENTER. A capital copy of the noble and beautiful interior; rendered with a fine and true feeling and with marvellous accuracy.

No. 77. 'The Bashful Lover and the Maiden Coy,' F. STONE. The figures in Mr. Stone's pictures communicate with the spectator as readily as those of any modern artist. We see them at once through and through without the aid of anything like broad expression; in short, he paints the motions of the heart with a feeling of the most refined sentiment. A damsel tastefully attired in the fashion of the latter part of the last century, has just crossed a stile at which appears the lover. A younger sister of the maiden calls her attention to the hesitating suitor, but she refuses to look back, and her confusion is markedly pourtrayed. The picture is a sweet passage of poetry; it may be read as well as seen, for a story has been rarely told in more expressive and comprehensive language. The landscape is decidedly bad; the hue of the trees is not to be found in nature.

No. 79. 'The Jailer's Daughter,' J. R. HANNAY. Another picture of strong passion, from the exhaustless store of this author of moving *historiettes*. It is small, and consists merely of a female figure about to open the door of a prison-cell; but her agony of expression, and the minor accessories of the composition, tell a long story of profound interest. The cell contains a prisoner or prisoners cast for death—for on the door is written, in red chalk, "Morte." The time is night; she has traversed the passages of the dungeon without her shoes, and the spectator cannot help joining her in the prayer, that the inmate of the cell were fairly beyond the prison walls. It is, indeed, a most touching and affecting picture; painful to a degree, but evidencing genius of the very highest order by the emotions it rouses in the breast of the spectator. We lament that Mr. Herbert too frequently desires to give pain rather than to produce pleasure. He manifests continually a powerful mastery over human passions, but rarely awakes sensations in which it is enjoyment to indulge. He must rid himself of this morbid ailment of his mind, and give a wider and nobler scope to his great capabilities; let him commemorate some remarkable event in history; or immortalize an era in the life of some British worthy. We have few living artists so completely able to cope with the grand in Art, or to produce pictures that shall be in the best sense "national."

No. 80. 'The Outcast,' is by the same master-hand—an effort of the same master-mind. This, too, is painful, though of high merit as a work of Art, and strictly true to the actual, although a vigorous imagination has been brought to bear upon it. It tells a sad story in language most forcible and emphatic; and a tragic interest is given to it by the hand that from the doorway betokens the utter abandonment of the unhappy outcast who has left the home of a seducer. The work is full of pathos, and reads a fine moral.

No. 85. 'Leonidas.' HERBERT SMITH. Glover's "Leonidas" supplies the passage here illustrated—the hoes, applying directly to Leonidas, are—

> "The Spartan chief
> Himself o'erlaboured, of his lance disarm'd,
> The rage of death can exercise no more."

We would gladly see extended a feeling for Art of this class, but we fear that if Hilton's works were unappreciated, there is but little chance for those who would follow in the same path. The author of this work displays much power in heroic description. The composition and drawing of his

picture are masterly, but it is placed somewhat too high for close inspection.

No. 88. 'Cromwell's Daughter interceding for the Life of Charles,' T. Earl. There are in history certain prominent *persons* so familiarized to us in idea, that we can at any time call them up as thought before us. Cromwell is one of these, and in pourtraying such personages, artists would do well to adhere to accepted descriptions. The Protector is, obviously, too tall, and is painted in a red doublet and gambado boots. The picture would have been in better taste had he been clothed in sad-coloured raiment. These remarks fall from us with a sincere desire to guard artists against errors which depreciate the value of their labours, and we doubt not that our observations will be received as they are intended.

No. 93. 'La Somnambula,' C. Landseer, A.R.A. This work is unworthy of the artist whose name is attached to it; it is poor in design, in composition, and in colour; and the subject is exceedingly disagreeable. For the sake of the artist's high and deserved reputation it would be well to remove it from the wall.

No. 103. 'The Curiosity-shop,' R. J. Lonsdale. A highly wrought bit, very affective.

No. 104. 'Visit of Poor Relations,' F. P. Stephanoff. A chapter of every day life pleasantly read. An old gentleman and his wife in the enjoyment of every comfort are surprised by a visit from a poor female relation. The former *will* be so deaf that it is impossible to make him understand the circumstances and pleadings of his less fortunate visitor. The old lady sits drawn up in mistaken dignity, and deigns not to look at her. A pendant to this is No. 105, the 'Visit of Rich Relations,' paid to the same couple. In the former picture the old gentleman is yet in his morning gown; but he is now carefully dressed and not a hair of his wig astray. He is himself ushering in his rich relations whom the good lady is receiving with every demonstration of the most hearty welcome. Mr. Stephanoff's manner of painting is peculiar to himself: it seems to have originated in water-colour drawing. We wish that his faces had more roundness.

No. 110. 'Dancing Dogs,' A. Montaova. A rich English landscape, possessing considerable merit, both of design and execution. A capital group of youngsters are introduced into the foreground, full of animation and enjoyment, as they witness, to them, a most unusual sight.

No. 111. 'A Wood Nymph,' A. Gaddes, A.R.A. This, although not an agreeable picture, completely carries out the artist's design; it is rich, luxurious, and abandoné.

No. 112. 'Gillingham, on the Medway,' W. J. Muller. A work of the very highest class, and manifesting a thorough acquaintance with the peculiar attributes of Nature. It is singular that the artist should be able to paint landscapes with so much freedom, truth, and accuracy, and yet rank foremost among copyists of the human form and character. We have here a work that may class with the best of Constable's, possessing much of the fine quality for which that accomplished artist was distinguished; yet, in Mr. Muller's work, there is none of the mannerism which, for a time, deprived Mr. Constable of general popularity.

No. 115. 'The Old English Ballad-singer,' W. B. Scott. Although many objections may be urged against this work, it is by no means a common-place production. On the contrary, it is striking and remarkable, notwithstanding its defects of lowness of tone and scattering of interest. The subject was a bold one; and speaks well for the rightly-directed ambition of the painter. An old English Ballad-vender is reciting his tales to a group of the olden time, in the market-place of some village; the characters of the listeners are well imagined and pourtrayed; it is full of point and humour, yet without bordering upon caricature. We look upon it as a work of good promise, as the offspring of a mind of no ordinary capability.

No. 116. 'Elizabeth Castle, Jersey, from the Causeway—low water,' E. W. Cooke. This subject is treated similarly to Mr. Cooke's 'Mount St. Michael' of the last year; the fortress is in the back ground, whence extends forward an expanse of water and wet sand; the latter traversed by parties proceeding in the direction of the Castle. The picture is richly coloured, and the effect admirably sustained.

No. 120. 'Be it ever so humble, there's no place like Home,' E. Landseer, R.A. This is a contrite repentant absentee in the shape of a little rough terrier, that has evidently been some time astray. His home is humble enough: a barrel with a hole in it, his dish is empty and broken, and an intrusive snail has written "solitude" at his very threshold. It is difficult to describe in words the profoundly imploring expression with which the eyes of the dog are endowed; the head is raised, and he looks upwards, as in the act of howling. Much of the picture seems to have been painted at once; it has all the clear colouring of the best style of its distinguished author; and if scarcely sufficient to sustain his great and universal reputation, it would make a character for any other living painter.

No. 121. 'The Bride,' T. Von Holst. The last year's exhibition, of this Institution, contained a picture by Mr. Holst, to which the Bride would be an excellent pendant, being like the other, a head and bust painted in shade. The back ground is yellow, to resemble the gilding of the old masters. The subject is derived from Shelley—

> "Geneva from the nuptial altar went,
> The vows to which her lips had sworn assent
> Rang in her brain still with a jarring din,
> Deepening the lost intelligence within."

There is an independence of manner and a refinement of sentiment in the female heads of this artist, which all must acknowledge who can appreciate deep feeling in Art; the features of this head are inwrought with the verse of the poet. It is the production of a lofty genius, of a very powerful imagination, and of a deep study of Art. Yet we must again complain that the able artist will continue to select subjects that inflict pain; no one can look upon this wretched bride without a sense of suffering.

No 125. 'The Emperor Charles V. picking up the pencil of Titian,' W. Fisk. Such a favourite theme is this, that it has occupied the pencils of artists of almost every modern school. In painting subjects so hackneied, artists are unjust to themselves.

No. 126. 'Mouth of the River Zaan, with Zoyder-Zee, Fishing Craft, &c.—Amsterdam in the distance,' E. W. Cooke.—This is to our mind the best of the works which Mr. Cooke exhibits this year; it is worthy of him; the tone is marvellously clear and bright; the composition graceful and natural; the sea as true a copy of reality as Art could produce.

No. 131. 'A Fairy Tale,' Mrs. W. Carpenter.—A young mother reading to her young child—a miniature copy of herself. The work is beautiful; perhaps the most exquisite production, taken altogether, in the gallery.

No. 135. 'The Romantic Marriage,' N. J. Crowley, R.H.A.—A work that exhibits considerable talent; yet of much too dramatic a character, as if the artist had studied from dresses and decorations borrowed from the theatre, rather than from nature and fact. The scene, therefore, sadly wants reality. Yet it was a bold and praiseworthy undertaking; a proper attempt to grapple with a very difficult subject—a subject which History records, and the poet has immortalized. It is taken from one of the "Irish Melodies," and records an incident in the life of a Prince of Desmond: he marries a peasant girl, and the chiefs of his clan repudiate and disown him. The moment taken is that in which the young lover presents his beautiful mistress to the assembly of elders, and exclaims—

> "You who call it dishonour,
> To bow to this flame,
> If you've eyes look but on her,
> And blush while you blame."

There are parts of the picture absolutely beautiful; the figure of the hapless bride is exceedingly graceful, and a female group in the foreground is introduced with happy effect. A little less redundancy of colour and a more subdued action would have placed the picture high on the list of excellent works.

No. 136. 'The Death of Edward V. and his brother Richard, Duke of York, in the Tower, 1483,' W. Simson. To this picture may be applied our remark under No. 125, as to the choice of subject. It must remind (the disposition is, of course, accidental) all who look at it of another picture of the same subject. It is beautifully painted; but we lament that the power exhibited in it had not been exercised on some other equally striking passage of history, to which greater originality might have been given. It is strange, by the way, that many artists who have pictured this sad incident have chosen to place the boy-princes in bed *fully dressed*.

No. 141. 'June,' T. Creswick. Another of Mr. Creswick's treats, carrying us absolutely into the full summer, among the cool and silent places that meditation loves, although the gurgling waterbrook is rushing onward by the side of the solitary.

No. 142. 'The Seasons,' J. Partridge. A pretty piece of poetry, neatly and gracefully painted, but deficient in freedom and effect.

No. 143. 'Interior of Sefton Church, near Liverpool,' W. Collingwood. This is a new name; we shall meet it again, and often, hereafter. The artist is on the right path to fame.

No. 147. 'A Shed; Cattle reposing,' T. S. Cooper. A cabinet picture beautifully finished, in a style which Mr. Cooper still seems to keep to himself; for year after year passes and no competitors approach him.

No. 148. 'La Lettre d'Angleterre,' A. T. Derby. A sweet portrait of a lady receiving a letter from home, in a far land; but why it should receive a French title we are at a loss to guess.

MIDDLE ROOM.

No. 149. 'The Will of Mrs. Margaret Bertram,' T. Clater. An incident from Guy Mannering, pictured by an accurate observer and a good artist. The group assembled to hear and discuss the Will, is well and naturally arranged; the countenances express the varied characters which the great author has so ably described. The subject has been carefully studied, and is painted with considerable judgment and skill.

No. 150. 'Burning the Water, a scene on the Tweed, near Abbotsford,' W. Simson. An excellent work, full of force; boldly and vigorously coloured. It represents the sport of salmon spearing by fire light, at night; and has given occasion to the artist to manifest his power and originality by the effect he has produced in the reflection of the fire upon the water. He has wrought with a firm hand; and his picture is one that few have equalled.

No. 151. 'L'heureux Gourmet,' Madame Soyna. A clever picture; but by no means a pleasing one.

No. 161. 'A Study,' Miss M. A. Cole. A very free sketch; carefully and gracefully drawn; and bearing evidence of much ability though little more than a sketch.

No. 167. 'The Puritan,' G. Lance. The book which the old soldier-saint holds in his hand is so well painted that we should like to take it from him.

No. 168. 'Fruit,' we should covet entire.

No. 169. 'Old May Day,' T. Clater. Describing a pretty old English scene; and nicely composed; with the character which poets and painters both like to give to village "swains and lasses." The work is much too grey in tone.

No. 170. 'Near Windsor,' J. Stark. A fine bit of pure English landscape, copied from nature, by the skilful, practised, and matured hand of a master.

No. 186. 'The Brothers,' F. Grant. A composition consisting of portraits of two children, painted with much force and freedom. Mr. Grant is always happy in the arrangement and positions of his figures. The disposal of hands and arms is a matter of some difficulty in portraiture, but in this part of his pictures we generally find much grace.

No. 187. 'The Braw Wooer,' A. Johnston. A pretty and pleasant reading of the story, which Burns so sweetly tells, of the lassie who affects indifference to tease her lover; the colouring is thin and raw, but the composition is natural and true.

No. 188. 'View in Croft Park, Herefordshire,' E. Gill. This seems to be a right good landscape, but it is too remote from the eye to be judged of without a reservation. The fore-ground appears to be painted with much vigour, and the distance with great clearness and effect. We are mistaken if the artist be not a painter of promise.

No. 189. 'May Morning from Milton's Sonnet,' J. P. Davis. A work of large size, which, although it undoubtedly reminds one too forcibly of the "sitters," and conveys too little a notion of

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the Divinities, bears evidence of a fine mind and of a rich fancy. It is conceived with a true poetic feeling, and is of a class which few of our artists are bold enough to attempt.

No. 193, 'On the Banks of a River,' T. S. COOPER. Another cabinet picture, in the artist's peculiar, we may add exclusive, style; a sweet and graceful copy of nature.

[We are reluctantly compelled to divide our notice of the British Institution; for we have written at considerable length, and cannot introduce the whole of it without materially trenching upon the variety of our "contents."]

We have desired to notice every work that possessed merit, or appeared to promise merit hereafter—yet how many are we compelled to leave unspoken of. If we have remarked upon some that may seem to fall under the ban of mediocrity, we have been guided by a conviction that it is our duty to cheer along an arduous, difficult, and wearying path all who are honestly and faithfully toiling through the journey. The painters are, like the poets—

"A simple race who spend their toil
For the vain tribute of a smile."

A word of encouragement is rarely a word *out* "of due season;" but a sarcasm, while inevitably producing pain, may depress even to ruin a mind proverbially sensitive.

We read, with regret, many notices in newspapers, the writers of which seem content to point out for praise and patronage only the works of artists who are indifferent to the one and do not need the other; while in some publications we observe with exceeding sorrow, a tone of flippancy that may annoy, but can do no possible service.

There is no public writer of prominence and ability who has not himself run the gauntlet, and borne the buffetings, of life; it would be well if he had, at all times, uppermost in his mind the memory of his own sufferings when harshly or unjustly rebuked;—as he must have been, sometimes, when pushing his way towards distinction.

What a beautiful lesson is that which Uncle Toby conveys to us, in picturing the negro girl, "flapping away flies, not killing them"—

"SHE HAD SUFFERED TRIBULATION, THEM, AND HAD LEARNED MERCY."

Pictures sold at the British Institution:—116. 'Elizabeth Castle, Jersey,' E. W. Cooke, Marquis of Westminster. 126. 'Mouth of the River Zaan,' E. W. Cooke, Sir C. Coote, Bart. 44. 'Amsterdam,' E. W. Cooke, T. Baring, Esq. 1. 'View on the River Vecht, in Holland,' E. W. Cooke, W. Wells, Esq. 121. 'The Bride,' T. Von Holst, 60 guineas, Duchess of Sutherland. 220. 'A Welsh Stile,' P. F. Poole, 40 guineas, Lord F. Egerton. 360. 'Helmsley Castle, Yorkshire,' J. Radford, Lord Feversham. 372. 'Rivaulx Abbey, Yorkshire, J. Radford, Lord Feversham. 264. 'Industry,' T. M. Joy, £60, Lord Newborough. 210. 'Slave Merchants,' Coke Smyth. 10 guineas, C. B. Wall, Esq. 327. 'Sketch for a Picture of the Good Samaritan,' W. J. Müller, £12, C. B. Wall, Esq. 25. 'First Love,' Mrs. W. Carpenter, 20 guineas, G. Hibbert, Esq. 392. 'Coast Scene,' H. Bright, G. Hibbert, Esq. 395. 'Landscape and Cattle,' H. Bright, G. Hibbert, Esq. 193. 'A Water Scene in Holland,' The late A. Hughes, £25, G. Hibbert, Esq. 193. 'On the Banks of a River,' T. Sidney Cooper, 35 guineas, G. Hibbert, Esq. 369. 'Caistor Castle, Norfolk,' P. Eleo, 5 guineas, T. Baring, Esq. 368. 'At Yarmouth,' P. Eleo, 5 guineas, T. Baring Esq. 34. 'Bathers Surprised,' W. Etty, R.A., R. Vernon, Esq. 146. 'The Little Brunette,' W. Etty, R.A., R. Colls, Esq. 78. 'Rustic Cottages,' H. J. Boddington, 20 guineas, J. Ludlow, Esq. 49. 'Scene from Orlando Furioso, J. Severn. 341. 'Riposo Italiano,' J. Severn. 141. 'June,' T. Creswick, 45 guineas, Joseph Strutt, Esq. 70. 'A Wood,' T. Creswick, 35 guineas, — Rosgill, Esq. 39. 'Afternoon,' T. Creswick, 110 guineas, B. Smith, Esq. 194. 'A Quiet Spot,' T. Creswick, 35 guineas. 439. 'The Vow,' F. Newenham,' £60, — Farrer, Esq. 3. 'The Pedler,' J. Calcott Horsley. 187. 'The Brave Wooer,' A. Johnston. 438. 'William the Third's Chamber, Hampton Court Palace," £20 W. Wellesley, Esq. 417. 'The Invitation,' J. R. Herbert. 80. 'The Outcast,' J. R. Herbert. 79. 'The Gaoler's Daughter,' J. R. Herbert. 204. 'A Visit to the Tower,' C. F. Wicksteed, 7 guineas, — Addams, Esq. 278. 'Alpine Sportsmen,' J. Inskipp, 60 guineas, — Harris, Esq. 77. 'The Bashful Lover and the Maiden Coy,' F. Stone, J. T. Dorrington, Esq. 8. 'Fruit,' G. Lance, 65 guineas, Dr. Young. 257. 'Frank Hals painting the Portrait of Vandyke,' J. D. Wingfield, £10, E. Nash, Esq. 65. 'Cavalier Reading Don Quixote,' Coke Smyth.

VARIETIES.

THE ROYAL ACADEMY.—Charles Barry, Esq., architect, has been elected a member of the Royal Academy in the room of Sir David Wilkie, deceased. This election is calculated to give unmixed satisfaction to artists generally and to the public at large; for of Mr. Barry's high qualifications there can be no question. We presume, however, it will now be considered that this branch of the Arts is sufficiently represented in the Academy; and that, for some years to come, architects will have to wait until the arrival of their time for promotion. The same cannot be said of sculptors; we sincerely hope that their share of honours will be distributed among those who have adopted a profession, the difficulties in which are more numerous than those which surround any other.

MR. HOWARD'S LECTURES.—Mr. Howard has commenced his course of lectures upon painting; a valuable addition to those of Reynolds, Fuseli, &c. To these, as to all others here delivered, we would earnestly address the attention of the student. A lecture is not simply a "discourse pronounced on any subject;" it is the sedulous deduction of patient study—the fact acquired and elicited by the enlarged experience both of youth and manhood. An artist in general possesses a mind of imaginative susceptibility; abstract qualities he clothes in beauty; and beauty of form he reproduces by variation. Truth, though possessing all the intellectual greatness of truth, becomes to him more peculiarly impressive, from its mode of narration. If he detail the moving incident of life, he treats it as a subject for the painter. Thus, the student, not unfrequently, while he enjoys the beauty of rhetorical Art, increases the knowledge of his own. Knowledge assumes a thousand forms,

Mille habet ornatus, mille decenter habet.

Knowledge of books and man, of the great men of his own profession, of the powers of the human understanding, their unremitting cultivation, combined with an earnest and devotional feeling of the truths of religion, may be well considered (as they have been), the true patrons of an artist's talent. Invention and imitation must enter largely, if not entirely, into every composition; a mind of an inept, low, and uneducated capacity, will do neither well, and must rest contented with the honours such resources can command. Greatness in Art is dependant on its pre-existence in the mind.

THE ETCHING SOCIETY.—A society is in course of formation—indeed, we believe it is already formed—with a view to cultivate for mutual improvement, and public advantage, a too much neglected branch of Art. It consists, we understand of 20 members; and they have already fixed upon a place of periodical meeting, at which they will consult upon the best means of promoting their most desireble purpose, exhibit the works produced in the mean time, and arrange for their proper publication. The subject they have selected for illustration is the "Comus" of Milton—a better choice could not have been made; it is of the purest classic, the deepest interest, and as a poem ranks foremost among the compositions of the divine poet.* We believe it is the intention of the Society to fix so moderate a price upon their labours, as to enable them to be placed in the hands of persons of moderate means; their great object being to improve public taste by submitting to it a class of Art, in which merit shall work its way alone, without the aid of comparatively meretricious ornament. We sincerely hope that this part of their plan will be persevered in; to charge a large sum for such a work is to do no service to the Arts; it is, indeed, to lay it only before those who do not require it, those who have the power of procuring the most excellent work that any country has produced. In short, we hope—and have reason to believe—that "The Etching Society" will be guided more by a wish to promote the general taste, and lead "the mass" to an appreciation of what is good and true in Art, than by a regard to mere pecuniary advantage. We heartily wish them success; and will do all in our power to advance it. Next month we shall, probably, be in a condition to publish the names of the Society; at present however, we may remark that the list is composed of artists of undoubted ability; each of whom holds a prominent and honourable rank in his profession, and some of whom are among its most distinguished members.

* The choice is fortunate too, on other grounds. The "Masque of Comus" is about to be brought upon the stage at Drury Lane, where, under the able, efficient, and liberal management of Mr. Macready, the arts have been employed to advance public taste. Its introduction at the theatre will restore it to its old popularity; and there will be thousands eager to be made familiar with it, just at the period when, most probably, it will be illustrated by "the Etching Society."

NEW SOCIETY OF PAINTERS IN WATER COLOURS.—The Society have elected five additional members: Messrs. Topham, Dodgson, Jenkins, and Archer, and Mrs. Margetts. A brief history of its course may not be unacceptable to our readers. In the year 1831, a Society was formed for the Exhibition of Paintings in Water Colours, at which *all* water-colour painters were invited to exhibit; indeed, a circular was sent to artists generally, although none but works in water colours were exhibitable. This Association struggled through three annual exhibitions, being supported by the contributions of nobility and others, as well as artist subscribers, a certain number elected as a committee being the responsible parties. The plan, however, was found not to answer. "The New Society of Painters in Water Colours," *as it now exists*, dates from 1834, and started with about 25 members, the majority of which had belonged to the earlier formation. Their first three exhibitions were at Exeter Hall, from which they removed to their present Gallery, 53, Pall-mall, adjoining the British Institution. It appears singular that a Society forming itself of about 25 members, should have been able to stand the test of an exhibition, when *only the year before* the number of exhibitors was 170. Yet it has continued to progress in public favour, and each of its annual exhibitions has presented marks of great improvement.

THE ART-UNION OF LONDON.—It should be borne in mind that the list of the "Art-Union" will be closed during the month of March; persons desirous of subscribing, but who have not yet subscribed, should therefore lose no time in doing so. We understand the amount will not fall far short of £10,000; and that the drawing will be fixed as soon as possible after the books have been made up. This year, the print—to a copy of which every subscriber will be entitled, will be really worth the guinea subscribed. We wish to draw the attention of our readers, and of artists in particular, to the very important notice just now issued by the Committee of this Society, and which will be found in our advertising columns. This step has evidently been taken not more for the protection of the Committee than of all honourable and fair dealing artists themselves, who otherwise would compete but ill with the jobbing traders in Art, should there be such. The Committee, it seems, require an emblematical device for their reports, &c.; and have offered ten guineas for a sketch in outline for the same. We are sure English artists will respond to their wishes, and provide them with an elegant and appropriate design. Mr. Mulready's picture 'The Convalescent,' and Mr. A. Calcott's 'Raffaelle, and the belle Fornarina,' are spoken of as subjects for forthcoming engravings.

UTILITARIANS! *v.* FINE ARTS.—In a recent work, "Notes of a Traveller," &c., by Samuel Laing, the following observations occur, amid many others, on the Fine Arts. To transfer them entirely to our pages, would be impossible; but we shall endeavour to do strict justice to Mr. Laing by our quotations. "What, after all, is the real value, in the social condition of man, of the Fine Arts? Do they contribute to the well-being, civilization, and intellectuality of mankind, as much as the cultivation of the useful Arts? . . . . Is Rome, the seat of the Fine arts, upon a higher, or so high a grade, in all that distinguishes a civilized community, as Glasgow, Manchester, or Birmingham, the seats of the useful arts? Is a picture, a statue, or a building, so high an effort of the human powers, intellectual and bodily, as a ship, a foundery, or a cotton-mill? Raffaelle, M. Angelo, Canova, what are ye in the sober estimate of reason? the Arkwrights, the Watts, the Davys must rank before you as wielders of great intellectual powers

for social good. . . . . The Glasgow manufacturer, with his *printed cotton handkerchief*, has extended humanizing influences more widely than all the painters, sculptors, and musicians of our age put together." When we first read these observations we rubbed our eyes, sent for an almanac, and very seriously asked ourselves, in what century are we living? Has the Benthamism of the nineteenth century reawakened the savage ignorance of the Tertullians of the third? Is the theory of Monboddo true? Is man the mere refinement of the ape, a zoological machine, a simious being of bones and sinews, from whom the mind and the immortal soul have fled for ever? Cannot Mr. Laing distinguish betwixt a *sign* and a *cause?* Does he not know, can he refute the fact, that as nations have advanced in civilization, the state of the Fine Arts has been invariably its indication? Is he so blinded by his paralytic vision, which looks only on one side, that he does not see the questions he proposes may be retorted? Ay, what has the *factory mill done for humanity?* What is the state of Manchester, Birmingham, the seats of the *useful arts?* Is not each the very lazar-house of misery, the hot-bed of exotic vice? Why disjoin the useful and the fine arts; do they not civilize by conjunction? If a picture do not tend to form the moral character of a stoker, or a mill-owner, will a steam-engine or a spinning-wheel so do? Mr. Laing mistakes the civilizing effects of his Glasgow cotton pocket-handkerchief. A savage will not use this to hide his nakedness: the plantain or the neighbouring bush is to him much more familiar. But it is the *design*, the *colours blended into form*, the admiration of *what to him is the beautiful*, that first attract, then modify, the animal propensities of his mind. And are all MAN's faculties to be limited to the useful? Has he no higher tendency, no greater aim? Is he not endowed with powers various in their nature, yet all conducive to his moral and intellectual progress? Civilization follows alike the steps of commerce and of war. The very passions of society are finally made subservient to social good. Were the opinions of Mr. Laing the opinions of a common mind, we should pass them by unnoticed; for a blockhead is safe in his insignificance, as an insect escapes death from the recollection that it is

"The *poor Beetle* that we tread upon,"

or from the unpleasantness caused by its destruction. But he is far too intelligent a writer, too accurate an observer of man, too profound and original in his views, to think that his remarks will not awake the opposition he has challenged. Nor can he be said to be as one imitating none, and inimitable of any. There is a swarm of *Utilitarians* who declaim against the loss of capital sunk in the *National Gallery*. We ourselves remember a biped of this description; nor can we conceal from our readers the dreadful nature of his fate. He became, as he stood before us, the last of "Ovid's Metamorphoses:—"

"Ille sibi ablatus fulvis amicitur ab alis;
Inque caput crescit; longos que reflectitur angues;
Vixque movet natas per inertia brachia pennas:
Fusda que fit volucris, venturi nuntia luctus,
IONAVUS BUBO, *dirum mortalibus omen.*
. . . . . .
Sibilat: hanc lili *vocem* Nators relinquit."

There is nothing so truly degrading as the doctrine of an Utilitarian: it is Materialism deprived of its ability. As everything *useful* is of value to Mr. Laing, we humbly trust that the liberality of Glasgow will present him, with at least——a wooden spoon. For ourselves we shall always in future look upon a cotton pocket-handkerchief with profound respect: it is "Laing's symbol of Glasgow and African civilization." "Let Glasgow flourish."

THE EXCHANGE COMMEMORATION MEDAL.—Paragraphs have appeared in the newspapers respecting the Medal issued by the Joint Gresham Committee on the occasion of Prince Albert's laying the first stone of the New Royal Exchange, asserting that the die from which the medals were struck was *borrowed*, and moreover, that it was borrowed from the *Foreign-office*. We really did not think this statement could be correct, although well aware of the low state of feeling in this country for medal engraving; we also considered it unlikely that Lord Aberdeen, a reputed patron of the Arts, would have countenanced a proceeding, at once, insulting to Prince Albert and degrading to the Arts. We find, however, that the charge is substantially true. The Medal struck by the Joint Gresham Committee (a specimen of which was buried in the foundation stone of the New Royal Exchange, and others were presented to the distinguished visitors to the Lord Mayor), was engraved by W. Wyon, Esq., R.A., for the Secretary of State, sometime since, for the purpose of being given as honorary rewards to foreigners who should save the lives of British subjects from shipwreck! Now, whatever might have been the reason for this absurd and improper proceeding, whether a notion of economy were the origin, supported by conviction that in the present state of the Arts the citizens of London would not have acquired penetration enough to discern the fraud, or whether the members of the committee are absolutely so void of taste and a sense of propriety and fitness, as to have considered that so important an event as that of the 17th of January might be recorded by medals from an old die as well as from a new one; or whatever might have been the real cause, the fact cannot be made too public, nor the practice too strongly deprecated before it becomes a general rule. If this decision of the committee, to borrow works of Art instead of employing artists, be permitted to stand as a precedent, we shall soon hear of hiring dies for medals or borrowing them for all occasions on which it may be thought necessary to engrave and strike medals.*

BIELEFELD'S PAPIER MACHÉ.—Though the scope of this journal would be inadequate to the notice of every invention in this prolific age, and though such notices, when unconnected with Fine Art, may be considered somewhat out of place, we hold it most peculiarly our province, and to the direct advantage of the public and Art itself, to scan closely the merits or demerits of works devoted, both to the common and refined purposes of every day life, in which shall be involved Fine Art. Thus a chair of gold or ivory, or a vase of a precious stone, not possessed of classic or beautiful form, fails in becoming an object of admiration to those of a refined and cultivated taste; wealth misapplied can command the one, and misdirected perseverance and care produce the other; while the commonest materials, wrought by a master mind, at once into objects of general utility and refined taste, deserve a warmer and more earnest introduction to the public than they could find in the show-room of the manufacturer. It is with this feeling that we would direct public attention to the papier mâché works of Mr. Bielefeld, Wellington-street, Strand, under whose spirited direction the material has attained a state of perfection never anticipated. Its strength exceeding that of wood, and durability in any state of atmosphere, have ceased to be a matter of doubt, and it is applied with equal success in either internal or external decorations. In distant objects, such as cornices, capitals, ceiling centrings for rooms, and the highly wrought frieze, it has worked for itself a high and deserved reputation; but, independently of this, it possesses some rare artistic qualities, which are lost at the height of a room or the summit of a column; and with these qualities we are likely to become more intimately acquainted, as the proprietor is devoting his energies to the production of some picture-frames, which bid fair to rival the best carving in wood ever applied to the same purpose, while it leaves very far behind four-fifths of the carved frames which, at great cost, have of late years been removed from the lumber-rooms of the broker, and injudiciously made to deform the walls of the modern mansion. The frames of Mr. Bielefeld present the best characteristics of fine carving, the course of the chisel, though subdued, is everywhere apparent, and the liberal resort to undercutting, and occasionally nearly alto relief, realize the peculiar finesse and spirit of the best manipulists amongst the old carvers in wood; substituting, for the dull, prim, and mechanical mediocrity of works in putty composition, an easy, liberal, and artistic dexterity in the execution, which must be appreciated by every lover of the excellent. They may be recommended also on other grounds; when conveyed from place to place (to Provincial exhibitions, for example), they are liable to no injury from chipping, as the common frames are; we have seen the effect of a picture entirely ruined in consequence of the frame being shattered during transit. An essential advantage also is, that these frames weigh no more than half the weight of the usual frames of the same sizes. We strongly urge upon artists to visit this establishment, and examine for themselves.

CAPT TAYLER'S FLOATING BREAKWATER.—This admirable invention advances undeniable claims to public notice, as well upon its various merits, as upon the grand score of expense. It is constructed of frame-work, or cassoons of timber, so moored as to meet the breakers to which it yields; but at the same time so subdues their violence, that the entire space enclosed by a line of such breakwaters becomes perfectly smooth. A main objection to piers and stone breakwaters is the accumulation of sand and mud which they generate, to the detriment of every harbour which they are employed to protect. It will readily be understood that the floating breakwater is free from such objections. In its employment upon dangerous coasts, in the construction of harbours of refuge, its advantages are apparent, as these cradles or frame-works could be laid down and secured when no other means of forming harbours exist. To the expense we have already alluded; from its construction it is evident that it could be made and kept in repair at a twentieth of the expenditure of ordinary stone breakwaters.

SALES OF THE MONTH, PAST AND TO COME.—Messrs. Christie and Manson sold, on the 12th ult., a collection of the works of the late J. A. O'Connor, Esq. The pictures were small, and generally without frames, consisting of the simplest materials—a tree or two in the foreground, with, perhaps, a glimpse of a sweetly-painted distance, for in such components alone lay the simple magic of O'Connor's art. The sale was for the benefit of the widow, and we have great pleasure in saying that the pictures realized as much as was expected. On the same day were sold, 'A View on the River Dort,' Cuyp, £31 10s.; 'A Party playing at Blindman's-buff,' Pater, £48 6s.; 'Interior,' Teniers, £45 13s. 6d.; 'Portrait of a Venetian Senator,' P. Bordone, £48 6s.; 'A Muse,' Domenichino, £42; 'Portrait of the Mother of Titian,' Titian, £29 8s.; and 'Portrait of Henrietta Maria,' Vandyke, £325.—Messrs. Christie and Manson will sell by auction the remaining pictures, sketches, &c., of the late Sir David Wilkie, in the month of April; a sale which must excite more interest than any that has for years taken place.

Mr. Phillips, on the 22nd ult., sold the pictures of the Count d'Arguil, which had been imported from Brussels; as also another collection, among which an 'Interior of a Cathedral,' by Neefs, returned 23 guineas; 'A Frost Piece, with Figures Skating,' Vandermeer, 18½ guineas; 'A Hawking Party halting at a Château,' 25 guineas; 'The Apostles' (from the Meilini Gallery), Agostino Caracci, 31½ guineas.—Mr. Phillips will shortly dispose of a third consignment of the pictures of Allen Gilmore, Esq.; on the 8th inst., of those of Charles Collins, Esq.; and on the 23rd and 24th inst., the extensive collection of M. de St. Denis, late of Paris, deceased, consisting chiefly of works of the Dutch and Flemish masters, and among which are many valuable paintings.

Messrs. Foster and Son will, in the early part of the month, dispose of a few specimens of the works of Nicoli, of which there exist but very few specimens in this country. There is in the British Museum a cup curiously wrought and engraved by this artist. The works in question, as curiosities of Art, we trust to be enabled to describe next month.

* The obverse die, which the Committee borrowed, has the Queen's head with her titles in *Latin*, to this was appended a plain and poor inscription in *English* merely giving the date of laying the first stone. We have just received a very beautiful medal—one of the best medals of modern times—from Mr. Stothard; designed to commemorate, in a manner worthy of it, the important event of January 17. The Portrait of Prince Albert was, we believe, engraved from several sittings kindly and graciously given him by His Royal Highness. The fraud of the Committee appears still more culpable, if it be true, as we believe it is, that this medal was offered to them, upon very low terms, and declined on the ground of economy.

REVIEWS.

MANSIONS OF ENGLAND IN THE OLDEN TIME. Third Series. By JOSEPH NASH. Published by T. M'LEAN.

Already so well known is this work from the eminent merits of its first and second series, that it is unnecessary to accompany our announcement of the appearance of the third with any attempted estimate of its value to art and science. In the key which accompanies the volume, Mr. Nash acknowledges the encouragement extended to him in the "lively interest evinced in the progress of his labours, and the many personal attentions shown him by the possessors of the mansions already visited by him." He adds, that "every successive journey has made him acquainted with more unlooked for relics of the architectural splendour of the old Baronial halls and manor-houses, and he has no doubt that there exist many yet to be brought to light of fully equal interest to those already before the world." We sincerely hope he will not relax in his labours until he has brought forward everything worthy of his pencil, and of assorting with his previously published sketches. Many of these antique abodes are notable in history; others have been the temporary abode of kings during their periodical progresses and provincial excursions; and others are remarkable as associated with the memory of many of the great and noble of our land. The artist gives increased value to his work by the addition of figures habited after the fashions of the times in which flourished the early possessors of the mansions they appropriately inhabit.

The views are in number twenty-six, of which the two first are at Burleigh, in Northamptonshire, the magnificent seat of the Cecils, now the property and residence of the Marquis of Exeter. This mansion was built principally by the Great Lord Treasurer Burleigh, between the years 1577 and 1583. The design has been attributed to the English architect, John Thorpe, as also to John of Padua. The first view is the Inner Court the most striking feature of which is the Clock Tower surmounted by a spire. From the entrance beneath, a train of visitors are entering the quadrangle headed by Queen Elizabeth, who is escorted by the Lord of the Mansion.

The Gallery at Lanhydroc, Cornwall (No. 6), affords a view of one of the most elaborately ornamented ceilings in existence. A range of pendants occupy the centre of the ceiling, the remainder of which is divided into compartments, each containing a scripture subject, and the smaller spaces are filled with birds, quadrupeds, and floral ornament; the whole forming an unequalled mass of curious detail. Lanhydroc is in Cornwall, near Bodmin, and is an ancient quadrangular building of no exterior interest. No. 7, is the Staircase at Aldermaston, Berks, the seat of W. Congreve, Esq. The house was built in the reign of Charles the First, of whose period it is an excellent specimen. This is a beautiful plate, extremely clean and effective in its execution. The balustrade is richly carved, and the massive piers in the landings support mythological and other figures boldly carved in wood. Athelhampton, in Dorsetshire, (plates No. 8 and 9), is highly interesting as a fine specimen of ancient English architecture. No. 8 is the Court Yard, and the following plate is the Hall; around the walls of which hang the trophies of the chase and the trappings of war—antlers, coats of mail, lances, swords, and high above all these the armorial banners of the house. The Drawing Room at Chastleton, Oxon (plate No. 12), is one of the finest subjects for this department of Art that we have ever seen. Chastleton was built in the reign of James the First, and is now the property of Whitmore Jones, Esq.; the entire panelling of the room is tastefully and profusely carved, and above the range of the windows are set apparently portraits in oval frames. This is followed by two views at Hatfield, the property of the Marquis of Salisbury. The latter of these is the Long Gallery wherein is pictured the "Ceremony of the Christening of the Child of the Earl of Salisbury," to which King James the First and his Queen stood sponsors in 1616. Plate No. 15 is Charlcote, in Warwickshire, the seat of George Lucy, Esq.; and the figures introduced are those of Sir Thomas Lucy, his keepers, and Shakespere, the last being in custody for deer-stealing, having been seized *flagrante delicto*. Nos. 16 and 17 are supplied from Hampton Court, being the Hall and the Presence Chamber. So well known are both of these that no description from us is necessary; but we are bound to speak of the high character of the artist's labours. Mr. Nash presents to us this magnificent interior as supposed on the occasion of the grand banquet given to the French Ambassadors by Cardinal Wolsey who sits at the extremity of the Hall, and is in the act of drinking to the healths of the Kings of England and France. This is an admirable plate, executed in the perfection of its style. Among the remaining subjects are, the Drawing Room, Dorfold, Cheshire; Porch, Montacute, Somerset; Hall, Penshurst, Kent; Compton Wynyate, Warwickshire; Bramhall Hall, Cheshire, &c. &c.

It is the picturesque character of such relics as these that has given rise to the much-loved style of Art, which the French term the *moyen-age*—being compositions consisting of figures costumed and circumstanced according to the spirit of earlier times. We are only surprised that a work of this kind has not been undertaken before; we, however, congratulate all admirers of such antiquities that the blank is to be filled up by an artist so accomplished as Mr. Nash.

THE HAND BOOK OF THE PUBLIC GALLERIES OF ART. By MRS. JAMESON. Published by JOHN MURRAY.

Amid the growth of Institutions for the exposition of ancient and modern Art, something like this has been wanted for the purpose of communicating. In the readiest manner, a little common information regarding painters and pictures. The work appears in two volumes, the first of which contains an introduction, catalogues of the Royal Galleries of Windsor, and partially of Hampton Court. In the second, Hampton Court is concluded, and followed by descriptive notices and catalogues of the Dulwich Collection, Barry's pictures in the Adelphi, and Sir John Soane's Museum. In the introduction, are devoted some pages to explanations of terms of Art, such as *manner, composition*, &c. &c. Such definitions to artists, and even to those but little learned in Art, are useless; but as a hand-book for the public, rather than for artists, it can be understood that it was necessary to make the work as perfect as possible. As the introduction advances, it becomes a compilation of the criticisms and opinions of some of the most eminent men who have given to the world the results of their experience and observation; Reynolds, Richardson, and Barry speak, and we have the sentiments of Price, Shelley, Hazlitt, &c. &c.: here, consequently, may the painter learn something if even he be gray in his Art; for though he may have read again and again these very passages in the treatises of which they form part, yet in the form in which they are here presented to us, they are agreeably easy of remembrance.

In speaking of the origin of the Royal Galleries, Mrs. Jameson briefly reviews the progress of Art in England, down to the present time, and with abundant reason laments the confusion arising from the manner of hanging the pictures at Hampton Court, works of all schools and all periods being indiscriminately mixed; we join the lady most cordially in her complaint.

As containing catalogues of the Public and Royal Galleries in and about London, the compilation will be found useful and interesting, as well to artists as to lovers of Art.

HAWKING PARTY IN THE OLDEN TIME. Painted by ERWIN LANDSEER, R.A. Engraved by C. F. LEWIS. Published by HENRY GRAVES and Co.

The subject of the picture from which this print is executed, is such as could be entertained by none other than a most able master of expression. To paint the death-struggle of a heron in the talons of a hawk is a daring experiment; this alone being the picture. It is, however, in challenging and triumphing over such difficulties that substantial power is declared. The hawk and his quarry are near the ground, the heron almost dead, and the other still cleaving to and lacerating it with all the fierceness of its nature. The contrast between the two birds exhibits the hawk not a whit better than his evil reputation; in his eye there is a living intensity which proclaims aloud the character of a fell destroyer; and in this it is where chiefly centres the surpassing greatness of the artist. The head of the heron is falling, the neck is lax and the wings are nerveless and flaccid; but the pith of the description is again in the eye which is dim and closing is death. The plumage of the birds is engraved with the nicest distinction, that of the hawk being short and crisp, while the ruffled feathers of the dying heron are longer and lighter. The birds are about to fall upon a knoll behind which we see approaching "the hawking party," an old knight, his daughter, and others riding at full speed, and accompanied by the falconer with his tray of hawks. The background on the left of the picture bears a dark and stormy aspect; but on the right the distance opens, and we see the castle whence the party have set forth on their expedition. This engraving is in mezzotinto, and cannot fail to have attracted the attention of all who appreciate such refinement in Art as is demonstrated in this work.

HIS GRACE THE DUKE OF WELLINGTON. Painter, H. W. PICKERSGILL, R.A. Engraver, J. E. WAGSTAFF.

Of the scores of portraits of the Great Duke we have been called upon to examine, from time to time, we question if there be one, altogether, more satisfactory than this; it is excellent as a likeness, very admirable as a picture, and of rare merit as an engraving. The Duke has been copied when but a very little advanced beyond his best time; when scarcely passed the prime of his vigorous manhood; when moral energy and intellectual strength marked every line of his features. He is pictured, too full length, as the soldier—the character in which posterity will most love to know him—standing upon one of his glorious battle fields. By his side is an attendant bearing the British standard; the hat is off, and in his hand he holds a telescope. The painter has, therefore, mixed a passage of poetry with his veritable transcript of a fact; and added to his own acknowledged genius, was the stimulus received from the honour of painting such a subject. He has succeeded, therefore, in producing a picture that ought to live, and will live, for ages. The engraved copy is, in all respects, admirable. In his own peculiar and most excellent style few, if any, of our English engravers surpass Mr. Wagstaff. We regard this portrait as a valuable contribution to the nation, and rejoice in the possession of so fine a work of Art and so true a resemblance to the great original.

KING CHARLES I. IN THE GUARD-ROOM. Painted by PAUL DELAROCHE. Engraved by GEORGE SANDERS. Published by JAMES BUDD and Co.

The painting, after which this engraving has been executed, is in the collection of Lord Francis Egerton. The immediate subject is derived from Sanderson's "Life of Charles I.," and represents the unfortunate King surrounded by the brutal soldiery to whose custody he was committed after condemnation. The substance of the picture lies in the following passage—"That one defiled his venerable face with spittle, I abhor to say it, was wittingly done, but we are assured he wiped it off with his handkerchief; they puffed tobacco fume (no smell to him more offensive), and cast their tobacco-pipes at his feet."

The composition consists of thirteen figures, every one of whom contributes his quota to the circumstances of the event. The main interest of the work is well settled on the king, who is habited in black, and faces the spectator. He has sought refuge in reading, which last solace even is denied him, for in their barbarous triumph the soldiers of the Parliament heap upon him every insult they can in their malicious ingenuity devise. One is puffing tobacco smoke in his face, while another is shouting in his ear some toast to the downfal of kings, or success of republicanism. The personal points of the king are well made out, and in the countenance we read a catalogue of woes. We cannot help remarking the *pose* of the figure—it is highly

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expressive of the resignation of fallen majesty—the head is slightly turned in reproach to the man who is insulting him with the tobacco smoke, but it is turned in relation to the other position observed in reading the book. Delaroche has intended this to be the grand natural effect of the work, and it is so undoubtedly. The engraving is clear and spirited in the foreground parts and grouping.

NAPOLEON. Painted by PAUL DELAROCHE. Engraved by ARISTIDE LOUIS. Published by HENRY GRAVES and Co.

This portrait of Napoleon is an identity of the man in person and character. Delaroche has read his subject more accurately than any of the artists of all nations, even with Canova at their head, who have given to the world their various resemblances of this extraordinary man. French artists generally have painted him in a style too epic—rather as a hero of romance than as an actor in grave history; and, in making him at all times play to the national vanity they satirize themselves, and give their great captain no credit for greater capabilities. He was adored as the mere soldier, and consequently painted as such; and to express sufficiently the profound devotion of his followers, he was constantly represented surrounded by men expiring in the act of embracing his knees, or saluting him with their last breath. Such circumstance is too dramatic for a portrait of Buonaparte, although no portrait otherwise treated would have been so popular during the tide of his success: it is also too superficial, as pertinent only to the relations between the soldier and his leader. As a despiser of dull ceremonies, the Imperial robes of France become him less than the "redingote grise" which he wears in the Place Vendome; and this, perhaps, he himself was aware of, since he took pleasure, when even surrounded with crowned heads, of reminding them that they were in the society of a *quondam* lieutenant of the regiment of La Fere.

The head of this portrait was painted by Delaroche during the hundred days, and finished by him afterwards, by desire of the Buonaparte family. He is represented in his closet, but standing, and in the position in which he has already so often been drawn. His left hand is cast behind him, and holds the snuff box to which he frequently applied under excitement, or when occupied in deep thought, and the right hand rests within the waistcoat, which is unbuttoned to admit it. The costume is, as usual, the closely buttoned coat faced with white; but the entire interest centres, as it *ought*, in the head, and never was a head invested with more character. Writing materials are before him, and he is undoubtedly occupied with the plan of his last campaign; and the anxiety of his position is written in every feature. Nothing can exceed the intensity and power lying within the shadow of the eye; every muscle of the countenance is braced; the entire expression is fully up to the occasion; for "Europe in arms," and "Waterloo" are distinctly written there.

The engraving is superbly executed in line, and in a manner much softer than the knife-edge style of which the French vaunt themselves so much: it is, in short, one of the finest works of Art that we have ever seen.

RACHEL. Painted by E. D. SMITH. Drawn on stone by R. J. LANE, A.R.A. Published by the Artist, 7, Hertford-street, May Fair, and MACLEAN.

Rachel is here represented in one of her most celebrated characters, that of Camille, in Corneille's tragedy of "Horace," or "Les Horaces," as it is by an extraordinary licence termed in the French play-bills and advertisements. She is represented in the white robes of a Roman virgin, and the entire bearing of the figure is rather that of real life than of theatrical portraiture. In modern stage portraits artists frequently fail into the error of painting the actor as enouncing some passionate sentiment demanding a corresponding action, and thus frequently exaggerate the gesture and expression to a degree beyond the limits where natural truth terminates and caricature begins—even when such passages are most happily illustrated, the compliment is paid rather to the author than the actor. In the present case the artist has eschewed a representation of acted emotion, having selected the time when Camille, after the interview with her father, determines, even amid the universal joy, to lament the loss of her lover.

"Eclatez mes douleurs à quoi bon vous contraindre?
Quand on a tout perdu que saurait-on plus craindre?

Nothing can exceed the fidelity with which the character of the head is maintained—the features are so perfect in resemblance, that they recall the presence of the actress as she appeared during her late engagement at her Majesty's Theatre. Of the lithography it is enough to say that it is in the best style of Mr. Lane. We agree with Mr. Smith, that a theatrical portrait must not of necessity be an *extravaganza* in art. This work must add to his already extended reputation.

THE TIRED HUNTSMAN. Painted by CHARLES LANDSEER, A.R.A. Engraved by H. C. SHENTON.

This is the print presented by the Art-Union of London to its subscribers at 1840. The composition consists of two figures—dogs, and objects incidental to the abode of a man devoted by habit or vocation to the chase. A fire is glowing on the antique hearth, and before it is extended, in sleep, the hunter—subdued by the toils of the day. He is lying upon a bear-skin, which two dogs, his companions in the field, share with him. His wife sits anxiously watching him, and at the same time is rocking a cradle by her side. The artist has told his *historiette* gracefully, and perhaps made the most of it: the sentiment is an effective one, and the accessaries are tolerably well distributed; but 'The Tired Huntsman' is not of that standard of Art which should be the care of an Art-Union, being of a school of painting which has been too indulgently fostered in England. The class of Art to which it belongs has rivetted a taste which ought to have soared beyond this, and settled upon something higher. The engraving is in the line manner, and is executed by Mr. Shenton in a style most judiciously tempered by the character of the several objects to be represented; it is in short engraved with a skill and success seldom surpassed.

ETCHINGS OF THE RUNIC MONUMENTS IN THE ISLE OF MAN. By W. KINNEBROOK. Published by LONGMAN and Co.

The author of this work, with much industry, has etched twenty-six plates of the Runic Crosses of the Isle of Man; to which he has prefixed a brief essay, and some judicious notes. These relics are among the most curious antiquities of our islands; and we join Mr. Kinnebrook in lamenting that, having survived during, probably, 900 years, and through ages less civilized than this, any of these remains should be ignorantly broken up and disposed of as common stone. They are elaborately, but of course rudely carved, some being covered with hieroglyphics and others with florid ornaments. Some bear Runic inscriptions, which are read from the bottom upwards; from which it is assumed that the crosses have been erected in memory of deceased persons of distinction. The legends, as here rendered, seem to contain hero and there a corruption of a Latin or a Saxon word; the rest is made up of rugged and hard-mouthed Scandinavian with strings of impracticable consonants. The Runic character is supposed to have been introduced into Europe before the birth of Christ, and these remains, it is presumed, are the work of the Norsemen who seized the Isle of Man about the end of the ninth century. The history of these crosses, and the characters inscribed upon them, would involve portions of that of Asia and Europe, before and during the conquests of the Romans. It was employed by the Goths and by the Saxons, before their conversion to Christianity; and some Asiatic nations engraved in it the exploits of their heroes on rocks. The crosses and their ornaments are carefully etched, so carefully and perfectly in their style and ornaments.

LORD STANLEY. Painted by H. P. BRIGGS, R.A. Engraved by HENRY COUSINS. Published by AGNEW, Manchester.

Lord Stanley is represented standing in an attitude of fixed attention, and although the background be no part of the House of Commons, yet he may be supposed to be meditating a pungent reply to some member on the "opposite" side of the house. The portrait is a half-length, and perfectly simple in its arrangement and circumstance, the figure is erect, with one hand resting on a table and the other carelessly supported by a ribbon to which attached an eye-glass. The engraving is mezzotinto; and we must express our admiration of the skill with which the figure is brought out, without its subdued breadth being broken by any forced lights.

ITALY — CLASSICAL, HISTORICAL, AND PICTURESQUE. By WILLIAM BROCKEDON, Esq., F.R.S. Published by DUNCAN and MALCOLM, Paternoster-row.

We have of late years read and seen much of Italy; but we are yet content with any judicious quotation of it, from the days of the Medici and the "liberal Popes," back to those of the Cæsars; and from them again to the old time before them—that of the Etruscans. Of the work bearing the above title we have to speak of the first part, which contains three plates, with descriptive letter-press. Modern Italy is the subject of the views; but the descriptions being entitled "historical," &c., the thread of description is taken up from the earliest records. The first view is that of St. Peter's, from the Janiculum Hill, drawn by David Roberts, from a sketch by Eastlake. This is perhaps the only point of view whence this magnificent structure is seen in its true grandeur. The second view is that of the port of Ancona, drawn by W. Brockedon, and engraved by J. Cousens. The third is that of Leghorn, drawn by W. Brockedon, from a sketch by Admiral Sartorius, and engraved by W. Brandard. In Leghorn itself there is but little worthy of the pencil. This view is taken down the coast to the northward, the city of Leghorn being five miles distant: the view is closed by the high backs of the mountains of Carrara, looking over the maremma of Pisa. The plates are beautifully engraved; and the work is altogether worthy of its distinguished author.

FIGURES FROM PICTURES IN ENGLAND BY CLAUDE, &c. Drawn and Lithographed by S. BENDIXEN. Published by COLNAGHI and PUCKLE.

The number of subjects contained in this volume is 24, being eight from known works of each of the three esteemed painters—Claude, Watteau, and Canaletti. The figures are from pictures in public galleries: of the eight from Claude, six are extracted from his works in the National Gallery, and two from those in Dulwich Gallery. The figures of Claude, like those of Rembrandt and other celebrated masters who have painted effects, are generally merely secondary or accessory, and so treated with less care than if *they* had been the pictures. Thus the figures of these masters were remarkable for their want of grace, which, in an extract of the bare figures, would be yet more conspicuous. In the work before us, the artist has most judiciously accompanied the figures with a snatch of the composition in which they are found, and has wrought up the effects to a close imitation of the original pictures. The figures of Watteau are full of grace; they were painted after unmade-up nature. The draperies of his ladies, and the coats of his gentlemen, were perhaps too much elaborated into folds, but they are elegant, and those in the present work are well selected; they are principally from pictures in Dulwich Gallery. Those from Canaletto are in the National Gallery. Each plate is set in a florid border, inwrought with fragments of the various compositions whence the figures are taken.

RUSTIC ARCHITECTURE. By T. J. RICAUTI, Architect. Published by JAMES CARPENTER, Old Bond-street.

Picturesque rustic architecture is the subject of this book, and it is treated in a very intelligible and straightforward style. The materials employed by the author are rough wood, thatch, &c., and he recommends his work to the attention particularly of the inhabitants of America. The illustrations are 12 in number, consisting of plans, elevations, sections, perspective views, &c. &c. These plates in all form six designs for cottages and small residences, any of which may be adapted for an out-door member of a gentleman's establishment,

or for a small private family. The letter-press is abundant, clear, and explicit; so much so as to render this kind of architecture practicable to individuals located where the assistance of an architect is not attainable.

SKETCHES IN NORWAY. Drawn by BRUCE SKINNER, Esq. Etched by W. J. BLACKLOCK. Published by J. ROBINSON, High Holborn.

Norway is a part of the world of which we hear and know less than of countries much more remote; but judging from the sketches before us, it holds out many allurements to the lover of the rude sublimities of nature. The rough-cast face of this northern land is here represented with much force; and we are at once struck with the want of human habitations, which constitute in a great degree the substance of the scenery of southern countries. The landscape is composed of the varied features of lake and mountain—glaciers, which the foot of man never trod, and wild abysses into which the sun never shone.

These glimpses of the far north have been selected with a pure feeling for the picturesque, and some of them compose admirably and remind us in their character of Switzerland. The etching is generally clear and spirited, and in some of the plates particularly fine.

THE COMPLETE GUIDE TO THE FINE ARTS. Published by W. BRITTAIN, Paternoster-row.

This little volume is stored with information upon almost every subject connected with Art. Portrait painting is here described, from the setting of the palette to the finishing touches of the work; as also is landscape painting, both being accompanied with recipes for mixing colours, &c., &c. Among the subjects treated of are crayon and water-colour painting, picture cleaning, engraving on wood, &c. &c.

CONFERENCE BETWEEN COMMODORE SIR J. J. GORDON BREMER AND CHANG THE CHINESE ADMIRAL. Drawn by Sir HARRY DARELL, Bart. Lithographed by J. N. LYNCH. Published by Messrs. COLNAGHI and PUCKLE.

This conference took place on board her Majesty's ship Wellesley, on the 4th of July, 1840, the day before the taking of Chusan. With Sir J. J. G. Bremer there are present, Sir Harry Darell, Major-General Burrell; Captain Maitland, of her Majesty's ship Wellesley; Lord Jocelyn, military secretary to the mission; and Mr. Gutzlaff, Government Chinese interpreter. On the part of the Chinese there are portraits of Chang, his flag captain, and of a number of mandarins. As the drawing was made on the spot, it may be considered a faithful representation of Chinese official costume.

RADCLIFFE CHURCH. Drawn by J. B. SUROEY. Lithographed by G. HAWKINS. Published by GEORGE DAVEY, Bristol.

In this view the church is not seen as from the street, but from behind the houses in Redcliffe-street. The structure is in the form of a tower, and its style is Gothic. There is nothing grand in the edifice as here presented, but it is beautiful and abundantly rich in ornamental fret-work. The drawing and lithography are clear and careful. It is dedicated, by permission, to the Bishop of Gloucester and Bristol.

LORD STANLEY. Drawn by F. C. LEWIS. Engraved by the Same. Published by HENRY GRAVES and Co.

This engraving is executed after a drawing, and in the light free manner of the heads of the Duke of Wellington and Sir Robert Peel. The countenance is in a high degree animated; the artist has conveyed into the eyes an earnest and impressive meaning, and endowed the lips with a firm vitality which indicate much strength of character.

STEPHANO. Designed and Lithographed by HENRY MELLING. Published by the Same, 3, Frederick-place, Hampstead-road.

This is a specimen of coloured lithography. The design seems to be an original one, but we think it would have answered the purpose of the artist better had be executed a fac-simile "in little" of some known picture. Our reason for such suggestion is, that we apprehend that it will not be valuable as applied to original works, although it may be highly desirable in multiplying memoranda of arrangements of colour in esteemed pictures. This invention would, if the process be simple, be of great use in this way.

BRITISH, FRENCH, and GERMAN PAINTING. By DAVID SCOTT, M.R.S.A. Edinburgh, 1841. pp. 86.

Under this title has appeared a very able pamphlet on the proposed decoration of the New Houses of Parliament. Combining enlarged views, extensive acquaintance with schools of Art, and critical knowledge of their best artists, its arguments are striking, and its conclusions generally just. That an author, possessing so much true feeling for the higher departments of Art, should cloud his ideas in a rugged and often obscure style, is much to be regretted, and fully accounts for the inadequate notice which has been attracted to a series of able articles from his pen, in the late numbers of "Blackwood's Magazine," on the genius of the greatest Italian painters. At the present moment, when the Fine Arts seem likely to attain to a higher and more permanent interest, than they have as yet assumed in the public mind among us, it seems of consequence that those who are capable of directing it should conciliate their readers, so far, at least, as to acquire a popular style. In the pictures which Mr. Scott has exhibited in Edinburgh, he is independent enough to follow out his own ideas, opposed though they be to the general taste; and for this he well deserves the approval of the many who cannot admire their results. Let him do the same in his writings; but let him never forget, that in the one and the other originality of conception may lead to the happiest efforts, while peculiarity of style tends to mannerism and affectation.

Although this essay contains a rapid glance at the tendency of painting since its revival in Europe, especially in those countries named in the title, the main object is to prove the justice and expediency of employing British artists on the New Houses of Parliament. As it is our wish rather to direct to it the notice of our readers, than to anticipate the argument and copious information which will reward their perusal of Mr. Scott's treatise, we shall present them with a single extract.

"But if, as has been in some instances proposed, German painting is to supplant English; and its very different character of thought is to be admitted in the only great work (national then it will not be) which the country has afforded in that department of Art, the English school of painting may be destroyed. It will, at least, be broken in upon and virtually terminated. It were then needless to put the question—Is the character of British painting not worth preserving? Is it not altogether a more eminent and worthy manifestation of mind, than that of Germany, in its ultimate value, in connexion with the moving world? Does it not present more extensive and higher capabilities, although these have not been manifested in the same connected and obvious form in which those of Germany have? And the only national act of Great Britain, in regard to its painting, will, in that case, either end in an attempt, which will be foreign and unrecognised by the general mind of the country, until such time as its effects have supplied the painting of England; or, in the to her unsupposable contingency, merely remain an inoperative, and isolated monument, of an act of injustice done to the talent of the country. Did then, in one important respect, Barry, Fuseli, and Blake wear the sackcloth of neglect about them in vain? Did Reynolds justly counsel that the English painter should 'extend his views to all ages and to all schools; bring home knowledge from the east and from the west,' only that his precepts and example should be rendered useless, and the birth-right of British painting be surrendered to a resuscitated course of an obsolete time?

"If the desire to introduce the painting of another country after this forcible manner,—not leaving it, if it in truth possesses such merits as would enable it to do so, to work its own way; if this desire proceeds from a mistaken cosmopolitanism, let it be so in truth, and there will in reality be less harm done. Invite painters from France, whom we have seen pursue purposes much allied to those of British painting, and there is no lack of ability among them; ask Russians, several of whom are well known over the Continent; and also bring them from the now doting *alma mater* of the Art—Italy, but which still possesses eminent names; and whether or not this may produce a more consistent and elevated work, there will, at least, be impartiality displayed, and it will betray no want of liberality, however much it may do so of naïve and independent resources." D. D.

AN ESSAY ON ARCHITECTURAL PRACTICE. By T. L. WALKER, architect. Publisher, SPRAGG, late Williams, Great Russell-street.

This essay purports to be the first portion of an attempt to supply a guide for students at their first entrance on the practice of architecture as a profession, and treats especially of the construction of general working drawings. The subject chosen for illustration is St. Philip's Church, Friar's Mount, Bethnal-green, an edifice erected by the author, and whereof seven-and-twenty woodcuts are given. It is a very plain and straightforward structure, and the whole of the essay is somewhat too elementary,—nevertheless, it brings together in one view a good deal of general information, and cannot fail of being useful for those for whom it is intended. We shall reserve further remarks until the work is completed, and, in the meantime, recommend the present part to all students in architecture. Mr. Walker is already favourably known to the public by his "examples of gothic architecture."

SKETCHES OF FALLOW DEER. Published by BROWN, Brothers, Leicester.

This series of sketches is the production of an amateur, and is executed in tinted lithography. We know of no work expressly intended to describe deer; and we are glad to see that an animal so often and so faultily painted in our park and forest scenery, is at length attracting the attention of the lovers of the picturesque. The author of these sketches seems to have profited by uncommon opportunities of studying the fallow deer, the character and habits of which he has so successfully represented in the work before us. The action and varied attitudes in which the animal is here drawn, are full of grace peculiar to its nature. As a provincial production, this work does its author and publishers much credit, and we trust it will not be the last of the kind we shall see.

THE IMPERIAL FAMILY BIBLE. Published by BLACKIE and SON, Glasgow, and Warwick-square, London.

This edition of the Scriptures is published in parts, and is illustrated by a series of engravings from the old masters, and from designs by John Martin, K.L. The size is folio, and the engravings correspondingly large; the selection seems to be most judicious, since we find among them elaborately executed engravings after the most esteemed masters of the famous continental schools.

FOREIGN WORKS ON THE FINE ARTS.

TRACHTEN DES CHRISTLICHEN MITTELALTERS NACH GLEICHZEITIGEN KUNST DENKMALEN HERAUSGEGEBEN. Von J. VON HEFNER, unter Mitwerkung von Ph. VEIT, J. D. PASSAVANT, J. VON RADOWITZ. Mannheim, 4to., 1842.—Illustrations of the Costume of the Christian Middle Ages, from contemporaneous Monuments of Art. Edited by J. von Hefner, with the assistance of J. D. Passavant, Ph. Veit, &c. Mannheim, 4to., 1842; and ROLANDI, Berners-street.

The rapid progress of our age in science has been accompanied also by an active spirit of inquiry into the history, habits, and customs of the past. This has been particularly remarkable in France and Germany, where the productions both of Literature and Art have much tended to concentrate and increase the feeling. A pursuit of this kind, though deficient in general interest, merits support; for, correctly to judge of the character of a people at any particular period, we must not only study History, which is the record of their acts, but Literature, the history of their opinions, and Art, which is another form of thought. Yet the importance of costume, "as that which most faithfully reflects the manners of a people, their domestic customs, and predominating inclinations," has been overrated. Costume does this, not independently, but combined: it is, indeed, a sign of the social state; yet it is only one among many more important. Works of this description are, however, most essential to artists, and those who seek to trace the philosophical history of national character. "The Saxons," says Strutt, "put Noah, Abraham, Christ, and King Edward all in the same habit—that is, the habit worn by them-

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selves at that time; and in the same MS., illuminated in the reign of Henry the Sixth, are exhibited the figures of Meleager, Hercules, Jason, &c., in the full dress of the great lords of the prince's court." Even since the time of Strutt, sketches of interiors have been animated with figures whose costume was far more imaginative than historical. We are not, however, surprised at this; for of works of this description the expense is great, as the demand is limited, the sources on which they must rely are frequently meagre, and in general accessible but to few; they are to be copied by various hands, in many places from the ruined monument, or the rare book. This deficiency of information the work above cited professes to supply. The plates are illustrative of all classes—the knight, soldier, merchant, and persons of rank, messenger of justice and trouvère; and representations of modes of investiture, drawings of shields, armour, and lambs, are also added. The letter-press is sufficiently descriptive, and contains matter of considerable interest. The editor states it to be his intention to produce a work of a truly historic and artistic character, of which the figures shall be scrupulously reproduced; and thus form a faithful picture of the progress of Art, from its early Christian period to the sixteenth century, and this at a price to make it easy of general acquisition.

HANDBUCH DER KUNSTGESCHICHTE. Von Dr. FRANZ KUGLER. Stuttgart, LIEFERUNGEN 1—2, 1841.—The Hand-Book of the History of Art. By Dr. Franz Kugler. London, NUTT. Parts 1 and 2, 8vo.

This work (the first attempt, we believe, of this description) will supply much useful information to the student, and to those who desire to possess a general acquaintance with the history of the Fine Arts of antiquity. Its object is, step by step, to trace the progress of Art, from the first rude origin to its perfection—to exhibit its various forms and peculiar characteristics. Each chapter has an introductory, an historical, and critical division, by which the work becomes a manual both of fact and useful comment. The first part comprises Asiatic, the second Greek and Roman Art, under the heads of sculpture, painting, coins, &c. The information is well condensed; the best authors are cited; no idle controversy is indulged; and the style, though not free from occasional obscurity, is superior in this respect to many recent German critical works, the due comprehension of which is only to be ascribed to some effort of faith, as it never could be acquired by any exertion of the understanding.

TO SUBSCRIBERS.

We receive, from time to time, complaints from country Subscribers, as to irregularities in the delivery of the ART-UNION; *in one letter before us, an answer by a country agent is thus given, "Not arrived—and we believe not punctually published on the first of the month." Now we beg to state, that to no single instance have we been an hour behind our time; want of punctuality would be, on our parts, exceedingly prejudicial to our interests, and an offence for which we could offer no excuse. On the last day of the month, our journal is, and always has been ready; and there can be no good reason why it should not be in the hands of Subscribers, either in London or within 100 miles of London, on the morning of the first day of the month.*

It may, invariably, leave our office on the afternoon of the last day of the month; and, indeed, regularly does so in every case over which we have any control.

With a view to prevent disappointment as to its regular transmission, we stamp every copy, in order that it may not be delayed for ordinary modes of transfer, but go direct through the post: as we have intimated, copies that go from our office are invariably posted on the last day of the month.

Subscribers who have been subjected to disappointments in the regular receipt of our journal, will, therefore, not only acquit us of blame, but may now ascertain with whom the blame actually rests.

132, *Fleet-street, Feb. 26th.*

Persons who may require additional copies of the ART-UNION for the present month, will do well to order them without delay; as, after a few days, the edition will be exhausted, and it will be very difficult to procure a copy.

We are induced to make this suggestion, because when, on a former occasion, we issued a sheet of woodcuts, we had a large number of orders for it, which we found it impossible to supply; and we know that, in many instances, persons desirous of procuring a copy, paid for it five times the sum at which it was originally charged.

It may be necessary to observe that the extra half-sheet—of eight pages—containing a selection of woodcuts is issued with *every number* of the ART-UNION for March. Purchasers will, therefore, take especial care to obtain it perfect.

TO CORRESPONDENTS.

"Le Peintre Graveur" of Adam Bartsch, is the best work we have on the works of the early masters, comprising the Dutch, the German, and the Italian schools. Bartsch was keeper of the Imperial Collection at Vienna. The work is in 21 vols.; and a copy is in the print-room of the British Museum. There are only twelve or fourteen etchings in it, after extremely rare prints. Mr. Josi, the excellent keeper of the prints in the Museum, has made great progress towards an English edition of this work, with many important additions; a work that, if completed, would reflect great credit, not only on him, but the nation.

We thank a "Well Wisher and Subscriber;" and have acted upon his hint.

We are fully aware of the facts to which "a friend" refers; but we should find it rather difficult to review a work we have not seen; in common courtesy we are bound first to notice works upon which our opinions are asked; and in doing so find ample occupation for our time and space.

An extensive series of Drawings, the originals of Mr. Nash's 'Mansions of England,' will be exhibited at Messrs. Graves and Co.'s, 6, Pall-mall, during the present month. Judging from the beauty and interest of the published copies, we imagine that few exhibitions, even at this season, will be more attractive.

FOREIGN PUBLICATIONS.—We intend to devote considerable space to the notice of Foreign Works connected with the Fine Arts; reviewing them as soon as possible after they are issued, and giving, as nearly as we can, the marrow of the best, directing the reader to the sources where he may obtain copies.

The Society of British Artists, we believe, will open their gallery on the last Monday of March; at least, this has been the usual plan. Pictures intended for the ensuing Exhibition should be sent as soon as possible after the commencement of the month.

The new Water-Colour Gallery will open about the same period. The old Society will open about a month afterwards.

The pictures for the Royal Academy must be forwarded on the first Monday and Tuesday of April.

We are again, notwithstanding our additional columns, compelled to apologise for postponing the publications of several articles in type. These consist chiefly of "Correspondence," and "Notices of New Works." Next month, however, we hope to bring up all our arrears.

We really hope we may be held excused for declining to insert long treatises on the subject of Vehicles—at least for some time to come.

"An Artist and Well-wisher" will perceive that we have, in part, adopted his suggestion.

We are collecting the information necessary for a paper on scene-painting; its modern improvements, capabilities, &c.

TO ARTISTS.—The Committee of the ART-UNION OF LONDON are desirous of obtaining an appropriate EMBLEMATICAL DEVICE for the Prospectus, Reports, &c., of the Society. The sum of TEN GUINEAS is therefore offered for the best Outline Design, in Ink, for the same; size, three inches in diameter. The drawings, each of which must bear some distinguishing mark, and be accompanied by a sealed letter, similarly marked on the outside, and containing within the name and address of the artist, are to be forwarded to the Honorary Secretaries, at the Office of the Society, 73, Great Russell-street, Bloomsbury, on or before the 14th day of March next. No other letter will be opened than that accompanying the adopted design. As it is proposed to reduce the device for a seal, simplicity is desirable.

GEORGE GODWIN, jun., LEWIS POCOCK, } Hon. Secs.

Feb. 17, 1842.

ART-UNION OF LONDON.
NOTICE TO ARTISTS AND SUBSCRIBERS.

1st. The amount of a prize is in no case applicable to the purchase of more than ONE WORK OF ART; and shall not be allowed to include any payment to the Artist for more highly finishing or perfecting such work; or, in fact, anything more than the *bonâ fide* value of such Work of Art, as actually exhibited.

2nd. No Picture, or other Work of Art, shall be purchased by any Prizeholder, the price of which was not left with the person appointed to communicate the same to public inquirers, at the first opening of the several exhibitions (except the British Institution, now open); and any reservation which may make the price required by the Artist doubtful, shall be considered as placing such Work of Art as though no price had been affixed to it; and, consequently, render it ineligible to be purchased by any Prizeholder.

3rd. Should any collusion be discovered between an Artist and a Prizeholder, to evade the foregoing laws, or any part of them, the amount of the prize shall be forfeited, and merge into the general funds of the Society, and the Prizeholder shall have his Subscription returned to him.

G. GODWIN, jun., Esq., F.R.S., F.S.A.
LEWIS POCOCK, Esq., F.S.A. } Hon Secs.

By order,
T. E. JONES,
Feb. 1842. Clerk to the Committee.

ART-UNION OF LONDON.
PATRONAGE.

His Royal Highness the DUKE OF CAMBRIDGE.

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The ART-UNION was established in 1836, to aid in extending the love of the Arts of Design through the United Kingdom, and to give encouragement to Artists beyond that afforded by the patronage of individuals.

1. It is composed of Annual Subscribers of One Guinea and upwards.

2. The funds, after paying necessary expenses, are devoted to the purchase of Pictures, Drawings, Enamels, Sculpture, or Medals.

3. Every Member, for each Guinea subscribed, is entitled to one chance of obtaining some work of Art at the annual distribution, the selection of which rests with himself.

4. In addition to the equal chance annually afforded to each Subscriber of becoming the possessor of a valuable work of Art, by the result of the allotment, a certain sum is set apart every year to enable the Committee to procure an Engraving; and of this Engraving each Member will receive one impression for every Guinea subscribed.

The number of Subscribers last year was 3012, the sum of £3650 being expended in the purchase of pictures, at various prices, from £10 to £300.

An Engraving of Mr. LANDSEER'S picture, 'THE TIRED HUNTSMAN,' by Mr. H. C. SHENTON, is now in course of distribution to the Subscribers of the year 1840, at Messrs. F. and D. Colnaghi's, 14, Pall-mall East.

Mr. J. P. KNIGHT'S picture, 'THE SAINTS' DAY,' is in the hands of Mr. W. CHEVALIER, to be engraved for the Subscribers of 1841.

The Subscribers of the year, ending on the 31st inst. will receive impressions of an Engraving by Mr. W. H. WATT, of HILTON'S fine picture, 'THE RETURN OF UNA.'

THE LISTS FOR THIS YEAR WILL CLOSE ON THE 31ST INST.; and an immediate payment of Subscriptions is earnestly requested, in order to enable the Committee to make advantageous arrangements for the ensuing distribution.

Prospectuses may be obtained at the Society's Office, 73, Great Russell-street (corner of Bloomsbury-square), where the Clerk is in attendance daily, from Nine till SIX o'clock, to afford any information that may be required, and to receive Subscriptions.

By order,
1st March, 1842. T. E. JONES, Clerk to the Committee.

MILLER'S SILICA COLOURS.

In introducing these Colours to the notice of Artists and of the Public, it will not, perhaps, be deemed obtrusive, if the Manufacturer presumes to offer a few remarks upon the subject, seeing that, by the application of many years' experience, aided by numberless experiments, he has, at length, most successfully accomplished his object, in bringing back to light a long buried secret of ancient Art.

The countless and laborious efforts that, from time to time, have been made by modern Artists, to produce Colours that might bear comparison in point of brilliancy and durability, with those of the Old Masters, are sufficiently known to need no further comment. It is likewise, unfortunately, but too well acknowledged how fruitless these efforts have been. For although, at first, their works might appear to vie successfully with the antique originals, yet when placed, a twelvemonth afterwards, by the side of their prototypes, how great a falling off was there! What an universal degeneracy of tint and tone! While the ancient productions seemed as fresh and vivid as if they were the creations of yesterday, and appeared by their undecaying brilliancy and clearness to deride alike, the attacks of time and the feeble competition of modern Art.

The injurious effects of light and atmosphere on the colours of the present day, are very clearly evidenced by the contrast of Ultramarine, which being manufactured on the same principle as the Colours of the Old Masters and the Silica Colours, has been erroneously supposed to have derived an accession of brilliancy from age. Such, however, is not the fact. The phenomenon of its apparently increased vividness, is the result of its simply retaining its original lustre, whilst that of the other colours of the picture has invariably declined and faded. Were any one sceptical of the superiority of ancient colour, every doubt might be easily removed by a glance at the two pictures of Francia, recently added to the collection in the National Gallery, and painted between three and four hundred years ago. The transparency and freshness of their tints have that time-defying character and gem-like lustre, that modern paintings seldom perhaps possess and never retain.

In the early periods of Art, the painter, having no colourman to prepare his colours for him, was compelled to seek and compose them himself, from whatsoever substances were at hand, from earths and stones; and chiefly from their use of such imperishable materials, unimpaired by chemical agency, may be inferred the great durability of his productions.

The present Silica Colours, now confidently submitted to the ordeal of public opinion, have already been severely tested by Artists of the first eminence, and by persons of scientific attainment, whose judgment has been unequivocally expressed in their favour; and who do not hesitate to affirm that they reveal the mystery of ancient colouring; and that they possess all the invaluable qualities of transparency, brilliancy, and durability, which are so eminently conspicuous in the works of the ancient painters.

The SILICIA OIL COLOURS are prepared in collapsible tubes, and can be forwarded per post to any part of the country, on receipt of an order, for any of the under-mentioned tints, viz.:

Pale and Deep Red.

Pale and Deep Blue.	Pale and Deep Yellow.
Pale and Deep Orange.	Pale and Deep Purple.
Pale and Deep Green.	Pale and Deep Brown.
White and Half Tint.	Grey and Black.

VAN EYCK'S GLASS MEDIUM FOR OIL PAINTING.

This Medium having been tried by Artists of the first eminence, is found to be the grand desideratum for removing the existing evils of the Modern School; namely, the destructive effects of Varnishes, Oils, and Mastics, as all pictures painted with them, after a time, lose their transparency and brilliancy, and become horny, spotted, and dark-coloured; whereas those painted with the Glass Medium have a most brilliant effect, and will be found to remain perfectly unchanged, as its durability can only be compared to painting in enamel.

Glass Medium in Bottles.

No. 1. For first and second painting, and for mixing with colours already prepared in Medium.

No. 2. For general painting, and for rubbing up powder colours with.

No. 3. For third painting, finishing, and glazing, or mixing with lakes and other colours, requiring strong driers, giving at the same time additional transparency.

Any of the above Media may be thinned, according to the taste of the Artist, with Miller's pure Florentine Oil.

Glass Medium in Powder.

Nos. 1, 2, and 3.

If these powders be mixed stiff upon the palette with a small portion of Miller's pure Poppy Oil, it will enable the Artist to lay colour, pile upon pile, and to dip his pencil in water or oil at pleasure. It will also dry so hard that it may be scraped with a knife on the following day.

Artists are recommend to replenish their Colour Boxes with Colours prepared in Medium, as they will be found better in every respect than those prepared in the ordinary oils.

It is also requisite to remark, that while Artists continue to use colours as commonly prepared in oils, they only reap half the advantage resulting from the great improvement in the art—which the Media are acknowledged to be by upwards of one thousand Artists who have already tried and approved them.

T. MILLER, being the original preparer of this INVALUABLE MEDIUM, has the honour of supplying SIR MARTIN ARCHER SHEE, President of the Royal Academy,

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And many other Artists of Eminence.

T. MILLER gladly embraces this opportunity of publicly expressing his grateful acknowledgements to his numerous Patrons and Friends, both in this country and on the continent: and particularly those gentlemen, who, unsolicited, have so kindly forwarded to him letters testimonial of their entire approbation of the Glass Medium. Nor must he omit to mention (which he does from a sense of gratitude, rather than from a feeling of vanity), the presentation of a Silver Cup, by an artist of eminence, for his invention of the Silica Colours;—and Artists and the Public may be assured, that, with such a flattering stimulus to exertion, as the sufferages of gentlemen of first rate talent, he is not likely to relax in those efforts, whereby he first obtained their notice and approbation.

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"Mr. Hayter had the honour of submitting to her Majesty his large oil sketch for the grand historical picture of the Marriage, with which her Majesty was graciously pleased to express the highest approval."—Court Circular.

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"Their Serene Highnesses the Duke of Saxe-Coburg-Gotha and Prince Ernest; and their Royal Highnesses the Duchess of Cambridge and Princess Augusta of Cambridge, did Mr. Hayter the honour to sit to him, to be painted into the grand picture of her Majesty's Marriage."—Court Circular.

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"Mr. Hayter had the honour yesterday to submit to her Majesty the Queen, his Royal Highness Prince Albert, and the King of Prussia, in Windsor Castle, his most beautifully finished picture of 'The Royal Marriage,' when her Majesty, Prince Albert, and the King of Prussia, were most graciously pleased to express their entire approbation of this magnificent painting."—Court Circular.

Her Majesty's Printsellers and Publishers, Messrs. Henry Graves and Co., have authority to announce that, by

HER MAJESTY'S SPECIAL PERMISSION,

they will in April have the honour to exhibit, in their Gallery in Pall-Mall,

THE MAGNIFICENT PICTURE OF

HER MAJESTY'S MARRIAGE.

Painted by GEORGE HAYTER, Esq., M.R.S.L., her Majesty's Historical and Portrait Painter.

Any attempt at Description of this Grand and Noble Picture must be very imperfect; but the Publishers beg to state, that THE SPLENDID ENGRAVING which they are to have the honour of publishing will enable all the admiring Patrons of Art to possess this,

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Price to Subscribers: Prints, £4 4s..... Proofs, £8 8s..... Proofs Before Letters, £12 12s.

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Painted by George Hayter, Esq., M.R.S.L., Her Majesty's Historical and Portrait Painter; and Engraved in the most splendid style of Art, by H. T. Ryall, Esq., Her Majesty's Historical and Portrait Engraver.

Not only has her Majesty been graciously pleased to give Mr. Hayter numerous sittings for this National Picture, but the whole of the Royal Family, the Foreign Princes, the Dignitaries of the Church, the Ladies and Officers of State, have all (by Special Desire) sat to Mr. Hayter for their individual Portraits; thus combining, in one grand Picture, nearly One Hundred Authentic Portraits of the most Illustrious Personages of the Age, assembled round the Throne of our beloved Sovereign, in the venerable Abbey of Westminster.

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HIS ROYAL HIGHNESS PRINCE ALBERT
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HIS MAJESTY THE KING OF HANOVER
HIS MAJESTY THE KING OF PRUSSIA
HIS MAJESTY THE KING OF BELGIUM
HIS MAJESTY THE KING OF THE FRENCH
HIS ROYAL HIGHNESS THE GRAND DUKE OF RUSSIA
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HIS GRACE THE DUKE OF DEVONSHIRE
HIS GRACE THE DUKE OF BEDFORD
HIS GRACE THE DUKE OF ARGYLL
HIS GRACE THE DUKE OF SUTHERLAND
THE FOREIGN AMBASSADORS,
&c. &c. &c.

London: Published by HENRY GRAVES and COMPANY, Printsellers and Publishers in Ordinary to Her Majesty, 6, Pall-Mall.

London:—Printed at the office of Palmer and Clayton, 9, Crane Court, Fleet Street, and Published by How and Parsons, 132, Fleet Street.—March 1, 1842.

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A MONTHLY JOURNAL OF THE FINE ARTS.

No. 39. LONDON: APRIL 1, 1842. PRICE 1s.

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BRITISH INSTITUTION, PALL-MALL.—The GALLERY for the Exhibition and Sale of the Works of British Artists IS OPEN daily, from Ten in the morning till Five in the evening. Admission 1s.; Catalogues 1s. WILLIAM BARNARD, Keeper.

ART-UNION OF LONDON. The Artists who kindly submitted DESIGNS for the DEVICE required by the Society, are informed that the Committee have selected a Drawing by Mr. F. R. PICKERSGILL; and that the other Designs, together with the letters, unopened, may be obtained by their Authors, on application at the Office.

GEO. GODWIN, Jun., } Hon. Secs.
LEWIS POCOCK, }

Office, 73, Great Russell-street, Bloomsbury, March 1842.

BRISTOL SOCIETY OF ARTISTS.

THE EXHIBITION of the above SOCIETY, for 1842, WILL OPEN, on the 18th of April, at the Bristol Philosophical Institution, Park-street. Pictures will be received up to the 9th instant.

London Artists will please to observe, that Mr. Green, of Charles-street, Berners-street, Collects and Packs Pictures for the Society.

An ART-UNION, under distinguished Patronage, is established in connexion with the Exhibition.

ROB. TUCKER, Secretary.

ROYAL ACADEMY, Trafalgar-square. — NOTICE to ARTISTS.—All WORKS of PAINTING, SCULPTURE, or ARCHITECTURE, intended for the ENSUING EXHIBITION at the ROYAL ACADEMY, must be sent in on MONDAY, the 4th, or by Six o'clock in the evening of Tuesday, the 5th of APRIL last., after which time no work can possibly be received, nor can any works be received which have already been publicly exhibited.

The other regulations necessary to be observed may be obtained at the Royal Academy.

HENRY HOWARD, R.A., Sec.

Every possible care will be taken of works sent for exhibition; but the Royal Academy will not hold itself accountable in any case of injury or loss, nor can it undertake to pay the carriage of any package which may be forwarded by carriers.

N.B. Pictures and Drawings will be received on the south side of the building, and Sculpture on the north.

The prices of works to be disposed of may be communicated to the Secretary.

ELECTROTINT; or the Art of making Paintings or Drawings in such a manner that, by the Electrotype Process, Copper Plates or Blocks can be obtained from them, capable, when printed from, after the manner of engraved plates or wood blocks, of yielding fac-simile Impressions of the Original Paintings or Drawings, by T. SAMPSON; with Illustrations of Textures, Brushes, &c. Published by E. PALMER, Philosophical Instrument Maker and Patentee, 103, Newgate-street, London, price 7s. 6d.

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Electrotint Portrait of Her Most Gracious Majesty the Queen, in the act of signing a pardon, by T. Sampson; Two 'Fruit Pieces,' by G. Lance; 'Fisherman,' sketched from life by T. Sampson; 'Study of a Head,' by Wilkie, by T. Sampson, and several others, just published by E. PALMER, Patentee, 103, Newgate-street, London, price 7s. 6d. India proof Impressions, quarto.

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TO THE ADMIRERS OF VAN DE VELDE.

J. ARMFIELD SMITH has a very fine PICTURE by this celebrated Master for SALE. May be seen at No. 1, Red Lion-passage, Red Lion-street, Holborn.

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The constitution of this Association is similar to that of the Art-Union of London; and an Engraving, of the published price of one guinea, will be presented to every Subscriber. The Shares are One Guinea each.

ROB. TUCKER, Secretary.

ETCHING CLUB.

THE MEMBERS of the ETCHING CLUB are now engaged in the ILLUSTRATION of Milton's Poems "L'ALLEGRO" and "IL PENSEROSO," which will be illustrated by upwards of Seventy Etchings, on the same plan as "The Deserted Village," though considerably enlarged. The whole of the Club, consisting of the following Members, will take a part in the work:—

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THE ART-UNION.

LONDON, APRIL 1, 1842.

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PICTORIAL IMITATION.

SIR,—In requesting a portion of your valuable space, I make no pretension to novelty; my object is, in the first place, simply to advocate a return to modes of practice which, in a particular branch of Art at least, have been superseded by others; and which, instead of improving the Art, have, I fear, in some respects, tended to its deterioration. I shall also avail myself of the opportunity of suggesting caution in the adoption of newly-proposed "Materials;" but as I do not intend to be the cause of further controversy on a subject which has already occupied too many of your columns with but little profitable result, I beg to assure you and your correspondent, to whom my remarks apply, that having thus fulfilled what I conceive to be a duty, I shall not be induced to add another word in extension of the argument.

Dryden, in his admirable parallel between poetry and painting, truly says, "To imitate nature well, in whatsoever subject, is the perfection of both Arts; and that picture, and that poem, which comes nearest the resemblance of nature, is the best: but it follows not that what pleases most in either kind, is therefore good, but what ought to please." And again, "Imitation pleases because *truth* is the object of our understanding, as *good* is of our will; and the understanding can no more be delighted with a lie, than the will can choose an apparent evil." These, Sir, are not merely trite sayings or inapplicable truisms; they are important practical truths, which, although too often neglected or violated, have formed the governing principles of all those great painters who are called masters. Reynolds also (whose authority is still more to our purpose), speaking of himself, says, "I always endeavoured to do my best; great or vulgar, good subjects or bad, all had nature; by the exact representation of which, or even by the endeavour to give such a representation, the painter cannot but improve in his art." There is, I believe, no practical branch of the Fine Arts in which there exists so little definite agreement, and concerning the principles of which so little information is to be found in books, as that which relates to the art of colouring in imitation of nature. Even Reynolds speaks of the "*uncertainty of his procedure*," and admits, with seeming regret, that he had never been "*settled* with respect to colouring."

The great difficulty in Art is the art of analysing nature. The most valuable, and perhaps the rarest qualification for the practice of painting, is the faculty of seeing things not only as they actually appear, but also, as it were, analytically, through the perplexing obscurity of their combinations; for it is only in proportion as we possess this power, that we can expect to render the means of imitative Art accordant with the means which nature herself employs.

It appears to me that, as regards the imitation of nature, the circumstances which more especially demand the consideration of a painter, are—

First. The general light by which objects are rendered visible.

Secondly. The shadows, by means of which we judge concerning form, projection, and texture.

Thirdly. The colour of the general light.

Fourthly. The colours (called local) resulting from the varied powers of surfaces and substances, as regards the decomposition, reflexion, and transmission of light.

These circumstances would seem to comprise or affect whatever can be made the subject of imitative Art; and it is by them we ought to be guided in searching for principles of imitation.

The consideration which first presents itself to my mind is that mere light and shadow are independent of colour; and I gladly avail myself of the fact as a probable means of elucidating and simplifying operations of Art; for there is sufficient difficulty in giving a true representation of form and texture in natural gradations by means of light and shade *alone*; how much more, if the mind be perplexed by attempting to render, at the same time, and by means of a simultaneous commixture of pigments, another class of qualities materially distinct from, and independent of them.

We know that many of the productions of nature are devoid of colour, and it is evident that if *all things* were at once deprived of the property of decomposing light into its constituent colours, and consequently of reflecting and transmitting any but white light, black and white would then be the only pigments necessary. Indeed, colours would then have no existence. Let us suppose that, immediately on our completion of a faithful transcript of such a specimen of decoloured nature in all its gradations of tone and variety of texture, our models at once regain the power of reflecting and transmitting colour; that foliage resumes its vernal green or autumnal orange; the sky its azure, the rose its red; and that all things become tinged with endless variety of appropriate hue.

What relation does our colourless picture now bear to its coloured models? Must we recommence our work on some new principle? By no means; we know that the change we have described is one of addition merely; and could we but endue the various portions of our pictured tablet, with the same varied power of reflecting decomposed light with which we supposed its prototype to have been invested, we should have achieved the perfection of imitative colouring.

As ours is not, however, a creative power, but an imitative and adaptive art, we are compelled to apply to the colourless surface of our picture various materials, indispensable as affording colour, although objectionable on the score of their chemical or mechanical constitution; and we must obviate, as we best can, such difficulties and imperfections as the nature of those materials impose upon us.

The illustrative case, which I have thus stated hypothetically, is neither unnatural nor merely imaginary, for it may be made the subject of actual experiment with any particular model, or arrangement of models; and it may serve to remind us that in nature the manifestation of form, and also of what is called texture, is an effect of light and shadow merely. I think it also tends to show that to attempt the representation of light, shadow, and colour in a single process or operation, is a deviation from natural principles.

The results of the mode of practice which I think nature herself indicates, proves how much the value of colour, and how many of its beauties, both of the delicate and splendid kinds, depend upon its being kept distinct from, and independent of, light and shade, in the conduct and execution of a picture.

If what we consider a principle be really such, it will consist with all styles of Art, and probably also admit of great variety in the methods of its application; it would therefore be equally presumptuous and unnecessary to prescribe for the practice of any one acquainted with the properties, and habituated to the use, of the ordinary means and materials of Art. I may, however, be allowed to enter somewhat into particulars for the purpose of rendering my views the more intelligible to amateurs and those to whom the practice of the Arts is new. In so doing, I shall avail myself chiefly of that branch of Art which appears to offer the clearest illustration of my meaning.

Of the two great branches into which the art of painting is divided, the method called distemper appears to be the most ancient; and although it was at an early period generally superseded by the practice of employing pigments mixed with an oily or resinous vehicle, *water-colour painting* has in our own time been revived with such extension of its capabilities, and such novelty in its manipulations, as to render it almost a new Art.

Oil colours and water colours have their respective and peculiar advantages: but my present object is not to compare or contrast them, although I shall have occasion to refer to both for purposes of illustration.

The early specimens of Art in water colours had certainly few claims to the title of paintings. They consisted of drawings in Indian ink, slightly stained or tinted with colour. We are chiefly indebted to the enlightened views of Dr. Munro, who incited Turner and Girtin to emulate the depth and richness of the fine specimens of oil painting in his possession; and still more to the establishment of the Society of Painters in Water Colours for the extraordinary development of this delightful branch of Art; many specimens of which leave nothing to be desired as regards solidity, force, or any of the requisites of verisimilitude.

There are, however, in my decided though humble opinion, two very important points in which the present prevalent style or method of using water colours is productive of far less satisfactory results than the "old-fashioned" mode of procedure: I advert to the representation of atmospheric space, and its concomitant quality—evenness of tone. Some admirable examples of these important and indispensable qualities, are to be found in the comparatively early works of Girtin, Turner, Clennel, and a few others whose names it might seem invidious to mention. These are evidently mere tinted Indian ink, or grey drawings, as any one will be convinced who may attempt to copy them; for their peculiarities are scarcely imitable by any other means than those by which they were themselves produced. And lest I should be misunderstood as to the quality of the particular works to which I refer, I beg to say that they are neither feeble in effect, nor deficient in colour; they are such as "stand their ground" among some of the most forcible of the recent works of Turner, Prout, Bonington, and Hunt.

Turner is one of the few instances of a landscape painter completely adhering to the good old plan of executing his effect of light and shadow, independently of colour. This is not

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more evident in his earliest productions, consisting of mere flat washes, than in those more recent works, which exhibit a most accomplished acquaintance with all the various technicalities of Art, and a power of combining them with an extraordinary degree of skill, taste, and feeling.

Although you have heard much of late respecting vehicles and mediums, you may perhaps not be aware, that there is almost as much discussion amongst water-colour painters as to the vehicle of Turner, as amongst oil painters respecting that mysterious medium of Van Eyck, and with about the same degree of profitable results. No secret has in either case been discovered, simply because none existed. Starch, paste, rice water, and I know not how many similar things, have had the credit of certain peculiar qualities observed in Turner's water-colour drawings, especially as regards a luminous bearing out of delicate tints without gloss.

These peculiarities will be found to result from a delicately-balanced application of colour over the various gradations of a preparation of neutral light and shade, producing, with great actual transparency, extremely tender tones of colour, possessing such an appearance of solidity as to resemble the effect of opaque body colours. The value of his colour is enhanced by nothing so much as by the homogeneity of his light and shadow. I use the term homogeneity in opposition to that patchy effect which is the natural result of the practice which at present prevails of compounding tints and tones, lights and shades, upon the palette, and then placing them in a sort of juxta-position on the picture. I suppose the best recommendation of this method is the one which we so often hear, viz., "It is so much more painter-like than the old method."

Pictures painted in this "painter-like" style (especially landscapes), however skilfully manipulated, scarcely ever appear to recede from the frames in which they are placed, but frequently the reverse. They have, moreover, a disjointed and *unquiet* look, in spite of all the spurious atmosphere which washing and sponging, even to the verge of woolliness, is capable of producing.

The eye of the painter, however accurate, is liable to be imposed upon during the process of compounding tints and tones. That which *per se* appears neutral, derives colour from the eye itself; and that which is coloured may assume a temporary appearance of neutralness; for we know that with whatever colour the eye is excited, its complimentary or accidental colour is transferred to and superimposed upon the immediately succeeding object of vision. And so it is that colourless shadows derive from the eye itself that colour which naturally enhances the colour of their lights, or in other words, the colour of shadow becomes complimentary to that of its light.

It would therefore seem a safer practice to "dead colour" with a neutral, previously compounded, than to encounter the conflicting circumstances attendant on its extemporaneous composition. And a perfectly homogeneous neutral is preferable to one compounded. A tint composed of red, blue, and yellow particles, varies according to the nature of the light by which it is seen; for instance, by candle-light the yellow particles lose their power; some of the blues look green, others grey, and the red particles have undue force. Whereas the carbonaceous blacks, seen by whatever light, are uniform, and they are moreover exceedingly permanent.

On a former occasion, I ventured to observe that "although there are dark substances enough in nature, and dark pigments among the rest, there are no such things as dark colours;" I might also have added, that whatever seems to partake of the nature of colour, yet is at the same time darker or more neutral than the secondary colours of the prismatic spectrum, may have such additional degree of neutralness represented in the same way, and with the same material, as though it were actually shadow. If the principle be sound, there need be no misgiving as to the result of its being fairly tested by experiment and practice. Methods may be varied to meet exigences induced by the defective nature of materials. All that I would contend for is, *merely that the effect of light and dark be*, as far as possible, treated independently of colour, *in a picture considered as a finished work of Art.*

In order to enable those who may dissent from my views the more easily to correct me if I be in error, I will suppose a picture—the material, water colour—the subject, landscape (and to render the test as secure as possible) with a light and cloudless sky, the sun nearly or quite in the picture. It is evident that to be natural, such a sky must be on a very light scale. There would still be *some* gradation, however tender. Now, I do not hesitate to say, that this sky may be rendered in a perfectly satisfactory manner if the *gradations* be obtained with pure black, and the subsequent colour will have its full value, although I am aware that a similar effect may be produced by a successive application of the primary colours; but, as a general mode of practice, it may be done better, and with *more atmosphere*, on the black system.

To save the valuable time and space of your readers, I will briefly observe, that the whole preparation for colouring such a picture as I have supposed should go considerably into detail, and would resemble a pale mezzotint print. On proceeding to colour this chiaro-scuro, it will be found that much of it may remain as a finished representation of distant objects and vapoury atmosphere.

All that has any important relation to colouring, is on this principle reduced to its most simple elements. Colouring may, in fact, be said to consist merely in the application of the three primitives, red, blue, and yellow; or (it may be) also of what are termed the secondaries, purple, orange, and green, to a previously executed representation of light and shade, which contains within itself an important, though not, perhaps, complete provision for the tertiary and those other more complex combinations of colour which deter the uninitiated, and render the act of colouring difficult and uncertain to all.

Although I have, for the sake of more easily stating my views, referred only to the processes of water-colour painting, the principle is, as I have before observed, equally applicable to the art of painting in oil, although the manipulations, and perhaps the order of the processes also, may need some degree of modification, to suit the peculiar requirements actual or conventional of that description of Art.

It is said to have been a favourite opinion of Titian, transmitted by Boschini, "that whoever aspires to become a painter, must make himself familiar with three colours, and have them ready on his palette—these are, white, black, and red."

Reynolds, in his notes of a journey to Flanders, speaking of a portrait by Titian, says, "The shadows are of *no* colour."

Reynolds' opinion, that "a picture should look as though it had been prepared in one colour," his "unity of light and unity of shadow," are all indications of what we may expect to find in their works, and what I think they actually contain. It is still, however, a question as to the best method of applying the principle, and one on which amateurs and the younger practitioners of Art might be materially benefited by the communications of their more experienced brethren.

The method which appears to be most *consistent with principle*, is similar to that of water colours, that is to say, painting with black on a white ground; the black being gradated by dilution with the fluid vehicle; the colour to be afterwards applied, partly by glazing, and partly by solid painting and scumbling.

The objections to this method are the oily appearance which results from a small quantity of pigment, combined with a large proportion of vehicle; and although the use of turpentine, or other volatile diluents, may considerably limit this defect, still the deficiency of a body of paint, in a considerable part of the picture would, I am aware (though I know not on what principle), be an insuperable objection to those who consider that an oil picture should posses certain constitutional qualities of "impasta," texture, surface, &c., independently of their being regarded as means of imitation.

A second method, and one certainly embracing more of those conventional requisites, with a tolerable adherence to principle, is that in which the lights and darks, and the atmospheric gradations, are obtained by painting with black and white commingled on the palette. This mode of practice is also attended with its difficulties, by reason of the peculiarities of many of our colouring materials. In the first place, we know that a mixture of black and white paints rather resembles what is called lead-colour than it does white in shadow; and it requires good management to prevent a picture so prepared having a leaden appearance; although, I believe, that many finely-coloured pictures have been so prepared; and as regards landscape, it is even attended with some peculiar advantages. That which, when colourless, appeared heavy, becomes aerial on the due application of colour. "Impasta," to any extent of thickness, and texture, with any degree of roughness, may, of course, be so obtained. It is on proceeding to colour, that we are compelled to contradict our principle. I have under my notice, an instance (of a picture in progress) in which is a satin curtain, of a colour which only vermillion can imitate. We can apply this pigment in a perfectly satisfactory manner upon the *lights*; but from its extreme opacity, it obscures and even obliterates the previously executed shadows. There are many other pigments of equal value, the beauty of which is a consequence of their opacity; and in order to avail ourselves of them, we are compelled, if not to accommodate our principles, at least to *reverse the order of our processes*. As regards our instance of the curtain, we must first lay down a flat tint of vermillion, and when dry apply neutral and comparatively transparent shades and shadows over it.

This expedient naturally suggests the question, "How far is it desirable to adopt it as a general mode of practice?" As regards landscape especially, it would be exceedingly perplexing and difficult to attend to the general effect while laying down tints and tones of colour, to be afterwards wrought into form by shading upon them. In an interior, however, with a permanent arrangement of models, and an uniform admission of light, this method is very practicable. I have seen a well coloured and well connected picture painted by laying down the general colour of each object, as seen in the lights; then applying the broad shadows, and making out the detail with the neutral shade; and finally, by means of glazing and solid painting, giving the various parts, their individual peculiarities, both of colour and texture.

Processes may be varied for the purpose of imitating some peculiar quality of the model, or we may be driven to particular expedients, in order to evade or obviate the imperfections of our materials; but let us not be diverted from any principle which we know to be natural and sound. Let us not even be seduced into what may be called practical *compromises*.

Principles are best tested by their application to extreme cases, by carrying them out to the extent of their capabilities as far as our means and materials will permit. As an instance of what I mean by the term compromise—I would adduce the very common practice of representing shadow even in open landscape-scenes with a rich brown colour, which, in the foreground, is frequently left unaltered in the finished picture. To say nothing of the want of truth in such a representation of what is essentially neutral—it is almost impossible to impart to it those delicate, cool, and pearly reflections which give such

value to the shadows and half lights in nature, without either materially altering the depth of the shadow or interfering with its transparency.

A neatral tone may easily be rendered brown where it is requisite, or, indeed, of any colour, either warm or cold, by glazing: but brown can neither be rendered neutral nor pearly in the same satisfactory manner.

Such a practice, moreover, lays the abilities of a colourist under unnecessary limitations, and it compels him, as I have before observed, to throw away the advantage afforded by nature in the constitution of the eye itself, which necessarily transfers to a neutral shadow that hue which best sets off the colour of the lights.

There are several other points connected with this subject, of which I would willingly have availed myself, but that I fear you will consider I have already engrossed more of your valuable space than might have sufficed for my purpose, and which, doubtless, would have been ample for any practised and expert writer.

And now, Sir, if you can allow me to make a few observations with regard to Mr. Coathupe's compound of borax, water, and oil, I will be as brief as I can. Mr. Coathupe has very explicitly pointed out some of the objections to which his vehicle is liable, but none which seem to me of any importance.

The real objection to it is one which he appears to have entirely overlooked. *It renders the picture to a considerable extent liable to injury by the action of moisture after the colours have dried.* I have received, from an eminent artist, some trials with powder colours laid on prepared canvass with the boracic solution, which experiments I have also repeated myself, according to the directions contained in your number for February, viz., "mix the pigment, whether ground in oil or otherwise, with as much oil as may be considered necessary, and then add the aqueous solution of borax *ad libitum*."

Your correspondent goes on to say the quantity of borax that can be thus used, will not be sufficient to act specifically "as a drier." The pigments used in the experiments to which I refer were purposely selected as being good driers, that nothing might be added beyond what Mr. Coathupe prescribes—warm and dry air was found sufficient for their desiccation.

Now Mr. C. infers the insufficiency of oil and turpentine, "because they have required a covering of some other material that their original lustre might be displayed." Will he undertake the responsibility of advising, that pictures painted with his vehicle, *containing only just* sufficient oil "merely to cement firmly the particles of pigment," be left without such "covering," or, to speak more plainly, without varnish? The colours, of which I have spoken, "cemented" by the means Mr. Coathupe advises, are even now acted upon by cold water so as to readily stain the fingers. What is to be expected of them after exposure for a century or so to all the vicissitudes of damp and dry; and that, too, in permanent combination with a substance possessing (and retaining) those properties (with regard to oil) which first determined its attraction for and miscibility with water? Mr. Coathupe says, "Turpentine appears to have its utility confined within limits much too circumscribed;" but he does not inform us in what respects water is preferable as a diluent of oil to rectified turpentine, a fluid perfectly miscible with oil, without the assistance of any saline or alkaline adjunct, which, having done its duty, evaporates, leaving nothing behind to detract from the value of its services.

After stating that the borax of his vehicle will not act specifically as a drier, your correspondent adds,* glass of borax *does* act as a drier, and so does the borate of lead. Does Mr. C. by this mean to recommend the use of those substances as driers to his boracic vehicle? I suppose not; for he afterwards informs us, that "linseed oil possesses some constituent principles that must either be wholly abandoned or united chemically with *some metallic oxide* before it can become dry." Afterwards we have, "and now with regard to silex," it has no chemical action whatever (J. R. positively asserts it is an "*anti-drier*") when employed as it has been recommended; it *may*, therefore, be introduced or omitted in any medium, agreeably to the fancy of the artist. I think Mr. C. will not quarrel with my translation of his "*some metallic oxide*" into litharge; and so we have his authority or permission to employ a "vehicle," whose ingredients are precisely the same as those of Mr. Hardy.

I suspect that the evil which Mr. Coathupe has been combating is not the one of which artists have most frequent cause to complain.

They are not so often troubled respecting any *chemical discolouration* of white lead or pigments as by *a loss of transparency in the film of dried oil*, with which each individual particle of colour is enveloped, so that the pigment, which, while its vehicle was fresh, appeared bright and clear, shortly becomes dull and obscure. *In this respect* copal is, I think, very preferable to oil, it dries more transparently, and a smaller proportion of it better answers the purposes of a cement. Even in those cases, in which the colour of white lead *is chemically* affected, as in the instance your correspondent adduces, of "the discolouration of recently-painted white wainscoting, subsequent to the suspension of a picture that had been placed before the painted wainscot had become thoroughly dry and hard," I do not believe that the agents of this discolouration proceed, as your correspondent imagines, from beneath the film which forms the surface of the paint; and for the following amongst other reasons. What is called "flatted" colour, in which so little oil is used that it dries dull and porous, is more susceptible of this discolouration, and retains that susceptibility for a much longer period after its desiccation than the common kind of oil paint. If Mr. Coathupe's theory were sound, the greatest discolouration of the lead would take place *within* the film, whereby he supposes certain gaseous vapours to be confined: but the reverse is the fact; there is no discolouration at all *within* this film when there is much on its surface.

I believe the real cause of this discolouration to be an undisturbed accumulation of sulphuretted, phosphuretted, and carburetted vapours (the sources of which are numerous in all dwelling-houses) between the picture and the wall; and I observe, that *with "flatted colour,"* in which the lead is but slightly protected by oil, the effect is produced for years after the paint has been applied.

The action of sulphuretted hydrogen affords so delicate a test for the presence of lead, that invisible letters, traced on a sheet of paper with even a very dilute solution of lead, become immediately legible on exposing the surface of the paper to sulphuretted hydrogen gas.

If I be in error in this view of the matter your correspondent is quite capable of correcting me; and I have felt it the more incumbent on me to venture these observations, because Mr. Coathupe, although (as I think) mistaken in the instances to which I have adverted, is evidently a man of practical knowledge in the science of chemistry; and he has endeavoured to render his argument effective by all the means in his power. Amongst other things tending to that purpose, he has cited a formidable list of eminent chemical authorities on so simple an affair as the addition of water to borax until it can dissolve no more. Whatever benefit Mr. Coathupe might have intended to derive from these celebrated names, they clearly show that great chemists may be greatly mistaken in matters respecting which ordinary folks would not have had sufficient ingenuity to find any difficulty whatever.—*J. H. M.*

* *Correctly speaking*, I believe, the term *glass* is only applicable to the silicates of alkalies, earths, and metals. I do not make this observation for the sake of quibbling about words, but with reference to a passage in my last letter.

HISTORY OF ART.

(FIRST TO THE SIXTEENTH CENTURY.*)

The frivolous luxury of the Romans had successfully reproduced the varied form, under whose expression the Greek worshipped the beautiful. When called into existence by the mighty mastery of Divine truth over the errors of the human mind, Christian Art first timidly exercised its genius upon the historical development of the rise and progress of a new and spiritual religion. It might, indeed, have adopted the technical skill, the finished form of execution that existed; but by its early professors, Ancient Art was considered as the founder of idolatry, the encourager of heathenism, and of moral depravity. Artists at this period, like actors at a later, were denied sepulture; any Christian neophyte was excommunicated who followed the occupation; and the very form of the divine Saviour was degraded, to prevent the adoption of any positive iconic individuality. But there is in Art an undying spirit, in the mind of man an eternal spring of reproduction. A typical and symbolic form, a kind of idyllic character, was soon imparted; the simple monogram of Christ was succeeded by the varied representation of the 'Good Shepherd,' of 'Orpheus,' used as a mythic prefiguration of the 'Saviour;' and this was followed by a multitude of ideal forms, directly or indirectly expressive of his life, miracles, and mission. These representations were chiefly found in moral paintings in the catacombs; the best and most expressive are in the cemeteries which bear the name of St. Calixtus on the Via Appia and those of Naples; and in these we recognise the first principle of Christian Art, "which conveys with the objects it represents a still deeper meaning, thus exciting the mind of the beholder to corresponding activity of thought." Mosaic painting was discovered in the reign of Claudius, and when Rome became the seat of the Christian hierarchy, was greatly employed between the middle of the fifth and ninth centuries; it marks the second period of ancient Christian Art, and, in connexion with this, we must consider Miniature painting on the books used for the service of the church. This latter custom prevailed greatly in the eighth or ninth century—it is the last ray of the most ancient Christian Art in Italy, for the tenth and eleventh centuries produced, certainly, works,—remarkable for disproportion, awkwardness, and uncertainty. To the Byzantines we are indebted for the new life which was communicated to Italy in the thirteenth century; but their pictures, though containing significant and clever *motives*, nevertheless betray the art of the low Greek of the Byzantine empire.

The strife and tempest of opinion, the civil wars incident upon the establishment of empires, or of minor free states, and the energetic error of ignorance and superstition, had poured the West upon the East, or convulsed Europe, when, in the thirteenth century, intellectual Literature and imitative Art

> "—— che ne la lor più fresca etade
> Sien degne d'aver titol di beltade,"

arose to scatter and dispel the thick darkness which, like wintry clouds that obscure the beauty of the starry vault of heaven, had settled, and concealed by its gloomy oppression, that *knowledge of his powers*, which is the cause of the exertion, the high aspiration, the real greatness of man. But Art arose not with the imposed restriction of symbolic forms. It indicated an affinity with the taste of classic antiquity, an extended study of the antique, a corresponding purity of form, a closer observation of nature. The first of such artists is Cimabue, born in 1240; "in the free movements of whose figures, and in the successful attempt to express the *modelling* of the naked form, we recognise a decided and not unsatisfactory approach to the antique;" and who sought to give to traditional outline, the expression of a living intention. Resembling Cimabue, but in a more developed form, is Duccio, upon whom although Dr. Kugler has lavished praises, rather more elaborate than critical, he has well observed, that so great are the indications of genius, "that he wanted but a few steps more

* A Hand Book of the History of Painting. By Dr. Franz Kugler. Translated from the German by a Lady, and edited by C. L. Eastlake, Esq., R.A. 8vo. Murray. 1842.

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to attain the summit of Modern Art." Nevertheless centuries separated him from the great masters of its final development. The cause of this Dr. Kugler has well and succinctly explained: we are not prepared entirely to adopt his opinions, but they are highly deserving of the reader's attention. We now reach the Tuscan school. In the subjective mode of conception of this period, the allegorical tendency has been too much considered as characteristic of the individual; it was the spirit of the age. Giotto, the friend of Dante, who thus speaks of him:—

"Credette Cimabue nella pittura
Tenar lo campo; ed ora ha Giotto il grido,
Sicchè la fama di colui oscura,"

is considered of this school the head. Dante or Giotto equally exhibit the allegorical conception in its grandest form, and first great effort. For poetry and painting are but varied expressions of thought. Of Giotto's pictures we wished extensively to transcribe Dr. Kugler's accurate account, but we must limit that pleasure to the following general description of his style: "In his heads, Giotto frequently exhibits a peculiar, and not very beautiful habitual form: the eyes are generally long and narrow, and very close to each other. In these newly-invented representations, founded on no ancient tradition, beauty was less his object than the expression of character, to make his inventions generally intelligible. Here and there, however, we find very graceful heads in his pictures, and the whole composition is always beautifully disposed in masses. Where the subjects require it, it is even treated in a peculiarly solemn, simple, and harmonious manner." The most eminent of Giotto's scholars was Taddio Gaddi. The greatest monument of the progress of Art, in this age, is the Campo Santo, or cemetery of Pisa. Many of these paintings are full of the deepest meaning, requiring neither symbol or allegory to convey the ideas contained in them, but exhibiting a direct union between the conceptive and expressive power. Of this, the cause may thus generally be assigned. It was a period when religion had greatly influenced the mind, and constrained the direction of the intellectual power. Dante and Petrarch, stimulating and elevating the passionate ambition of the Italian, quickening and refining his emotions, had also, by the stern grandeur or expressive beauty of their minds, imparted a similar, though far distant mode of individual conception to the artist, whose works thus assumed a form in which religious faith is combined and heightened by a kind of imaginative or lyric treatment. Art and poetry breathed alike an enthusiastic sentimentality. Simone di Martino, whom Ghiberti has so praised, developed, in some degree, this style, which finally attained its greatest perfection in Angelico da Fiesole. The poetic character, for it was poetic; an imaginative sensibility, serenity of feeling, and devout faith; and this, united with the humblest submission to his religious superior, were no less indicative of the mind of Fiesole, than of others, his contemporaries. The same style prevailed, at the same period, in other parts of Italy. Gentile da Fabriano is separated from Fiesole, as the active from the contemplative power. The present shed its joyous beauty, and formed the mind of Gentile; the purely spiritual happiness of the future was the creative excellence of the other. Hitherto the progress of Art has been traced as a scriptural language; as the form of individual feeling; the type of a powerful religious faith: we shall now consider its higher sphere, where truth, faith, and feeling are combined in composition with correct delineation, and guided by the study of nature. This characterizes the third period, from the fifteenth to the beginning of the sixteenth century. The preceding eras had bestowed internal life; those we shall now treat of gave it external excellence of expression. Tommaso, Maso, or Masaccio was the first who gave to Art this new direction, as Lippi to impart to its productions the sensual feeling of his own mind. Gozzoli caught the beauty of the material world, and "The 'Portrait,' in the largest signification of the word, is the prominent characteristic in the productions of Ghirlandajo." That which M. Rio terms the revival of the Paganism of Art, may be attributed to this period, for the study of the naked form, and of the masterpieces of antique sculpture was now pursued. The powers of fresco to enliven architecture, and represent historic truth, had already been displayed; and the Venetians had become "the first among the schools of Italy who practised oil painting, the greater fluidity and juiciness of which, compared with distemper, was highly favourable to their peculiar aim."

The particular inspiration of the Umbrian school, was its religious feeling. The crude forms of matter, have in all ages born the impress of the spiritual power of man. The elements yield to him their strength, their varied aspect of beauty, their living inspiration; his intellectual powers of perception and combination, the moral law which guides their application,—all these unite in harmony and truth, to make man no less the evidence of the wisdom and greatness of the Deity, than of his superintending power. At no time could the religious impressions of Art more effectually have contributed to the progress of Christian civilization. The knowledge of ancient Art, would alone have transported the mind to the domain of that Art; and the literature of Greece, by its imaginative beauty and graceful thought, would have spell-bound or precluded the transmission of those religious impressions of which Christian Art is no less the sign than cause. "Purity of soul, fervent unearthly longings, and an abandonment of the whole being to a pleasing, sad, enthusiastic tenderness—these are the prevailing characteristics of the school to which we now turn our attention." Perugino, Pinturicchio, and Francesca Francia, are of that school the disciples. We have now reached the great masters of the sixteenth century; we are to consider Art in its highest development, and in its gradual decline. All the varied powers of creative or of technical excellence, the resources of classic antiquity, the truths of a purely spiritual religion, the taste awakened by the rich spoils of the past, the patronage of the state, and the intelligent condition of the people, by which, in the aggregate, Art can alone be nourished or perfected,—were now united to raise it to the elevation it assumed. True it is, that of this era there is no fixed type. Genius is not the arbitrary form of thought, but its varied expression: yet it bears in all and through all its gradations, the living aspect of beauty and of truth. It is not the property of an age or of a land; of a wealthy class, a peculiar sect: it depends not upon external circumstances; its sphere is human life; its home nature;—

"Leaving that beautiful which still was so,
And making that which was not, 'till the place
Became religion, and the heart ran o'er
With silent worship of the great of old;"

now speaking in the form of didactic poetry, or kindling emotion by lyric effusion; equally impressive in Æschylus and Sophocles, as in Shakspeare or in Milton: the antique type never rejected, the modern form never despised; but both made susceptible of a greater display of creative power by expansion, which seems to form its essence, its very nature: such is the power which Genius has exercised over social progress; and under such combinations, it was exhibited by Da Vinci, M. Angelo, and Raffaelle. Poet, musician, geometrician; graceful in manner, eloquent in discourse; uniting the powers of imagination and reflection; exhibiting in his works invention, design, colour, expression, feeling; with faculties so various, that he seemed a circling sphere of light, we might well linger on the fame of Leonardo da Vinci, as one who advanced not only the greatness of Art, but the greatness of humanity. But to do this, to sketch his contemporaries as they were in their own day, or as they still are; by genius in solitary grandeur above man, by feeling in communion with him, would require not only a careful collation of opinion, but a critical consideration of their age,

". . . . . daring,
And length of watching, strength of mind—and skill
In knowledge of our fathers."

For, of works not tentative or experimental, not founded on exact deduction or philosophic truth, yet proceeding from admitted rules, the judgment is formed, not only by a comparison of excellence with excellence, but the progression of the social state.

In colour inferior to some, in design superior to all, Michael Angelo may be compared to Æschylus or Dante, in that creative power of thought, that terrible energy of soul, which is conversant with images, from which the ordinary mind recoils, either from the fear of their possible truth, or vague inability to grasp the sublime conceptions they display. Yet if they depress us by their unattainable excellence, they elevate us by the study they enforce.

"Considerate la vostra semenza
Fatte non fosti a viver come bruti
Ma per seguir virtute, e conoscenza."

The description of the 'Last Judgment' we shall copy from Dr. Kugler. "This immense work certainly stands alone in the history of Art. In the upper half of the picture we see the Judge of the world, surrounded by the Apostles and Patriarchs; beyond these, on one side are the martyrs; on the other, different saints, and a numerous host of the blessed. Above, under the two arches of the vault, two groups of angels bear the instruments of the passion. Below the Saviour another group of angels holding the books of life, sound the trumpets to awaken the dead. On the right is represented the resurrection; and higher the ascension of the blessed. On the left, hell, and the fall of the condemned, who audaciously strive to press towards heaven. The day of wrath (dies iræ) is before us; the day of which the old hymn says,

"Quantus tremor est futurus
Quando judex est venturus
Cuncta stricté discussurus."

The Judge turns in wrath towards the condemned, and raises his right hand, with an expression of rejection and condemnation; beside him the Virgin veils herself with her drapery, and turns with a countenance full of anguish towards the blessed. . . . . Trembling and anxious, the dead rise slowly, as if still fettered by the weight of an earthly nature; the pardoned ascend to the blessed; a mysterious horror pervades even their hosts—no joy, nor peace, nor blessedness are to be found here." To give the criticism of Dr. Kugler upon this would be impossible; to select a portion would be unfair.

An elaborate description of the ceiling of the Sistine chapel, a valuable note by the Editor, and an engraved illustration, will convey to the reader an accurate idea of the most perfect works executed by Michael Angelo in his long and active life. "Here his great spirit appears in its noblest dignity, in its highest purity; here the attention is not disturbed by that arbitrary display to which his great power not unfrequently seduced him in other works."

Raffaelle, born the 28th of March, 1483, in whom mind, feeling, and beauty of form seemed to unite, to give the world assurance of a man; and in whom, it has been well observed, the most opposite qualities are developed in their highest perfection, and combined in their most harmonious union, must close our sketches of the characters of the artists, whose productions Dr. Kugler has reviewed. Carefully detailed as are the descriptions given of his works, yet as these must be familiar to the majority of our readers, we prefer extracting the following remarks; not only because they present a general view of the power of the artist, but because they indicate the tone of the criticism, which forms a valuable and interesting feature in this work: "Like all other artists, Raffaelle is always greatest when, undisturbed by foreign influence, he follows the free, original impulse of his own mind. His peculiar element was grace and beauty of form, in as far as these are the expression of high moral purity. Hence, notwithstanding the grand works in which he was employed by the Popes, his peculiar powers are most fully developed in the 'Madonnas' and 'Holy Families,' of which he has left so great a number. In his youth he seems to have been fondest of this class of subjects; and if his earliest works of this kind bear the impress of a dreamy, sentimental fancy, and the later ones of a cheerful conception of life, the works of this third period form the happiest medium between cheerfulness and dignity—between innocent playfulness and a deep penetration of the spirit of his subject. They are conceived with a graceful freedom, so delicately controlled, that it appears always guided by the finest feeling for the laws of Art. They place before us those dearest relations of life which form the foundation of morality, the closest ties of family love; yet they seem to breathe a feeling still higher and holier. Mary is not only the affectionate mother: she appears at the same time with an expression of almost virgin timidity, and yet as the blessed one of whom the Lord was born. The

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'Infant Christ' is not only the cheerful, innocent child, but a prophetic seriousness rests on his features, which tells of his future sacred destiny."

It may be said of Raffaelle as of Shakspeare, in detached passages, as in single works, they may have been rivalled or surpassed; but in varied and general excellence they are unequalled. "Raffaelle died of a short and violent fever; his delicate constitution, wrought to the highest degree of susceptibility by the increasing activity of his mind and body, offered no resistance to the violence of his disease. Men regarded his works with religious veneration, as if God had revealed himself through Raffaelle, as in former days through the prophets." He was buried in the Pantheon, under an altar he had himself decorated,—a consecration-offering of his genius. Doubts having been raised as to this, a search was made in 1833, and Raffaelle's bones were found; and on the 18th of October, in that year, they were re-interred in the same spot, with great solemnities.—Our sketch of the progress of painting must here close: at a future period we trust to be enabled to return to this subject; to trace the characteristics of other masters, the influence and excellence of other schools. The rise, progress, and decay of Art presents to the mind many of the saddening incidents of life. How often do we not see the winning sweetness and simplicity of the child, succeeded by the truth, the buoyant animation, and beauty of womanhood? and whilst the mind dwells in tender veneration upon the fulfilment of the earliest hopes of its most natural affections, how often do we not see the gifted being whose features rest upon the mind; or whose memory—a dream-like image,—a star veiled by the fleecy vapour of a cloud, is still recalled through the long vista of the past in a weakened aspect of beauty;—a sweet and melancholy sound, as music on the waters; or as the glory of day less bright, but not less beautiful, shadowed still, or lingering in the repose and blended charms of twilight,—

"Binding awe and melancholy of high strain or low,
Not solely on th' imaginative mind;
. . . . . .
But e'en on fleshlier natures?"

How often do we not see a being, such as this, stricken by some slow and wasting disease, conveyed to the corruption of earth as it were the spirit of a lovely sound,

". . . . . born and dying,
With the btest tone that made it?"

It was thus with the Arts of classic antiquity,—of Art, which was the mistress of Greek life, the servant of the luxurious sensual Roman; it was thus with early Christian Art; and from the sixteenth century, when, as we believe, though utterly opposed to the doctrine of M. Rio, it had assumed its highest tendency, by blending inward feeling with beauty of external form, and thus has been its gradual, beautiful, yet perceptible decay. This must inevitably be the case when its mission is misunderstood. Art, in the widest sense of the term, is the representation of ideas, facts, or forms ideally treated. We can scarcely affirm the property of one of its varied modes of expression, which is not equally true of another. Poetic art realizes truth by imaginative similitudes; or by narrations so employed, that the mind conceives the existence of the fact, as being in accordance with life and nature, or by exciting emotions which real objects would create, if palpable to sight. If this be true of poetry, it is equally so of painting. Art is life; animating matter, pre-conceiving the future, the historian of the present;—words, the statue, the temple, or the canvass, are but *signs* communicating its spirit unto man. As true eloquence is thought rightly expressed; as poetry is thought refined, and heightened by imagination; so painting is the same power blended with ideal excellence of form and elevated by its graceful characteristic of dramatic truth. We would most earnestly recommend this work to the attention of the student, the artist, and the connoisseur; to every one, in fact, but that last being in the scale of creation—an Utilitarian, who is but the creation of Man in the coarsest deformity of his earthy and most material nature. The narrative is carefully compiled, the criticism original, and proceeds from well-considered definite principles, by which the rise, progress, contrast, and perfection of different artists or schools is carefully developed. The defect, too, consequent upon following various authorities, of indifferently adopting or opposing their decisions—now exalting the romantic, then the classic; at one place admiring the feeling of early Christian Art, at another reprobating the revival of Grecian influence—is also avoided, while the moral individuality and responsibility which the author assumes in his decisions, assists and guides the reader in the formation of his own. There are works not directly original as regards matter, which yet possess the character of originality from their mode of arrangement: this is one. Dr. Kugler has spared no pains to compress an extensive scheme within narrow limits; and Mr. Eastlake's valuable notes, by the extent and variety of his attainments, his perfect mastery of the subject, and graceful mode of communication, have given a value, and imparted an additional interest to the work, which will be at once admitted, both by the German and English reader. Nor is it with less pleasure, we notice that the translation is by a "Lady." It is exact, and neither laboured nor constrained; unlike some recent works, which appear to have been "*done out*" of obscure German into broken English. The difficulties of a foreign language have been surmounted by the translator, and without detriment to the construction of her own. An eminent living author has said, "Among men of sense and liberal politeness, a woman who has successfully cultivated her mind, without diminishing the gentleness and propriety of her manners, is always sure to meet with an attention and respect bordering upon enthusiasm." When we review the names of those by whom our recent literature has been most graced, can we feel otherwise than proud, to notice those of Mrs. Somerville, Mrs. Marcet, and Mrs. S. C. Hall? To that of Mrs. Austin, who has added so much to our knowledge of German literature, the lady who has prepared this English version of Dr. Kugler's work, may in justice unite her own. Let no man who wishes to attain eminence, consider that the honours of society are its free gift; fame, or present and future esteem, the natural consequence of casual exertion. He who addresses a multitude, addresses a multitude oppressed with care, or gratified with the pursuits of avarice and ambition. No man is willing to admit a superiority that he does not feel; but each is ready to censure the excellence he cannot emulate, and to deride that superiority which is not familiar to his imagination, or which is opposed to his pursuits. The vain have no enjoyment but in the reflective spirit of their vanity; the timid and the ignorant censure or applaud from fear; the great and rich from condescension; nor is it till genius has mastered opinion, that the majority of littleness swells the ovation offered by the hitherto silent minority of intellectual power. Therefore, we say to the artist, study: and strive, from the knowledge of the past, and by the observation of daily life, to obtain that success which may secure the applause of your own time, and transmit your claims with justice to posterity.

S. R. H.

THE BRITISH INSTITUTION.

The Exhibition—1842.*

[We resume our notice of this Exhibition; it was with great regret we found ourselves compelled to divide it; an evil we must contrive to avoid hereafter.]

No. 178. 'The Curfew Time,' J. Martin.

"The Curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me."

The above and some following verses of "Gray's Elegy" furnish the subject of this admirable picture. The effect is a favourite one of Mr. Martin's, a shadowed ground cutting a light sky; and his well known manner prevails as markedly throughout the whole as in any of his late works. The canvass is the usual size he employs—large compared with the works amid which it hangs. From the near shadows the eye is carried down a valley, the opposite and distant sides of which are lighted up by the faint rays of the declining sun. In the dusky bollows are seen the "lowing herd,' and on the right of the picture are the "ivy-mantled tower," "the rugged elms," and some other of the incidental objects of the poem. This is a sublime composition; we cannot condemn it for the mere reason that we are familiar with Mr. Martin's style of Art, and that we have been for years accustomed to look annually for his productions, and have not been disappointed. In it he is constant to himself—we wish he had been less so here; for the same materials of illustration are not at once applicable to Gray's poetry and a scriptual text. To have painted 'The Curfew Time' with truth, Mr. Martin must have *descended*—he must have painted a landscape essentially English. The sentiment, however, of the poetry is there in all its spell-like force, whether the scene be of our own or of any other land. It is impossible to look upon this work without conviction that the painter is a man of genius; he may have subjected himself to the charge of mannerism, as all great men do, where the thoughts, and feelings, and observations run commonly through one channel; but his conceptions are always magnificent; "his soul is steeped in poetry;" nothing mean, or even common-place, finds its way into his mind; and if, occasionally, he scorns the thraldrom of "the schools," and dares to think for himself, the chances are in his favour, not alone with the mass of mankind, but with the critic—in the end. He may startle us by his departure from established rules; yet the Arts are not, like the law, governed by precedents. But in this work he has kept more than usually his imagination within fixed bounds; and as a production of Art it will bear a severe scrutiny. Perhaps it is not too much to say, there is no living painter who could have produced so perfect a back-ground to a picture—a back-ground by no means unimportant. The outlines of the mountains, and the delicate tints upon them, are as near perfection as they can be.

No. 199. 'Pere la Chaise, Paris,' F. Nash. A remarkably interesting copy of a singularly interesting scene, long without its parallel in Europe. Every object within the artist's ken has been minutely noted—too minutely, indeed—for the lavish introduction of the poppies in the fore-ground injures the effect of the picture.

No. 200. 'Study of Two Heads, intended for Lear and Cordelia,' T. Uwins, R.A. We have here the work of a master—a grand conception of the reality. How powerfully the accomplished artist has contrasted the effect of death upon the countenance of Cordelia, with the agonizing return to consciousness expressed in the features of the old, afflicted King!

No. 201. 'Raffaelle's Madonna della Ledia, Florence—an Effect,' Marshall Claxton. A lady is copying the 'Madonna della Ledia,' which is in the Pitti Palace at Florence. The fair copyist is painted in shade, and is thrown out in strong relief by a powerful light upon the picture she is working from. It is a fine and very effective example of colour, and manifests great improvement in the artist.

No. 206. 'The Landing of Jeannie Deans at Roseneath,' A. Johnston. A work of much ability, but scarcely sufficient to sustain the reputation the artist has acquired by his sweet transcripts of rustic life and character. The aged father and daughter are conceived and pictured with much force; but the portrait of the pastor is poor and mean. The colouring is thin and crude; it seems, indeed, as if the painter has scarcely yet sufficient vigour to cope with a subject of size.

No. 208. 'Scene in Windsor Forest,' J. Wilson, jun.—Few better landscapes have been produced in modern times. We have long appreciated the great capabilities of the young painter; but feared he was in danger of contracting habits of "prettiness." This, however, is a bold and masculine production; making it manifest that the artist uses his pencil with a consciousness of power. Although the trees are admirably painted yet the main feature is a gloomy cart track embowered in the depths of the forest. Never can colour be applied more successfully than it has been in giving air to the shadowy part of this work. The pencilling of the fobage is solid and free, and the picture is altogether a fine specimen of a style of Art in which the English school excels all others.

No. 210. 'Slave Merchants,' Cobb Smyth—A brilliant sketch, for it is little more; the pro

* Continued from page 60.

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duction of an atist witb whose name wa are not familiar; we cannot doubt that his capabilities are great, and hid him, at once, exert his powers upon some grander subject. The picture is small; n sound and effective example of colour; and manifesting no ordinary skill in pourtraying charecter. The painter will "come out" in greater strength when he again makes his appearance—or we shall eschew prophecy.

No. 212. 'Millbank,' E. WILLIAMS, Sen. A fine effect of moonlight; very cleverly painted.

No. 213. 'Luncheon Time,' T. F. MARSHALL. If we may judge of this picture—for it is sadly placed—it possesses much merit. A ploughman is resting beside his team; bis wife and dog sitting near: the colouring appears slight and thin, but the composition is, we think, very natural and true.

No. 217. 'An Extract from Nature,' R. ROTHWELL. So Mr. Rothwell christens as veritable a Nora Crinna, as ever brushed the dew from the shamrock sod on a May morning. The portrait is exceedingly beautiful; so full of animation that one may almost hear her merry laugh. It is, indeed, a fine conception of charecter; every part is in harmony; the eyes absolntely sparkle; and the reven locks, that float over her shoulders, seem keeping time to the motiona of the buoyant figure. As a work of Art, Mr. Rothwell has never surpassed it. It is singular that he shonld havo committed the error of adorning with "glittering gold and jewels rare," so thorough a production of wild Nature. The necklace and the earrings should have been far away. Ha may, perhaps, have found the original in sunny Italy; and will thus accoant for a singular departure from truth—but "le vrais n'est pas toujours le vraisemblable;" she is far more Irish than Italian; we can swear to having met her among the mountains of Kerry; with no other adornments than those with whicb nature so bountifnlly endowed her.

No. 218. 'Scene from King John,' E. M. WARD. A most capital pieture of character; the work of an artist of high ability. The smith is "letting his Iron on the anvil cool," while he stands "with open mouth, swallowing the tailor's news," and while a group of eager and anxious listeners thrust themselves half through the latticed window. The expression in each countenance is admirable; exhibiting the rare skill, judgment, and observation of the painter; though all are bent upon a liko purpose, there is great variety in the features of all. It is, indeed, a very masterly work, the production of a strong and rightly directed mind, and manifesting a complete acquaintance with the capabilities of Art in telling a story.

No. 220. 'A Welsh Style,' P. F. POOLE. A most delicious work; one of the sweetest compositions we have ever seen; and one that we could look upon again and again with increased enjoyment. A little toddling child has crawled to the top of a stile, and dares not venture to coma down; her sister, bowever, is at hand to aid her. Tha idea is a very simpla one, as simple as nature itself; but it has been happily worked out, and must *tell* with all who can appreciate truth. The tone of the painting is also equally in keeping with reality. There are few pictures in the exhibition we more covet.

No. 228. 'The Contrast,' C. STONHOUSE. This work was exhibited at the Royal Academy. It is not a good une, either in reference to subject or execution.

No. 229. 'The stolen interview of Charles I., when Prince of Wales, with the Infanta of Spain,' F. STONA. With this also we are already familiar; hnt Mr. Stone has evidently worked upon it—and to advantage—since its exhibition in the Royal Academy. It la an admirable picture, highly wrongbt, and in all respects creditable to the accomplished artist.

No. 233. 'Aspiration,' GAMBARDELLA. Wo shall rejoice to welcome foreigners into our gallery if thoy paint as this artist does; for they will give valuable hints to some of our English painters. It is pleasant to find the contribution of Signor Gambardella favonrably placed. His work is sound and good; the flesh-tints are remarkably true to natare; and the picture manifests rightly directed study and matured thought. It is indeed an effort of high order as regards execution; hnt tho artist has committed the not nnfrequent blunder of placing a more than half nude woman in the open air, and as it seems, in the midst of a desert—a needless and useless departure from fact.

No. 242. 'Tasso's Villa Sorrento,' G. E. HERINN. In the exhibition of the last year was a picture altogether so similar to this, that this appears to be a companion to it. The Villa is upon the right of the view, and is painted in the bright sun-light tones of David Roberts. Below reposes the blue and tranquil sea over-canopied by the vivid azure of the daylight Italian sky; the whole forming a sanny repose, made out with the finest apprehension of the beauties of the land in which the scene lies. The artist possesses great power in depicting the graceful and the beautiful; he has been a close observer of nature; but invariably selects with judgment the more attractive passages from her full and fair volume.

No. 245. 'Drovers Seeking their Sheep after a Storm,' T. SIDNEY COOPER. This is a work of some size, and of a more ambitious character than the cabinet "hits," of which the artist is a large contributor. Wo cannot like it as well; the dog and the sheep are too similar in tone with the rocks and the water.

No. 248. 'A Pilot Going on Board,' J. WILSON. The canvass of this picture is heaving under the rising squall, and we look far into the depths of the green waves upon which the heavy craft is riding. The pilot is just in time, for the horison is black with the coming storm. Every part of this picture is beautifnlly executed.

No. 254. 'Peasant Girls of the Abruzzi,' F. Y. HURLSTSTONE. Containing some good work, but of a "muddy" character, as if the picture wanted cleaning; and greatly opposed to our notions of the clear atmosphera of the "sunny clime."

No. 255. 'A Serenade,' D. MACLISE, R.A.

"I send my heart up to thee—all my heart,
In this my singing!
For the stars help, and the sea bears part;
The very night is clinging
Closer to Venice-streets to leave one space
Above me, whence thy face
May light my joyous heart to thee, its dwelling place."

The scene of the story, as intimated in the poetry, is Venice. A cavalier has ascended, by means of a rope-ladder from tho canal below, to almost within whispering distance of his lady's bower. Ha is seated apon a stone balustrado, and the object of his devotions is looking down upon him from within the shadow of her balcony. His back is, anaccountably, turned towards her; but the distinguished artist is original in the position of his figures generally. The expression given to the countenance of the singer carries us beyond the mere serenade; he is a sonnetteering galliard, who will sing the same vows to many other maidens before he sleeps; his looks bespeak the insincerity of his heart. This picture is admireble in composition; in colouring, it is less so. As a subject, he has selected many better; hut in all he does a genius of the highest order is observable throughout. In almost any other hands this material, thus treated, would have been a failure. We have quoted the passage pictured, less to justify the somewhat fantastic air and character of the cavalier, than as an example of exceedingly rich and graceful versification from the pen of a poet, kindred to Maclise in imagination and mind.

No. 259. 'Going to the Hay-field,' J. N. RHODES. A work of great merit in parts, though defective as a whole. Tha tree is unreal, and the sky far too blue; the foregroond, however, is boldly and cleverly painted, and the boy excellently put in.

No. 260. 'Broadstairs Pier—Morning,' C. R. STANLEY. A wooden jetty, and one or two small vessels, with a view of the cliffs towards Ramsgate, are the main objects in this picture; hut it affords an example of the pleasing effect of the simplest objects when judiciously thrown together and well painted. Tha water is rather opaque. We cannot conceive that the sun could communicate any appearance of this kind.

No. 266. 'A Study from Nature,' E. GRIMSTONE. The head of a hound, painted with remarkable force and vigour.

No. 267. 'Oberwesel on the Rhine, with Castle of Schonberg,' H. GASTTEN, jun. A landscape of a right good order; and sufficient to sustain the rising fame of the young painter.

No. 270. 'Tha Marquis of Salnzzo and Griselda,' W. CARPENTER, jun. A picture of ssfo promise; and will justify hopes of the artist's future career. The portrait of the Griselda is very sweetly conceived; that of the Marquis is liable to the charge of affectation.

No. 275. 'A Neapolitan Girl,' J. INSKIPP. She is hy no means a beauty, but we have her as she is painted, and the manner in which she is presented to os merits attention. This picture is in the usual style of its anthor, a style modified from those of Rembrandt, and all after him, down to Reynolds, who wrought with a free brush and a flowing palette. Thia head, and most others of Mr. Inskipp's, seem to be painted at two sittings, receiving afterwards, a slight glaze, which settles in the shrinkings of the surface. Without touching upon the charming sentiment nf the heads generally of this artist, we cannot, with regard to his method of working, pay him a higher compliment than to say, that his flesh looks as if it would yield to the pressure of the finger. There are few more perfect examples of colour to be found in the whole rengo of modern Art, than we find in this exquisite little bit. It is a specimen of the master that all will covet.

No. 278. 'Alpine Sportsmen,' also by Mr. INSKIPP. Is also an admirable work, though very different in style and character. Amazingly bold and free; manifesting high power in dealing with the materials which the art supplies.

No. 276. 'A Landscape,' H. JUTSUM.

"A hidden brook
In the leafy month of June."

A nook of the greenwood overhung with redundant foliage, which may have just burst from the bud; hut it frets the eye, not being supported by approximating degrees of tone. This little work is painted with a fine feeling; yet it bears marks of the timidity of a young artist. It may not, however, be the worse for that. Mr. Jutsum has a pure and refined feeling for the beauties of nature; he will, ere long, rank foremost among our landscape painters; power exists in his mind and hand—let him give it full sway.

No. 277. 'Hoar Frost,' J. B. PYNE. A good and sound work; though not of as pleasant a character as the excellent painter usually selects. He has pictured complete winter; and in taking such a subject has at least proved his ability to copy nature in any aspects she presents.

SOUTH ROOM.

No. 281. 'A Buccaneer's Daughter Releasing a Prisoner,' MRS. MCIAN. The production of a finely toned mind; of a lady who has gone far to establish tho intellectual equality of the sexes. Her works are always of a high order, both in conception and execution; a considerable knowledge of Art is brought advantageously to bear upon imagination and keen perception of character. Moreover, she goes on improving; her latest picture is invariably an advance beyond its predecessor; and it is reasonable to anticipate that she will, ere long, occupy a very prominent professional station. She does so, indeed, even now; for in the manner in which she treats her subjects she gives the spectator always materials for thought; and while they satisfy a present examination they leave matter for memory. We may here, perhaps, object to a little too much of dramatic effect; but she has given to her story great interest—rousing our sympathies and anxieties; and this, after all, is the great triumph of the painter.

No. 282. 'The Ballad,' H. J. TOWNSEND. An excellently painted and finely disposed picture; somewhat too scattered in colour, it may be, hut giving ample evidence of large ability. The characters of the two village maidens are well preserved; and great interest is given to the subject. Tho accessaries are all skilfully introduced; and every part of the work is carefully finished.

No. 307. 'A Monk reading to the Brotherhood,' T. W. MACKAY. Tha brethren are not seen; the work is, therefore, confined to one figure in the monastic habit, before which is a desk supporting the book which he is reading. There is, as it may be supposed, but little colour in the picture; hat the head, in its painting and relief, has been carefully studied, and with a most successful result. The picture is placed somewhat high.

No. 308. 'Scene in the Highlands—Morning,' (figures by T. M. Joy), A. MONTAGUE. The foreground and figures are richly painted, and being in shadow, throw off, with the best effect, the distant hills and crags which are made out with the

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grey and tender tones communicated to remote objects by the light of the sun, subdued by the mist of the morning.

No. 319. 'The Campagna of Rome, with the Ruins of the Aqueduct,' T. C. HOFLAND. A vast expanse of the plain lies under the eye of the spectator. The aqueduct is in shadow in the middle distance, beyond which objects graduate, until they are lost in the haze of the remotest distances. The picture is small, but clearly and firmly painted.

No. 324. 'Spencer's Faerie Queen, containing Portraits of Queen Elizabeth and her Court,' F. HOWARD. There is in this picture much to praise; the subject is a bold one; and the choice of it is creditable to the artist. It is a gratifying departure from the beaten track into a path, more difficult no doubt, but far more worthy. The portraits of the great men of the Court of Elizabeth are all given—and evidently after continual and laborious study of the best authorities; we have all the immortal minds of the most glorious era in British history; and may recognize each, in a moment; for the countenance of each has been made familiar to us. Mr. Howard conveys the idea that the 'Faerie Queen' was, in reality, an allegory, in which were introduced the several famous men who made the Court of Elizabeth a marvel to all; a happy notion, happily renewed.

No. 327. 'Sketch for a Picture of the Good Samaritan,' W. J. MÜLLER. A brilliant and very effective example of colour.

No. 330. 'Fresh Breeze—Dutch Pilot Boat,' R. JUMP. The sea in this little picture is forcibly painted, and the effect of wind tells in every part of the composition.

No. 339. 'Mother and Child,' R. S. LAUDER. Scarcely an improvement for the artist, who is of established fame; the colours are too prominent and glaring, and the reflection in the glass much too strong.

No. 340. 'Highlander's Bothie,' C. HANCOCK. An exceedingly clever picture, of a striking and interesting subject; painted with much skill, and worthy of a better place.

No. 341. 'Riposo Italiano,' J. SEVERN. We have seen better pictures than this by an artist to whose high capabilities we have heretofore endeavoured to render justice.

No. 351. 'Christ in the Tempest,' G. W. BUTLAND. This, although by no means a perfect work, is one of no ordinary merit; and amply deserves a word of praise for the boldness of the design, and the manner in which the painter has overcome great difficulties. Its tone is sadly injured by that of the oak frame in which it is enclosed, which fails to harmonize with the colour; and gives to it, indeed, a crudeness and hardness which it would not possess if seen under more advantageous circumstances. The "storm on the lake" is admirably given; the waves boiling and wrathful, and the other indications of the tempest, afford proofs of no ordinary power in dealing with matter not easily made subservient to the artist's purpose. We like the boldness of the attempt; the poetic feeling that suggested it: and if not entirely successful, the painter has produced a work that does him much credit.

No. 359. 'Ballast Boat on the Texel,' J. ZEITTER. A simple composition, consisting of the boat and a few figures, which are perhaps somewhat too sketchily put in; the effect, however, compensates for this in some degree.

No. 362. 'Cattle and Figures — Autumnal Evening,' W. SHAYER. A common but always agreeable effect; a group in the foreground painted upon a fading distance, and a clear and airy sky.

No. 371. 'England's Pride,' W. KIDD. A capital bit of character; a couple of maimed pensioners of Chelsea.

No. 374. 'Interior of the Keep, Richmond Castle,' W. FOWLER. An excellent landscape, sound and true.

No. 378. 'Scene on the Coast of Brittany,' T. DARBY. The sea-shore with a low horizon, over which hangs the sun, that has, with its mantle of light, enveloped the entire extant of the view.

No. 380. 'The Slave Market, Cairo,' W. J. MÜLLER.—A work of great ability; and, we have no doubt, an accurate copy of a painful and revolting scene.

No. 386. 'Samson bursting his Bonds,' H. LE JEUNE.—This picture obtained the honorary medal of the Royal Academy; it undoubtedly bears too much evidence of being an academical study; and therefore, perhaps, its public exhibition is injudicious. Character has been sacrificed to the painting of a muscular figure. This would have been a story for Michael Angelo to have told; and none less than the most accomplished master of expression should have tempted its difficulties. Of such a subject no model can supply the essential force; for no man could dramatize the part of Samson during the number of hours necessary to paint the figure. Something more is necessary than an expression of alarm at the words—"Samson, the Philistines be upon thee!"—irresistible power should have been seen in every part of the body; but the artist has copied too faithfully the fatigued position of his model. It is the highest achievement of Art to catch and express consistently a moment of paroxysm. We regret that Mr. Le Jeune did not exhibit some less ambitious work; for he is able to take a high place in any exhibition. We have seen, elsewhere, productions of his that show genius of the rarest and best order; and judging from these we watch his career with earnest hope and confident expectation.

No. 392. 'Coast Scene,' H. BRIGHT. A white cloud, a cliff, and a sidelong glimpse of the sea, wrought into a beautiful and highly effective little picture, which seems to have occupied altogether scarcely two hours in painting.

No. 395. By the same. Ie of equal beauty, but of another character.

No. 404. 'The Bay of Naples,' G. E. HERING. Another admirable transcript of a sweet scene of Italy, by an artist who is entitled to the highest praise. The point of view is judiciously chosen; the solitary figure in the foreground happily contrasts with the delicately-pictured distance, in which the noble bay is seen outspread, with the mysterious mountain towering above it.

No. 405. 'The Duke promises Sancho the Government of an Island—Don Quixote,' J. GILBERT. A work of very high merit; one of the best productions in the gallery. It is marked by boldness of tone and vigour of execution, as well as by accurate and judicious development of the characters pourtrayed. The figure of the duchess is very undignified; but this may be the artist's reading of the part; and it is not opposed to the intention of the author, although unpleasing in a picture. Mr. Gilbert exhibits also a scene from 'Tristram Shandy,' No. 437. The two figures, Corporal Trim and "My Uncle Toby," are accompanied, in the way of accessaries, by the bare necessities of the humblest condition—men even of the simplest habits would be impatient of such treatment—but the artist's motive is a worthy one; he is resolved to be tried by the expression of his figures. "His honour" is seated at a small table, while the Corporal is erect, pointing to a map of Dunkirk on the wall—the latter is language itself; and his raised left arm puts the wall of the room in its place, without the aid of any fortuitous shadow.

No. 412. 'On the River Tamar, Devonshire,' F. C. LEWIS. A picture that artists will like, and which some artists will do well to study; but public appreciation it cannot receive. It is singularly uninviting; yet, looked closely into, it exhibits a thorough acquaintance with Art.

No. 416. 'Scene from the Sentimental Journey,' W. P. FRITH. We have for a long time marked the onward and upward progress of this young artist; and, from the commencement, with a full conviction that he was destined to achieve the greatness at which he was aiming. It has been our good fortune to have cheered him, when circumstances appeared—as they do now—propitious; for by the "heedlessness" of the hangers at the Institution, his picture is placed where it will inevitably escape the notice of all who do not already know sufficient of his abilities, to feel assured that his contribution must possess merit sufficient to have demanded for it the post of honour in the gallery. Fair play would have made him a candidate for one of the prizes instead of the dark nook to which he has been condemned. A time will come—and that as surely as we now write the sentence—when he will obtain the most distinguished station in any collection of the works of British artists. His present picture represents the scene so often pictured, where "the sentimental traveller" feels the pulse of the pretty French *modiste*, and receives the gracious acknowledgments of the husband for the honour conferred upon him. It is beautifully conceived; the countenances of the group are perfect in character and expression; it is elaborately finished, and yet in a free style: as a whole it may vie with any production of our younger school of Art.

No. 420. 'The Nile, with the Village of Beni Hassan in the distance, looking towards Cairo,' W. J. MÜLLER. In this view the river is seen from a cliff, rising high above its waters. Its winding stream diminishes to a silver thread in the distance, and is at length lost in the flood of light shed by the sun upon the horizon. The distant pyramids bespeak the land; but to stamp it more strongly, an Arab tent occupies the foreground with a few figures; the "ship of the desert," the camel and a feathery palm telling forcibly against the palpable ether. This is a highly-finished and valuable work, and presents a striking contrast to the Oriental street and bazaar scenery by the same hand, the figures in which seem, from the decision of manner in their treatment, to live and move.

No. 421. 'The Leith Steamer off Purfleet,' J. TENNANT. A clever picture; but the fire that issues from the chimney of the steamer is far too great, and gives an unnatural tone to the whole subject.

No. 426. 'Moses defending the Daughters of Jethro from the Shepherds,' MARSHALL CLARTON. An ambitious work, and in many respects a successful one; containing parts that are admirably drawn and coloured, and manifesting right feeling and sound judgment.

No. 427. 'The Cottage Door,' J. LINNELL. A beautiful copy of English domestic life; very touching in character, and painted with great skill. The subject, however, is ill suited to the size of the canvass; the picture seems as if it were the fragment of a larger one.

No. 428. 'America del Vespucci,' J. PARTRIDGE. A striking likeness of a lady whose life is a romance.

No. 430. 'Scene on the Coast of Yorkshire,' A. CLINT. A landscape of the very highest merit, which, taken altogether, may be ranked as in value the second, or at least the third, in the collection. It is a true and accurate copy of nature; highly wrought, but without the smallest token of restraint. This artist, also, will ere long establish his right to "go up higher."

No. 435. 'Effie Deans in the Prison,' T. SMART. A fine conception of a leading part in one of the most exciting of Scott's dramas; we have never seen it more completely realized. The drawing is good; and the sober tone of colour is in admirable keeping with the subject.

No. 436. 'The Unrelenting Lord,' J. R. HERBERT, A.R.A. This is a noble work; a work of the highest class of Art, and worthy the reputation of the accomplished painter. The story is a painful one: the "lord" is giving the signal for the execution of the lady's paramour; and the flashing blade is seen in the distance in the act of descending upon the neck of the victim. It is a tragedy on canvass, and opens a mine to the imagination.

The Sculpture, as usual, is "made nothing of" here; yet this year three or four works have been sent, which, elsewhere, would have attracted marked attention. 'A Boy (in the south room) playing at Marbles'—his "last stake"—is a noble and beautiful statue; satisfactory to the anatomist, and most valuable to the lover of Art. It is the work of Mr. CAREW, an artist of the rarest power. Above the steps, as the visitor enters, is a work of still higher merit by the same great master—'The Adoration of the Magi,' a small model; the centre of which is a Madonna and child, which is also exhibited, finished in marble. It is a fine effort of mind and hand; a glorious conception, executed with almost perfect skill. A small statue in marble, by W. C. MARSHALL, 'Rebekah at the Well,' demands a word of warm approval. It is a graceful and very elegant production, and of a size to render it a desirable acquisition to those who have neither large houses nor large fortunes, but who have the taste to prefer original creations to inferior copies.

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THE ARTS IN CONTINENTAL STATES.

ITALY.—ROME.—A tomb has been opened in the neighbourhood of Chiusi which contains two sarcophagi of Grecian marble, adorned with painting and rich gilding. This discovery has excited much interest, as, hitherto, all the Etruscan coffins that have been found, are either of burnt clay, travertine, or alabaster.

Painting.—P. Williams.—Universal admiration is attracted to the studio of the English artist, Penry Williams, on account of a picture which he has painted, and which is now to be seen there. The subject is a woman bringing offerings, on her recovery, to a miraculous image of the Virgin. The principal figure is riding on an ass surrounded by peasant men and women. The landscape exhibits a mountainous scene. The picture, it is said, is painted for the Marquis of Westminster, and destined for his gallery in London.

Overbeck.—The celebrated German artist, Overbeck, has just completed here the cartoon for a large picture of '*The Entombment*,' intended for a church in his native town, Lubeck; it is full of originality, is simple in composition, and shows much just thought. The cartoon, it is said, will be placed in the collection of Count Raczinski, in Berlin.

ROME.—*Sculpture.—Thorwaldsen.*—The great Thorwaldsen has now finished the six bas-reliefs for the King of Wurtemberg. Four were exhibited last year, the other two are, 'a Shepherd who finds the God of Love in a Bird's nest,' and 'Love complaining to Venus that he has been stung by a Bee concealed in a Rose.' The models for the statues of two apostles, destined for the metropolitan church of Copenhagen, are completed.

Bissen.—The Danish sculptor, Bissen, has modelled a 'Venus adoring her Hair,' a 'Love sharpening his Arrows on a Stone,' also other works, which show a fine fancy and good execution. He has executed eighteen statues by order of the Danish government—a government which does much for arts and artists.

Sohn.—A young German artist, named Sohn, has discovered a substance, in which he has copied some of the best works of Rauch, Swanthaler, and Thorwaldsen, and also some antique groups. He is now at Paris, and he proposes to model some of the groups in the garden of Versailles and the Tuileries; he calls the substance, French Meerschaum.

FLORENCE.—*A New Theatre.*—Various Italian and foreign artists, among whom is one Englishman, have presented plans and elevations for a magnificent theatre to be built here, and to be called 'Teatro Leopoldo.' It is proposed that the theatre should stand alone with spacious arcades for the carriages that come and go, so that the ladies are guarded from all fear of rain; before the theatre will be a large square or 'piazza.' On one side will be the station of the fire-engines; on the other, a large hall for scene painting, and apartments for other decorations. In short it is proposed to be a model-theatre, and when the plan is chosen we shall inform our readers. Marble and granite will be the materials employed.

BOLOGNA.—*Works on Art.—History of Architecture.*—The Marquis Amico Ricci, deservedly celebrated as an excellent and correct writer on the Fine Arts in many works, especially that on Arts and Artists in the "Marca of Ancona," has commenced a gigantic labour—"the History of Architecture in Italy." The first volume is now printing, and our correspondent assures us it is an eminently classical work; which we believe from the talent of the author.

Lives of Painters.—The venerable Marquis Amorini, president of the Academy of Fine Arts, continues, unweariedly, his lives of the Bolognese painters. We have now the lives of the five Caracci. All are written with great care as to the correctness of facts; clear, just, and impartial criticism, and a fine taste in Art, alike honorable to the venerable president, and the academy to which he belongs.

In other parts of Italy the following works are being published:—

At MILAN, the first Italian edition of Stuart's "Antiquities of Athens." The architect, Alvisetti, superintends the work, of which eighteen parts are already published.

At TURIN, the Sardinian Consul general, Baratta, publishes a large work called "The Beauties of the Bosphorus." The first part, in quarto, is already out.

At VENICE, "*Feste Veneziane*" with illustrations by Professor Passini.

At FLORENCE, the great work by the cavalier, Inghirami, on vases, entitled, "On the fictile Vases," is nearly completed.

FRANCE.—PARIS.—*Improvements in Paris.*—Workmen were employed in the following places, at the close of last year, either in new erections, or in repairing old buildings. Employed by Government—in the Jardin des Plantes, Polytechnic schools, Pantheon, Normal schools, Luxembourg, College of France, Palace of the Fine Arts, Palais d'Orsay, Church of the Magdalen, Archives of the Kingdom, Guardhouse des Celestines. At the expence of the city of Paris—in the Hotel Dieu Saint Severin, Saint Etienne du Mont, Saint Sulpice, Hospital for the Blind, Champs Elysées, Nôtre Dame de Lorette, Saint Vincent de Paul, Saint Germain l'Auxerrois, La Sainte Chapelle, the Hotel de Ville, La Charité, the fountain of Molière, Street of Jervois. At the expense of the civil list—the English Museum in the Louvre. Duban, the architect of the Palais des Beaux Arts, has completed the repairs of the Chateau Dampierre, in the vale of Chevreuse; and Ingres is about to paint the hall of this magnificent building. The restoration of *La Sainte Chapelle* is placed under the direction of M. Duban, and the general wish seems to be, that the plan adopted should be the original one, built in the thirteenth century: a tower seventy feet high, like that of the cathedral of Amiens.

Monument of Molière.—The works for this monument are about to recommence: it is desirable that they should be completed in the course of this year, so that the inauguration may take place on the 7th of February, 1843, being the hundred and seventeenth anniversary since the death of Molière.

SAXONY.—DRESDEN.—*Rietschel.*—It is not long since the masterly chisel of Professor Rietschel adorned the principal entrance of our theatre with the two intellectual statues of Schiller and Goethe. We have now to admire, by the same artist, a group which breathes the spirit of Grecian antiquity, and is excellently executed. The figures are thirteen, above the size of life, in sandstone; the subject is Orestes pursued by the Eumenidae, and the moment represented is when in the Areopagus he throws himself before Minerva, imploring her aid.

BOHEMIA.—PRAGUE.—*The Tower.*—It is with great regret we see preparations making to take down the old steeple of the town-house. Three years since, when the repairs and new buildings were decided on for the town-house, it was determined, as well on account of the beautiful and grand style of the building, the old clock-work it contains, and the many historical recollections attached to it, that the steeple should be preserved. The clearing away, however, of some under parts of the building, and other alterations, had not been done with sufficient care, and the consequence is, this noble old tower has received a shock which, as the danger of its fall became immediate, has left no choice as to taking it down; and with it, from the consequence of the same accident, must also be sacrificed various adjacent parts of this most interesting old building.

GERMANY.—VIENNA.—*Monuments.*—Our readers are probably aware that at the last great music meeting here, it was resolved to erect monuments to the memories of Haydn, Mozart, Beethoven, and Gluck, the four greatest musicians Austria has produced.

Destructive Fire.—The splendid church belonging to the hospital, erected at the close of the twelfth century, by Otto II., Bishop of Bamberg, for the reception of pilgrims travelling to and from the Holy Land, was destroyed by fire on the 25th and 26th of October last.

PRUSSIA.—BERLIN.—*L. Von Cranach.*—Herr Forstemann, of Halle, has, in a number of the *Staats Zeitung*, put forward a contradiction of a long received tradition, namely, that the family name of Lucas Von Cranach is not Cranach, but Sunder or Sonder. Amongst other strong evidence, he brings the matriculation book of the University of Wittenberg, in which is recorded the matriculation of John, the son of him who has been hitherto called Lucas Granach, on the 9th of October, 1517; it is thus inscribed: "*Joannes Sonder de Wittenbergh, Brander b. dio. propter defectum ætatis nondum jaravit.*"

COLOGNE.—*The Cathedral.*—There can be no doubt that the completion of the Cathedral will soon be commenced. Building materials are brought, foundations are digging, and other preparations are made. It is still undecided what stone shall be used—whether it shall be brought from the quarries of Swahla, or whether a basaltic stone, from the volcanic rocks of the Rhine, shall not be preferred. The latter is hard to work, but would give an almost imperishable durability to the building. A great solemnity, it is said, will be held to commemorate the commencement of the works, which excite much enthusiasm here. The month of August is the time named, being also that of the great military manœuvres; it is said the King of Prussia will himself be present, and that his invitations will be accepted by the King of Bavaria, the King of Wurtemberg, the King of Belgium, Prince Albert, and the Duke of Orleans.

GREECE.—*Artistical and Archeological Travels.*—We have not before noticed the travels of M. Didron, assisted by Messieurs Cenatole de Saint Aldegonda, Emanuel Durand, and Hippolite Parfait, in the Grecian Continent and the Peloponessus, to study, and make drawings of the many fine Christian monuments that adorn these countries. They passed sometime at the convent of St. Luke in Livadia, in that of Mégaspilmon in Achaia, at Sparta, Corinth, and Salamis. The great church of St. Luke is covered with marbles from the pavement to the springing of the arches. The sanctuary and transept are enriched with mosaics, while the arches and arcades are also worked in mosaic on a gold ground. It is St. Mark's of Venice, among desolate mountains and wild precipices. Mégaspilmon is still more rich, but less beautiful. Mistra possesses the largest, the most beautiful and original churches in Greece; these edifices are half Gothic, half Byzantine. One would be inclined to say that a Frenchman, Pierre de Charoolite, who built the fortress of Mistra, early in the thirteenth century, was also the founder of these churches; in which he wished to temper the oriental style, by a mixture of the style of the "*ogivales*" cathedrals of France. At Corinth, the church, where it is said St. Paul preached, is cut in the rock, and has nothing of the eastern style—a proof of its high antiquity. At Salamis, the great church of the Virgin Phaneromani is painted in fresco, from the pavement to the arches; and these frescoes contain, it is said, in all, including busts and medallions, 3500 figures: it is the Pantheon of Christian Greece. These pictures are perfectly preserved, and remind us, in style, of the statues and paintings in the cathedral of Chartres. M. de St. Aldegonde has taken casts of the inscriptions in marble which mark the date of the foundation of the churches and monasteries, and the names of the founder, and also the Christian inscriptions engraved on ancient columns, which are the archives of the church of Mistra—its marble parchments. He has also taken casts of the chiselled copper doors which close the church of Mégaspilmon, and of the small chiselled silsetes tabernacle, which contains the image said to be sculptured by St. Luke. M. Durand has copied in drawings the mosaics, a legend painted in the refectory of Mégaspilmon, and the 'Last Judgment,' which cover the west wall of the church of Salamis. M. Parfait has taken various elevations at St. Luke and Mistra.

CONSTANTINOPLE.—*A Turkish firman prohibiting an engraving.*—A periodical called "La Revue Orientale," printed at Paris, has published in one of its numbers an allegorical print with the title, 'La Regeneration de l'Empire Ottoman,' which represents, by symbolical figures, the four fundamental principles of the late celebrated firman, which is a species of new constitution of the Turkish empire. It is well known that these four principles are—1st, Equal civil and political rights to the entire population;—2nd, Complete religious freedom;—3rd, The separation of the spiritual and temporal power;—4th, The right of possession granted to foreigners. The Sublime Porte has, by an express firman, prohibited this engraving.

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ART APPLIED TO MANUFACTURES.*

NO. II.—DRAWING CLASSES AT EXETER HALL.

We have been much gratified by witnessing, at Exeter Hall, the commencement of an experiment, on a grand and comprehensive scale, for rendering linear drawing a part of popular education, as music has now become. The system adopted by the committee of council is that of M. Dupuis, which is followed at the Normal School at Versailles: thus England is indebted to France for having methodized systems of instruction in two of the sister Arts, for the purpose of educating the masses—Mr. Butler Williams teaching perspective drawing with the use of the models of M. Dupuis, as Mr. John Hullah teaches part-singing according to the formulæ of M. Wilhem.

The principles before laid down as the basis for a course of instruction are carried into operation by the method of M. Dupuis, though in a different way: models only are used; illustrative diagrams drawn by the teacher being merely exhibited to exemplify the theory, not to be copied. The pupils draw from solid forms wholly, not from drawings; therefore every line they make is the result of intelligence, and a test of knowledge. Before they begin to delineate, they are made to understand what they are about to do, and the scientific rule they are taught to exemplify. This is, in our opinion, the only sound and true theory of elementary training in the *science* of drawing: for with the *art* this introductory course has nothing more to do than exercising the hand; its object is limited to teaching the pupils to see correctly the apparent forms of objects, and the seeming direction of lines, and to know the optical laws by which the real forms and actual direction of lines appear differently to the eye, according to the angle of vision under which they are seen: the pupils are not at first required to draw evenly or neatly, but only to express intelligibly, by rude lines, their comprehension of the rule exemplified by the model. To make this clear, let us describe the process of the initiatory lessons, as they are given by Mr. Butler Williams, at Exeter Hall, to three successive classes of adults, sixty or seventy in number, two of males and one of females, on the evenings of Mondays and Thursdays. The pupils are seated at desks ranged in rows, each pupil having before him or her a black board, with a sponge attached to it and a portcrayon with white chalk: in front of them stands the teacher on a platform, having beside him a stand with a sliding top terminating in a ball and socket joint, to which is affixed each of the models as it is successively required; so that the model may be elevated and depressed, and placed in any position at pleasure. The used set of models includes three kinds: the first consisting of single and parallel lines, curves and angles, and outlines of simple geometrical figures, in iron wire, about the thickness of stair-rods; the second of similar forms in wooden bars, of about an inch and a half square, including the frame of a cube, and combinations of curved and straight lines, angles and circles; and the third of solid forms, such as the sphere, the ovoid, &c., of a large size, and painted white: the whole apparatus is most ingeniously designed and well made. In the introductory lessons which the classes at Exeter Hall are now receiving—the first having been given on Monday the 14th of February—only the wire outlines are needed; and they are employed chiefly to illustrate, conjointly with diagrams, the rationale of linear perspective, as exemplified in the laws of vision. They also serve to exercise the eye and hand of the pupil in perceiving and delineating the inclination of lines. The teacher has, of course, to look seriatim at the performance of each pupil, and to point out individual errors, explaining the rule again if not understood by all: this makes the conducting of a drawing-class a troublesome as well as an arduous duty; for, excepting only the perpendicular line, every line or shape appears differently to each, so that one pupil is no guide to another. This, however, ensures a self-dependence, which, though it may retard progress at first, promotes certainty.

It would be premature to offer an opinion as to the ultimate success of M. Dupuis' method: its formation on right principles is sufficient to

justify its adoption, especially since the Normal School of Versailles affords satisfactory evidence of its efficiency; but we have a doubt as to its being the best or the most simple and expeditious course, and we shall be glad to have this doubt removed by the result. Meanwhile, we may be allowed to state the objections that present themselves at the outset. In the first place, the models mostly represent arbitrary forms, that suggest no ideas of real objects; and thus the fancy is not awakened sufficiently to relieve the tedium arising from the constant repetition of the same forms seen under different points of view. The models designed by Mr. Deacon are suggestive of a variety of buildings, as is shown in the accompanying sketch, which is only a picturesque version of one of many combinations, of which the different pieces are susceptible. M. Dupuis' models are susceptible of very limited combinations, though the pieces are much more numerous than Mr. Deacon's. In the second place, the wire outlines represent nonentities; they are diagrams, useful to comprehend, but not so beneficial, to copy, as the same forms in a solid shape: for instance, we saw Mr. Butler Williams's class very much at fault in drawing a detatched horizontal line foreshortened—and well they might be, for it is a very difficult matter for a beginner; but had this line been the edge of a square or other form, the task would have been easier, because the purpose and inclination of the line in its connexion with others would have been more evident to the mind. We cannot approve of copying representations of outline by itself; knowing that it is only the boundary or outer edge of solid form, and as such has no separate existence, and is only discernible in a plane or solid form: there is less objection to using wire outlines merely as demonstrations of the effect of the angle of vision on the appearance of lines; but we think planes would be preferable, because they represent sections or superfices of solid form. The difficulty of using planes in large classes, if they are to be viewed geometrically, that is, placed directly before the eyes of the pupils, is that one plane would only suffice for one or two files of delineators: but if drawn perspectively, they would, in our opinion, be preferable to outlines, for the reasons before stated; and also because the forms would be more distinctly visible. In the instance before mentioned of the horizontal line foreshortened, some of the class complained that they could not see it; the light was partly the cause of this, and the defect therefore remediable in part; but the superior distinctness of an outline defined by a broad mass of light reflected from a white surface, standing out at a distance from a dark background, is unquestionable. Another objection to the use of wire outlines to draw from is, that the imitation of a cylindrical substance by a single line involves a fallacy; and although the delineation is not exact, being employed not as an imitation of the object, but as a test of knowledge, still it is not well for pupils to start with practising a false mode of delineation. In delineating a plane in geometrical elevation, the definition of the outline completes the representation; and this, requiring no acquaintance with perspective, would be a good introduction for young people who have never taken a pencil in hand, and know nothing of the science. In the third place, the models are numerous, and necessarily costly; needlessly so, because they are too many: this fault is easily remedied, and must be, if they are to be extensively adopted. Our objections are not to the system, but to some of its details; and in offering them at this early stage, we are desirous to call attention to what we consider defects in M. Dupuis' models, with a view to their being remedied before manufacturing sets for distribution. Mr. Butler Williams is not only competent to decide upon the expediency of any alterations, but candid enough to consider any suggestions that may be offered. We would recommend Mr. Deacon to have a set of his models made on a large scale, with introductory plane forms for young beginners, adapted to large classes. We should be glad to see a comparison instituted of the effects of his teaching, with that on M. Dupuis' plan. From the experience we have had of Mr. Deacon's success, both with young and adult pupils, we incline to the opinion that his would be found quite as efficacious as that of M. Dupuis' for training teachers; and more expeditious and pleasing for teaching the young, and initiating adults in the practice of sketching from nature. Let both be tried: there is a field wide enough for them and more. Good teachers are wanted; the harvest is plenteous, but the labourers are few. We rejoice that the "committee of council" have adopted a plan based upon sound principles; the result, notwithstanding our objections, cannot but be favourable to the progress of the Arts, as well as beneficial to the individuals who will thus learn to use a sense that has comparatively lain dormant for want of cultivation. Any rational system carried out by Government means, and supported by Government influence, must have advantages over others; and in the present case there are classes ready formed on the spot: but it does not, therefore, follow that it is the only system, or the best; even if it were, competition is a wholesome stimulus to improvement, and will tend more effectually to spread knowledge that will be the means of cultivating the study of form.

Thus far we have treated only of the *elementary* part of teaching drawing; which is positive science, and forms the basis of the superstructure of Art. To this point every one may attain; for it is a process dependent upon the understanding, requiring but little manual dexterity, and not calling for much exercise of taste or fancy. The student will have gained the power of seeing with correctness and intelligence, and of delineating distinctly the shape of any object of fixed form that he shall first thoroughly be acquainted with: for knowledge of the object to be represented is essential to accurate delineation. At this point the Art of Drawing comes into play; for to make a pleasing and attractive picture of one or more objects, requires the exercise of those powers of

* Continued from page 45.

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mind and hand which go to make an artist; and the object of this elementary course of instruction is not to produce artists—though for this purpose it is valuable as ancillary to further progress—but to enable every one to perceive and delineate the forms of things so as to express ideas of shape, which cannot be conveyed to another without drawing. In effect, the end of this course of linear perspective drawing is to exercise the sense of vision in relation to forms, by training the mind and hand to understand and delineate what the eye perceives.

M. Dupuis' models also extend to the study of the human figure; but this branch of the subject, and the application of models to picturesque drawing, requires a separate paper.

W. S. W.

WORKS IN PROGRESS.

SEPULCHRES OF TARQUINIA.—The result of the labours of the learned archæologist, Byres, on the sepulchres of Etruria, is about at length to be published, after having been long supposed to be lost to the world. The original prospectus of the work was issued in 1767, and the plates were drawn and engraved on the spot by Mr. Norton, under the superintendence of Mr. Byres, while the paintings were fresh and uninjured. The announcement of such a work excited the deepest interest wherever it became known, among all men of antiquarian taste and knowledge; but the deaths of the author and his coadjutor, together with the invasion of Italy by Napoleon, caused the work to be lost sight of, and the plates remained packed up at Leghorn from 1796 until 1840, when they were sent to England. Many of the paintings represented in this work have now entirely disappeared; hence it acquires an increased interest. Even in 1780, M. Agincourt, who was then at Rome, states that they were at that time so much faded, that he was indebted for drawings and details of those interesting remains to Mr. Byres, a Scottish architect, whom a long residence in Italy had eminently fitted to treat the subject. Lanzi, in his "Saggio di Lingua Etrusca," says, that "certain of the sepulchres of Tarquinia, judiciously selected from the multitudes which are to be seen around Corneto, would be given in coloured plates, by Mr. Byres." A very mysterious subject is represented in a grotto at Corneto, the painting of which Mr. Byres has engraved upon copper, in the finest taste. The labours of Mr. Byres were alluded to by Winkelman, as also by Italian antiquarians. The plates are engraved in line, they are 57 in number; and will appear in monthly numbers, accompanied by letter press containing all that is known of the sepulchres.

THE DEATH OF DOUGLAS AT THE BATTLE OF LANGSIDE.—Painted by C. Landseer, A.R.A. Etched by J. G. Murray. Publishing by Mary Parkes, Golden-square.—This is a large plate, the subject giving abundant scope for admirable grouping, and a display of numerous figures, of which the artist has skilfully availed himself. The story is found in one of the earlier novels of the Waverley series; placing at the disposal of the painter some of the most striking characters that figure in the "Monastery" and the "Abbot." The battle of Langside crushed the hopes of Mary Queen of Scots and her adherents, and in the plate before us, she is seen proffering to one of the most devoted of her followers, who is dying in her cause, all in her power to bestow—consolation and acknowledgments. It will be remembered that George Douglas, subdued by the fascinations of the Queen, facilitated her escape from the castle of Loch-Leven, and attached himself to her fortunes. He is in the print before us extended on the ground in the agonies of death, and even while vision is departing from his eye, it is yet fixed upon the features of the Queen, who is bending over him. The figure is in armour, but the head is unhelmed, and the whole is deeply expressive of approaching dissolution. Immediately behind the Queen are the Abbot Ambrosius, Lady Fleming, and Roland Græme. The figures on the left of the composition are Sir Halbert Glendinning and Adam Woodcock, behind whom is a mounted knight, the bearer of news from the immediate scene of conflict; Catherine Seaton is in anxious attendance on the Queen. Of these, together with a few others, is the composition made out; and they are just sufficiently numerous to give importance to the event without dividing the interest. The grouping is highly successful, and the eye is led to the principal figures without any forced effects. The work, which is mezzotinto, is marked by many of the best qualities of its style.

ALFRED.—Painted by S. A. Hart, R.A. Engraving by J. G. Murray. Publishing by Mary Parkes.—This when perfected will be an engraving of high pretension; much of the work is little advanced beyond the outline, but the character, expression, and drawing, ably sustain the reputation of Mr. Hart. A beautiful simplicity pervades the picture, which consists of only three figures—the infant Alfred, the subsequent deliverer of his country; his mother; and an aged bard, to whose minstrelsy both are listening. We repeat our conviction, that this work is in promise altogether an effort of a high class.

MR. ALEXANDER HILL, the enterprising publisher of Edinburgh, announces for publication two works of much interest and considerable merit. The first is 'Windsor Castle—Summer Evening,' the painter D. O. Hill Esq., (we believe the publisher's brother); a production, to the great merit of which we have already borne testimony, on the authority of our esteemed correspondent in Edinburgh, where the picture was exhibited, and where it obtained high and extensive fame. The other is a work with which all visiters to the Royal Academy are well acquainted; for in the exhibition, 1841, it was a very primary attraction, not alone for its admirable qualities as a production of Art, but for the able and skilful treatment of an exceedingly striking and interesting subject. Very few, indeed, have forgotten the gratification they received from examining Mr. Duncan's picture of 'Prince Charles Edward (the "Pretender," as he is called in history) and the Highlanders entering Edinburgh after the battle of Preston.' It is now in course of engraving, in line, by Mr. F. Bacon. We are compelled to give this mere announcement of the intended appearance of the work; but we shall seek an opportunity of devoting to it greater space and attention.

AFFGHANISTAN.—A work that will possess a strong, but melancholy, interest, is announced for early publication by Messrs. Graves and Co. It is descriptive of the recent operations of the British forces in Affghanistan; and will consist of views of the most beautiful scenery through which the army passed, with figures illustrative of memorable events which occurred during the campaign, and characteristic of the manners and costumes of the natives; to be drawn on stone by Louis Haghe, Esq., of a uniform size with his work on Belgium and Germany, from the original and highly-finished drawings executed on the spot by James Atkinson, Esq., superintending surgeon of the army of the Indus. The volume will consist of twenty-six plates, royal folio.

HADDON HALL.—Another work, to range with the series by Stanfield, Prout, Roberts, Haghe, and Müller, is about to appear. It is descriptive of Haddon-Hall, Derbyshire, consisting of twenty-six of the most beautiful interiors and exteriors of this interesting remain of the olden time. Drawn on the spot, and on stone, by Douglas Morison, Esq. It will be published by Messrs. Graves and Co. during the present season.

WINDSOR CASTLE.—Messrs. Gandy and Band's illustrations of this national edifice is announced for completion at the end of this month; and we are informed that the historical and descriptive letter-press will be written by Mr. Britton, who had formerly engaged to write the account for the late Sir Jeffry Wyatville.

YOUNGNIAN ANNAVA.—A very splendid work is preparing to illustrate the architecture and scenic features of these interesting ruins. Mr. Richardson of York has made some fine drawings, which are to be lithographed by Mr. Haghe.

ARCHITECTURAL MEMS.

THE union of the Architectural Society with the Royal Institute of Architects, was consummated at a closing conversazione in the rooms of the late Society, on the 1st of March last, when Mr. Tite read a paper on the pyramids of Egypt, and a large number of the profession and friends of Art were present. Having long advocated this junction, and shown how much more might be done for architecture by the united efforts of all engaged in it; the saving of expense, and the prevention of ill-feeling that would be effected; it is hardly necessary to say we hail gladly this event, and trust nothing will occur to prevent the realization of our anticipations. Strong as the Institute now is, and numbering amongst its members all the chief professors in England as it does, very much may be expected from it: indeed, the future position of architecture in this country is now in its hands. The election of Mr. Barry into the Royal Academy, in the face of his avowed intention of remaining a fellow of the Institute, has settled a question, too, of some importance to its progress.

The *opus magnum* of this latter gentleman, the new Houses of Parliament, is proceeding very satisfactorily, and bids fair to be one of the finest pieces of Gothic architecture modern times may boast of. The whole of the river front, comprising corridors, committee rooms, and offices, is brought up to the second story, and the brick foundations for the houses themselves are built to the ground-level. Over the main windows in the river-front are placed the arms of all the various Kings of England, one over each, very boldly sculptured in one stone about eight or nine feet square: on either side of each of these is a panel with the sceptre and other insignia. The hundreds of masons who are at work in all directions, and the carvers in their little straw sheds each engaged on his separate task, recal the labours of the old free-masons, and a period when the erection of such a building was a more common occurrence in England than it is now.

In the decoration of Trafalgar-square Mr. Barry is also proceeding rapidly: the ground is levelled and the terrace wall next the National Gallery is fast approaching to completion. As to the Nelson column there, the problem appears to have been, to do the least possible amount of work consistent with the slightest appearance of progress: and very successful they seem to have been in solving it. The builders, it is clear, like wise men, will not go on any faster than money be forthcoming, and to this the committee, who are avowedly not backed by public opinion, do not clearly see their way; whether or not, therefore, it will be ever finished, without the interposition of Government, seems a great question. The model of the capital is nearly completed; but a fresh difficulty has arisen as to the casting of it in consequence of the death of the party to whom it had been entrusted. The architect to this sad affair is certainly to be pitied.

The restoration of the Temple Church, although many men are at work, has not greatly advanced in appearance since our notice of the works in December last; still it is progressing steadily, and we may hope satisfactorily.

At the New Royal Exchange they are now beginning in earnest, a solid and excellent foundation was long ago put in at an expense of £8124, and a contract entered into with Mr. Jackson for the completion of the building for £124,700.

Recently several attempts have been made to improve the character of our shop-fronts, a wide and fruitful field for the architect of talent, which as yet has been but little worked. An exchange, a senate-house, and even a church, falls to the lot of the general practitioner but seldom, whereas private dwelling-houses and shops are matters of constant occurrence; they are nevertheless entitled to more consideration than is usually given to them; and afford more opportunities for the display of ability than are generally made use of. Amongst the most recent of the new fronts is that of the Lowther Bazaar, and the adjacent house in the Strand. The arrangement of the shop itself, and the archway filled in with glass, are exceedingly effective, and with many of the details highly creditable to the architect, Mr. Kendall. The adjoining front, however, which is a repetition in little, is too much like it or not enough, and produces a whole somewhat inharmonious. The way to improve it would be to make the house on the west side of the bazaar correspond with that on the east side: indeed this may be the architect's intention.

To the decoration and improvement of dwelling-houses we would direct the attention of all, whether those who want houses or those who build them. Hear what old Sir Henry Wotton says on this subject, and so let this note end with a text instead of beginning with one, "Every man's proper mansion house and home being the theatre of his hospitality, the seate of self-fruition, the comfortablest part of his owne life, the noblest of his sonnes inheritance, a kinde of private princedom, nay, to the possessors thereof, an epitome of the whole world, may well deserve by these attributes, according to the degree of the master, to be decently and delightfully adorned."

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EXHIBITION OF THE LOUVRE.

MODERN WORKS OF ART.—ARTICLE I.

Entering an exhibition of modern painting, the first impression is cheerfulness and gaiety: the scene is brilliant in itself. Before we consider details, or think of criticism, it promises gratification to our curiosity; we anticipate the pleasure of meeting old friends, and we expect to enter, as it were, into the history of their thoughts and occupations during the past year, in the speaking witnesses of them on the walls. But if we think with gladness of those whose new works we are about to see, we remember also those who will never offer us their inventions more. Among these, in entering the gallery of the Louvre this year, who, acquainted with the progress of painting, will not remember M. Buchot, so early lost to the art he so much loved, to the friends by whom he was so much beloved? M. Guenepin, whose modest merit, both as an architect, and as the head of a school of architects, many of whom have done high honour to their master, will make him long remembered. M. Danvin, whose landscapes last year gave us so much pleasure, and who died almost in an instant, while finishing new works about a month since. M. C. H. Laberge, a landscape-painter, is also dead; and M. Athanase Jovart, a young sculptor, aged only twenty-six. These are the losses that cannot be repaired. Next come the absent, and these embrace many of the greatest names. M. Ingres will send nothing to the exhibition, resolving to exhibit his works hereafter in his studio. M. P. Delaroche has but just finished his labours in the "Palais des Beaux Arts." M. H. Vernet is employed at Versailles on the 'History of the Conquest of Algiers.' M. Ary Scheffer is completing a new composition, whose heroine is the Margaret of Faust. 'The Federation of 1790' entirely occupies M. Couder. M. Louis Boulanger is finishing the paintings in the Chamber of Peers. M. Delacroix is painting a roof in the same place. M. Vauchelet has only completed the pictures in the hall of meeting of the peers. M. Abel de Pujol has also painted some compositions there. M. Decaisnes is occupied at present in the decoration of the church of "St. Denis du Saint-Sacrament." M. Ziegler, we know not why, has sent nothing to the exhibition. These are great blanks; and we regret to be deprived of the pleasure the sight of the works of these artists conferred. But let us remember these artists have won their laurels, and regret less the absence of their compositions, since more room is left for the young and anxious student, to whom the walls of the gallery are, perhaps, the goal of many hopes; the opening of a bright future, the means of reward for many a laborious hour. But we are in the gallery; and what is the first noted event that occurs almost as soon as the doors are open? Four pickpockets are in full action; so also are the police, who inquire of one gentleman what he has lost? He replies, "Nothing." They desire him to examine, and he finds he is indeed minus various articles. The person who addressed him told him to go to the bureau of the next commissary of police, and he would find his missing goods. The depredators are quickly discovered and disposed of. Now, let us turn to the two thousand and twenty-one subjects of Art which the gallery contains. Four thousand, it is said, were presented for selection to the jury; and the number of young artists is also very great. Of these four thousand subjects, nine hundred are said to have been portraits in various styles; of these four hundred and fifty only were retained. We shall first give a general *coup d'œil*, naming some of the principal works in the exhibiton, and then return to those that require longer description. In sacred and historical subjects we have in the grand style, 'The Flagellation,' by M. Lhemann; 'An adoration of the Magi,' by M. Lepaule; 'Bathsheba,' by M. Lestang Parade; a 'Vision,' by M. Roger; 'The Miracle of the Loaves and Fishes,' by M. Laynaud; 'St. Louis dictating his *Capitulaires*,' by M. Flandrin, intended for the Chamber of Peers; 'The Estates under Henry III.,' by M. Oscar Gué; a 'Moses,' by M. Storler; 'The Defence of Mazagran,' by M. Philippoteaux. The unfinished, but most beautiful work of Buchot, at which he laboured at the time of his death, a 'Repose in Egypt,' is also here. 'Jesus Christ giving the care of the Catholic Religion to the Fathers of the Church,' M. Debon; 'Vision of Christ,' M. Riss; 'Christ borne away by Angels after his Death,' Charles Moench; 'Joseph explaining the Dreams,' M. Senties; and many others, some of which, not mentioned here, we shall name hereafter more particularly. The landscape-painters are very strong this year, although much regret is expressed that M. Dagnan has sent nothing. A 'View of Nice,' which he has now unfinished in his studio, is spoken of by the artistic world as a remarkable work. We have rich contributions from Messrs. Diday, André Giroux, Hostein, Calame, and Isabey, jun.; Bertin, Gaspard Lacroix, Prevel, and Mdlle. M. Dupan, &c. &c. There is a very beautiful composition by M. Aligny, and some of those landscapes by M. Corot, which seem to breathe the fresh pure air of the woods and fields; also some admirable views in Brittany by M. A. Leleux. M. Biard gives several of his peculiar subjects. Our readers will not have forgotten his terrible views of scenes in the frozen regions last year. Now we have 'Jane Shore condemned to die of Hunger in the streets of London;' 'Shipwreck in the Icy Seas;' 'Hunting in Spitzbergen.' M. Délecluze adds, "The Hogarth of France has also displayed his comic vein in the 'Passage from Havre to Honfleur,' in which, without infringing on the rules of good taste, he has amusingly represented all the modifications of sea-sickness which the passengers begin to feel. The serious air which begins to overspread the party of pleasure, has the most comic effect imaginable, and the attraction is so great, that this picture of M. Biard is so surrounded, it is hardly possible to see it." Of pictures, "*de genre*," those of Messrs. Charles Beranger, Robert Fleury, and Jacquand, are much admired. There is an admirable piece of animals, by M. Brascassat; 'Marine Views,' by M. Gudin and Morel Fazio; and M. Borget gives us 'Views in China.

Of water-colour drawings there are some admirable specimens in a style almost rivalling oil in power. There are three pictures by M. Decamps, and a composition by M. T. Viollet le Duc, representing the 'Baptism of the Count of Paris,' in water-colours, all most remarkable productions. Amongst miniatures, those of Mdme. Mirbel and M. Isabey, sen., keep their usual high place. Some paintings on glass, compositions in a high style, are exhibited by M. Maréchal, of Metz, who also gives us some very pretty crayon drawings, 'A youth in a frail bark in a Storm,' and its companion, 'A Nymph sporting on Grass.' Of the four hundred and fifty portraits retained, we may note those of M. Winterhalter; a beautiful female portrait by M. Armaury Duval; by M. Champmartin 'A Family Group.' Some charming portraits of children by M. Geoffroy; the portraits by Messrs. Guignet and Eugene Deverin, by Messrs. Henry Scheffer, Bouget, and Rouillard. In sculpture we have in marble a 'Young Child reposing on the Grass,' by M. Droz; "A Drunk Fawn," M. Faillot; a 'Statue of Henry IV.,' by M. Raggi, destined for the city of Pau; a 'Judith,' by Mlle. de Faureau; 'A Young Woman,' by M. Le Gendre Herald. The portraits in marble by Mlle. Zimmermau, are admirable works. This lady is the daughter of M. Zimmerman, the celebrated pianist, and married lately the son of the portrait painter, M. Dubuffe.

We return to the sacred and historical subjects in detail, but shall enrich our article by a few of the general observations of M. Délecluze—abridged on this year's exhibition. He is of opinion that there is much technical and material excellence; much knowledge of effect; wise and agreeable arrangement of subject, and all the artifices of Art—that the number of agreeable pictures, well composed and arranged, is considerable. What then is wanting? "Depth of thought, as regards composition; style, as regards forms." To this there are exceptions, which we shall note; but, in general, the pictures to be described are wanting in the essential qualities of Art, those which strike and move the minds of spectators. "The quality which is most precious in Art, is that faculty which some men have of expressing with force and truth what they experience, conforming, at the same time, to certain laws which are the result of good sense and general taste; while they admire the masters who have gone before them, they do not copy them; their own ideas and impressions being sufficiently strong to result in forms which give them expression." As an example of this quality, M. Délecluze cites three small water-colour drawings by M. Decamps—but great size is not necessary to a great style, nor to the expression of elevated thoughts. Of one of these drawings, the subject is 'The Siege of Clermont, in Auvergne;' of another, 'An Episode on the Defeat of the Cimbrians.' Here we have true beauty and grandeur of invention; action in the personages, that moves the heart and feelings, and draws you out of yourself; with groups that recal the most beautiful examples of antiquity. The third composition of M. Decamps is, 'Young Turks coming out of School;' a charming drawing—what buoyant life these little beings exhibit!

We turn to larger works. A large canvass, with figures a little above the size of life, is the production of M. H. Lehmann, the subject 'The Flagellation of Christ.' The figure of Christ is noble and grand, dignified in suffering. The horrid energy of the executioners we think somewhat too strongly expressed; the contrast was sufficient without this. M. Lehmann has two other works in the gallery, a 'Portrait of H. Payens,' first grand master of the Templars; and 'Women Bathing,' or rather going to bathe. In all these pictures we hail an artist who is making rapid progress. Since his residence in Italy we see his works again for the first time, and find an increased truth and beauty in his colouring, and ease in his compositions. We greatly admire 'Saint Louis dictating his *Capitularies*,' by M. Hypolite Flandrin, 'in the presence of the Sirs de Joinville, Guillaume de Nangis, de Mathieu, Abbot of St. Denis, Regent of the Kingdom, Robert de Sarbonne.' The four principal personages are portraits; the heads, hands, and all the details are painted with great delicacy and study. The subject is grave, and it is gravely treated; the painter having even disregarded the brilliancy of ornament and costume which historical truth might have permitted. 'The Adoration of the Shepherds,' by M. Cottrau, has great charm and brilliancy of colouring. We shall here conclude the present account, reserving other pictures to be described in a future article.

VARIETIES.

Royal Commission for Promoting and Encouraging the Fine Arts in the Decoration of the New Houses of Parliament.—We have much pleasure in being at length enabled to notice to our readers, that two meetings for this truly national purpose have been held at Gwydir House. His Royal Highness the Prince Albert presided; and the other Commissioners assembled were the Marquis of Lansdowne, the Earl of Aberdeen, the Earl of Lincoln, Viscount Melbourne, Viscount Palmerston, Lord John Russell, Lord Francis Egerton, Sir Robert Peel, Sir James Graham, Benjamin Hawes, Esq., Henry Hallam, Esq., and Samuel Rogers, Esq. Mr. Barry was also in attendance, and submitted his plans, generally, we believe, with reference to the architectural details, and the opportunity they afford for artistic decoration. The meetings are for the present postponed, but the Commissioners will recommence their inquiries soon after Easter; and we have little doubt but that the result will be equally beneficial to the progress of Art, and honourable to the genius, the intellectual advancement and social condition of the nation. Considering this subject, even in its strictly limited connexion with the new Houses of Parliament, it has become, and must continue, a matter of extreme interest. But to this point it cannot be confined. In the completion of great designs the concession of the first power is of as much importance as its gradual increase. The conception may be the individual property; the perfection of the work very frequently awakens the dormant energies of a nation. A few eminent and refined geniuses will communicate their taste to a whole people; and whatever be the manners of one generation, the next reflects them, and progresses beyond. Whether it be that the human mind is of so very imitative a nature that the excellence it sees it is desirous to vary or reproduce; or whether the love of acquisition be the useful and lower stimulant; yet it is observable, that let but one great design be well completed by one artist, or the combination of many, and instantly there arises a general desire to possess, and to extend the sphere of their productions. If, therefore, the new Houses of Parliament be

decorated in a manner we may reasonably expect, either from the known taste of the Commissioners, or the acknowledged merit of our artists, they will become the standard, the point from which opinion will radiate, until in time the private dwelling, instead of being, as it too frequently is, the mark of the frivolous luxury of the owner, will become one of the numerous instances and evidences of social refinement. Men talk of the moral and physical causes which impede the growth of national character; they extend this opinion to an idolatry; and rest content with inability. The progress of the mind is as certain as that of vegetation; but you must sow, and then cultivate the seed, if you would reap the harvest. In like manner, by incipient, steady, and vigorous exertion for the promotion of the Fine Arts, we shall gradually, but finally, insure success.

Art-Union of London.—In competition for the premium offered by the Committee of this Association, now so widely spread and influential, one hundred emblematical devices were submitted to the Committee, amongst which were many of very great merit and beauty, evidently by practised hands. In the majority of them, however, there was great want of correct drawing, the most essential requirement in an outline design; while some few were positively absurd, and worthy the pages of "Punch," or any other caricaturist. The design chosen by the Committee was found to be by Mr. F. R. Pickersgill, and represents 'Wisdom Rewarding the Sister Arts,' typified by an elegantly entwined group of three female figures, kneeling at the feet of Minerva, who, seated, is extending a wreath above them. There is much dignified simplicity and fine feeling in the composition, which well fit it for the intended purpose. From the other designs, we will select a few for brief mention: the names of the authors are unknown. 'Britannia replenishing the Lamp of the Genius of Art,' one of a series, is a charming idea nicely treated; a little too Egyptian an outline, but nevertheless beautiful. 'Children, emblematical of Painting and Sculpture, led by Genius to receive rewards from the Society,' is a pretty composition; and the same may be said of 'Britannia encouraging Design to high aspirations, having first poured wealth at her feet.' 'Genius fostered in the Lap of the Society,' marked with an angle in a circle, represents the Society as a sitting female with a sceptre surmounted by a wheel, extending a wreath over a winged infant on her knee: this is an exceedingly nice design; and, indeed, we could pick out at least half a dozen others deserving of the same commendation. We are glad to find that subscriptions have been pouring in from all quarters during the last few days, and that the total amount will in all probability reach the sum which we last month anticipated, namely, £10,000. The distribution of the prizes will take place on the 26th inst., in Drury Lane Theatre, by the kind permission of Mr. Macready, who is one of the Committee, and the Duke of Cambridge will take the chair. The business of the Society having become so large as it is, more accommodation was found to be necessary than it at present possesses, and the Committee have accordingly taken spacious chambers in Trafalgar-square—a situation, being closely adjacent to the various exhibitions, and moreover in the centre of the town, well adapted to their wants.

Association for the Promotion of the Fine Arts in Scotland.—On the 26th of February, a general meeting of this association was held in the Royal Hotel, when prizes to the amount of £780 were drawn. The prizes were forty in number, the highest being £100. There were two of £50 each, one of £40, two of £25, six of £20, ten of £15, and the remainder were £10 prizes.

Hampton-court Palace.—It will hardly be believed, but nevertheless is true, that the officers in attendance in the great hall, recently opened to the public, have strict orders to prevent any person from sketching so much as a moulding or an enrichment, without a written order to that effect from Mr. Jesse. Anything more injurious, more contrary to the proper spirit in which a national structure should be, and, in fact, has been, thrown open for the cultivation of taste and the advantageous enjoyment of all classes, it is impossible to conceive. To carry it out fully, the servants should be directed to command her Majesty's liege subjects *not to remember* any part of the building they may have seen, still less any of the pictures, on pain of Star-chamber process! Surely, surely this illiberal absurdity, for which not a shadow of an excuse can be advanced, needs only to be pointed out to those who have the control of the Palace, to be immediately abrogated: at all events, it ought to be so, and we look to see it done.

The Three Wellington Statues.—History nowhere presents an instance of the simultaneous erection of three such monuments as the Wellington statues, voted under similar circumstances by the public voice, to a fellow-subject. Mr. Wyatt's colossal work will be the first to be erected. That intended for the City, and begun by Sir F. Chantrey, is in progress under Mr. Weekes. The Glasgow statue is proceeding under Marochetti. It is a matter of some surprise that the last work has not been *finished before*; considering that likeness, character, &c., &c., are points of no importance in the eyes of the majority of the Committee.

Metropolitan Improvement Society.—Since our last notice of this Association, Sir Lytton Bulwer, Lord Nugent, Lord Robert Grosvenor, Mr. Ewart, M.P., Mr. Brockedon, the Earl of Lovelace, Sir F. Trench, and others, have been added to the committee; and several meetings have been held, preparatory to sending a deputation to Sir R. Peel, to press upon the Government the necessity, in the first instance, of obtaining a map of London on a large scale, founded on actual survey; a document which, strange to say, does not at present exist; and ultimately, a report on the general subject of metropolitan improvements, from the first talent of the country. At the suggestion of Mr. Godwin, the Society have commenced a collection of maps and plans connected with the metropolis, and have applied to the various parishes, commissioners of sewers, &c., to aid this, which will be a very useful step.

School of Design.—We state, with exceeding pleasure, that the council of the School of Design have formed arrangements for adding to the institution a branch for the instruction of females; and we add, with almost equal gratification, that they have confided the direction and superintendance of it to Mrs. M'Ian, a lady whose reputation as an artist stands deservedly high—very nearly, indeed, as first of her sex in the profession; second, at least, but to one, and passing that one in a class of art, usually and properly ranked as the most difficult of attainment. We learn, also, that few ladies are more largely esteemed and respected by a very extensive circle of friends and acquaintances, alike for the energy of her mind, the amiability of her temper, and uprightness of conduct; matters, perhaps, even more essential than talent in the situation to which she has been — we understand unanimously — appointed. This establishment of a female school of design, is an event of no ordinary importance. The subject requires greater space and attention than we can now bestow upon it. In this country, unhappily, opportunities of giving employment to women are grievously limited. It is hard to point out any position which they can occupy that does not come, properly, under the head of "manual" labour, or is not mere menial drudgery. We believe that immense benefits may arise from this most judicious and laudable application of the public funds; and trust they may be augmented so as to render the plan as advantageous as it may be, undoubtedly, made.

Painters' Etching Society.—In our last, we announced the formation of this Society; it is now completed, and proceeding with great ardour and rightly directed zeal. The Society has resolved upon first illustrating the Poems of Gray. They rank among the noblest compositions in the language, are of "infinite variety," and universally popular. But, we understand, the principal motive for this selection is, that within a comparatively limited space, they will be enabled to publish the whole of the Poems—*an illustrated edition of Gray complete*. Undoubtedly, this is a far better plan than to take an isolated poem, and, in consequence of the necessity of embellishing it largely, taking passages, all of which do not afford desirable subjects for the artist. By this improved plan, the prints will be very varied; each artist will have ample scope for the display of genius; he will be entirely unfettered; and when the whole is completed, the Poet—the entire of his works—will have obtained a large series of illustrations—larger than under any other circumstances they could have received. The Society consists of twenty members; we are not informed concerning the whole; but we can mention the names of several, each of whom holds a foremost professional rank, and occupies a prominent place in the regard and esteem of the public; without exception, indeed, these are of established repute. Among them are Mr. J. B. Pyne, Mr. J. Wilson, jun., and Mr. A. Clint, landscape painters; Messrs. Meadows, Dadd, Frith, McInnes, O'Neil, Franklin, Scott, Mclan, Ward, Joy, Gilbert, Sibson, Egg, and Poole.

Artists' Eyes.—At a recent meeting of the Academy of Sciences, Paris, M. Rocamir de la Torre presented the results of his historical researches, which he undertook with the view of confirming the justness of an opinion he had entertained on the physiological question—whether *the colour of the iris of the eye exercises on vision a certain effect, and whether it tends to modify, in every individual, the sensation of colours.* With this in view, he has collected together documents which give the colour of the eyes of a great number of celebrated painters of different schools, and he finds that, on grouping them according to this character, the artists of each category, whatever be the style of painting for which they acquired fame, have, one and all, a similar prevailing tone of colour in their pictures. Thus the prevailing colours were greyish in the paintings of men whose eyes were grey, greenish in those verging towards green, dark in the pictures of artists whose irides were of a dark brown, &c. A committee was appointed to examine into this memoir, composed of MM. Arago, Chevreul, and Babinet.

The Poniatowski Gems.—Mr. Tyrrell, the proprietor of the Poniatowski Gems, has published a pamphlet in defence of the originality of this series, which has been questioned in some of the newspapers and periodicals. To all persons capable of appreciating these exquisite works of Art, no vindication of their authenticity is necessary; although, undoubtedly, Mr. Tyrrell must have felt very strongly un becoming acquainted with a direct challenge of their originality. So celebrated in the North of Europe has the Poniatowski collection been ever since the commencement of its formation by King Stanislaus, nearly a hundred years ago, and latterly so well known was it in Italy, that it is not reasonable to suppose that an imposition could have been successfully masked until now. It is not likely that all the most astute judges of our times could have been misled. In Mariette's *Traité des Pierres Gravées* it is observed, in speaking of imitations, that "For the most part, also, they (modern imitators) are inexact in their manner of engraving the names inscribed on them, and the result is, that this vicious orthography, if it is combined with any irregularity in the forms of the letters, any inequality in their size, or that the different parts of each should not be exactly proportioned, and distinctly sculptured, or even should the minute strokes which form the upright portions be thicker in one part than another, no hesitation is felt by connoisseurs in pronouncing them to be fabricated." Besides those negative rules, the same writer gives others descriptive of the marks which genuine antique gems should possess, reducing to a matter of little difficulty, discrimination in a department of art so important and interesting. Like most angry people, however, Mr. Tyrrell has been unwise; having brought a charge against "The Spectator," which in that journal has been completely refuted; and for having made which, Mr. Tyrrell is bound to apologize. Although complaints may be urged, sometimes, as to the *generosity* of that newspaper, its *justice* and *honesty* are, and always have been, unimpeachable.

The Application of Painting to Architectural Decoration.—Mr. E. T. Parris has lately read before the Royal Institute of Architects a very interesting paper on this subject, which is now beginning to occupy the serious attention of men in power. Ever since 1821, when, it will be remembered, Mr. Parris invented an apparatus for the purpose of getting to the paintings in the dome of St. Paul's Cathedral, with a view to restore them, he has given much attention to the subject of fresco, and has made many ex-

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periments as to the best mortars and colours, so that his opinions are unquestionably entitled to consideration. Without pledging ourselves to any of his views, we therefore present an outline of them nearly in his own words, and may probably take some other opportunity to return to the subject. No longer ago than from 1820 to 1825, Cornelius, Overbeck, Veith, and others were employed by the Chevaliee Bartboldy to paint his villa at Rome in *fresco*. The attempt to revive this method of painting was considered an experiment, and the English patrons and artists looked on and talked about it, but did nothing: what has grown out of that experiment every one knows. Oil paintings for architectural decoration are not efficient in some situations: the ceiling by Rubens at Whitehall will explain this; for since it was last cleaned the canvas of the centre oval appears quilted, in consequence of the cords which confined it rendering the surface uneven: it can be seen now only from a very few places in the chapel. Starch, rice, white of egg, and spirits, are used to destroy the gloss of oil pictures, but in every case that I have seen, the deep colours and shadows are reduced to the dulness of distemper. In all my experiments in *encaustic* painting I have never been able to remove a cloudy appearance, or to drive in the wax equally when on a surface of any size; but I believe recent discoveries of the French have brought this method to maturity. It must be very permanent, and resists the damps of a moist climate: durability without gloss is its chief advantage; further, it may be retouched at any time so that a thorough knowledge of drawing, and careful cartoons are not so essential as in fresco. Fresco has been supposed to be a secret and mysterious operation, whereas, it is in reality the most simple of all modes of painting. From numerous experiments I believe that all our usual mortars will answer equally well, so far as receiving the colours is concerned. The durability is another consideration; and must be settled by the practical man. I am convinced that the painter may obtain good walls and staccos for fresco, either in England, Russia, India, or America. Vegetable colours will not stand. The colours that should be used are few, of a deep sober tone and of great intensity. As a means of decoration fresco surpasses all others: it combines excellently with large masses of architecture, has a grand and impressive effect, the colours never grow darker, and its durability is beyond a doubt. The colours need not all be transparent as some have said; opaque and solid lights may be laid on in the dark parts as in oil. The artist will be disappointed however, who imagines the same effects can be produced as in oil. There can be no toning down, no scumbling, no magical touches, or fortunate hits. Each part must be matured in the cartoon: all is sober, steady, hard work on a damp wall, far from the warm studio: all details must be avoided, the whole must be grand and severe, the artist must live with statues, heroes, and temples in his thoughts, and forget the temptations of annual exhibitions. He must work long days without intermission too, for, when the plaster is once set, nothing can be done with it. By the practice of fresco painting with few colours and limited time, the powers of the artist are more called upon than when he can take his ease, alter, and re-arrange. It is curious to note the scale of charges for architectural decoration from the arrival of Rubens, in 1630, to 1730, when Thornhill was in his zenith, and from that time to its almost total abandonment in 1842. Rubens, in 1630, for Whitehall ceiling received £7 10*s.* per yard. Delafosse, in 1670, for the British Museum, £7. Verrio, in 1690, exclusive of gilding, £3 12*s.*, with £200 per annum for life, when he became blind. Thornhill, in 1725, for Greenwich, £3; and for pilasters, £1. Cipriani, in 1775, for *cleaning* Rubens' ceiling, £2000. Barry, for the paintings in the Adelphi, received by the exhibition of them £503 2*s.* It is now necessary that English artists should prove not only that they can convey their ideas in fresco, but that they have ideas to convey, and that they are as competent for large historical works as the artists of Bavaria, France, and Italy; this could easily be done were commissions offered them on the same bold scale as have been given to the latter. In fresco painting, the artist requires numerous assistants and pupils, and is not obliged to devote so much of his own manual labour to express his thoughts. His pupils, on leaving him, have become practical workmen; and some few, like the dwarf on the giant's shoulders, may see further than their master, and so advance the Art.

Process of Electrotint.—This new process, a patent for which has been taken out by Mr. Palmer, of Newgate-street, if brought to perfection, would be to the oil painter what the newly invented litbotint is to the water colour painter. We have seen two or three specimens, a landscape with figures and a portrait, on a small scale; and a study of grapes the natural size that promise favourably, though perhaps imperfect, especially in the delicate tints; the grapes were painted by Mr. Lance, and the electrotint impression has much of the *fruity* character; the forms are solid and pulpy, the texture is well discriminated, and both the effect and handling of the painter are rendered with fidelity and force; here, too, the roughness is not so objectionable as in the more minute sketches. So far as regards the preservation of the vigorous freedom of painter's studies on a large scale, but of small size, the process of electrotint appears to be even now serviceable; but much has to be done in the way of improvement before it can be employed with certainty of success in anything more finished or delicate. As to the question of impressions, the number calculated upon by the patentee is very limited. The mode of proceeding is briefly as follows: the artist paints in the usual way on a prepared surface, and from his painting a cast is taken by the electrotype process, from which the impressions are printed by the copper-plate printer. Sufficient evidence has been given of the feasibility of the principle, to encourage perseverance in perfecting the invention, which we believe originated in a discovery of some German experimenter. Another and more practicable mode of applying the electrotint process is likely to prove of extensive utility; this consists in its application to surface-printing: the artist paints his design as before, and from the electrotint plate a mould is made, from which casts may be taken in the metal used for metallic relief printing; and thus the pages of a printed book may be adorned with original designs, in which the feeling and touch of a skilful painter are visible. In this operation the obstacle that exists both to electrotint and electrotype, namely, the softness of the copper plate deposited, is avoided; but until some other method of hardening copper than hammering it is discovered, the application of these beautiful Arts on a large scale, as regards both the size of the plate and the number of impressions, must be limited: this, however, is not hopeless; for as the Egyptians must have had some method of tempering the copper of which their tools were composed, and with which they cut granite that turns the edge of our chisels, it may be expected that in this age of scientific discovery, the same or an equally efficacious method may be found out. Artists who feel interested in this process—and every artist ought to do so—will do well to call upon Mr. Palmer, and see and judge for themselves. He has authorised us to state that he will gladly exhibit and explain to them all matters connected with his patent.*

'La Zingara,' an Original Drawing of A. Allegri, called Correggio, at Mr. Colnaghi's.—The Royal Gallery at Naples contains many gems of Art, such as 'The Magdalen,' by Guercino; 'The Sybil' of Domenichino, and many others. But amongst all these, the most celebrated is a work of Correggio, sometimes called the 'Madonna del Sacco,' sometimes the 'Zingara,' or 'Zingarella.' Every one knows how rare and difficult to be procured are the works of this master; and from Tiraboschi, Pungileoni, and all the biographers of Correggio we know how peculiar was the manner in which he prepared the sketches for his pictures, rendering these sketches as precious as his finished works. We have just been delighted with the sight of the drawing for the 'Zingarella,' which has every character of originality. We do not speak of the quality of the paper, of the materials, nor the history attached to it. The true artistic characters are sufficient; they are the same in every respect as in many other drawings of Correggio which we have had occasion to examine: and it is sufficient to observe the manner in which this drawing is conducted to pronounce it a treasure in any collection. If it be true it has already found a purchaser, we congratulate him on his acquisition. For those persons who, instead of judging by their eyes and knowledge, prefer to judge of works of Art by the histories attached to them, we can affirm that there is enough to satisfy such *pseudo-connoisseurs* in the history of this drawing, which it can be proved was brought from Parma (the favourite town of Correggio), when Maria Louisa, the "Infanta," left it to go to Madrid as the wife of Charles IV. At a sale during the civil war in Spain the drawing was bought, which we have been admiring at Mr. Colnaghi's, Pall-mall East.

Strawberry-hill.—The disposal by auction of the effects at Strawberry-hill, is at length fixed for the 25th inst. The sale, which is in the hands of Mr. Robins, will occupy nearly a month, although continued daily; and must, as well from association with the name of Walpole, as from the variety and rarity of its contents, be one of the most interesting sales that has ever taken place in this country. The assemblage of valuables and curiosities, for which Strawberry-hill has long been famous, was in progressive formation during half a century, and is constituted of such productions, in every class of art and literature, as signalize the cultivated taste that has been exercised in collecting them. Admirable specimens of the most valuable, antique, and modern fabrics, have been here brought together. The porcelain is Sevres and Dresden, the richest of the respective manufactories. The numismatic cabinet contains nearly 5000 coins and medals, in gold, silver, and bronze; and the cameei and intagli are of extreme beauty. The collection of armour is not extensive, but one particular suit calls for especial notice; it is a splendid panoply, designed for Francis I. by Benvenuto Cellini, by whom there are also other works. Of the pictures, it is scarcely necessary to observe, that they are by artists of the highest reputation; and the prints and drawings beautiful and select. While Strawberry-hill was the residence of Horace Walpole, a catalogue was formed of this *embarras* of curiosities, but this is now quite out of print.

Nash's Drawings.—The original drawings of Mr. Nash, from which were lithographed his valuable work, "The Ancient Mansions of England," are now being exhibited at Messrs. Graves and Co's, in Pall Mall. They are forty-six in number, and, independently of their masterly execution, constitute, in historical, architectural, and picturesque interest, the most attractive series of the kind we have ever seen. It is difficult to estimate the powers of this artist without seeing his original works. His labours supply invaluable illustrations to our national topography; for next to the sayings and doings of remarkable persons, we are desirous of knowing something of the places they inhabit, or have inhabited. The mansion of Knole, or Knowle, in Kent, furnishes several subjects. By a charming view at Penshurst, we are reminded of Sir Philip Sidney; and by one at Charlcote of the Lucy family, and the youthful vagaries of Shakspeare. Three subjects are taken from the magnificent mansion, Hardwicke Hall, near Chesterfield, which was built by the Countess of Shrewsbury, to whom was committed the custody of Mary Queen of Scots. There is a beautiful *memento* of Bramshill, Hants, a residence built for Prince Henry Frederick, the eldest son of James I. In this drawing a company, of the time of Charles I., are introduced engaged in the now obsolete game of bowls. Another remarkable drawing shows the garden front of Wollaton, near Nottingham, one of the most beautiful remnants of the Elizabethan style. There is, indeed, not one view in the entire series that does not advance claims to the highest consideration, being all nearly akin to historical pictures.

The Heroes of Waterloo.—Another work of very great interest is about to be exhibited, privately, in the gallery of Messrs. Graves and Co., but during the *next four days only*; so that all who desire to examine it must "make haste." Some time ago, indeed, we were about to say some years ago, we offered some observations on a work in progress by J. P. Knight, Esq., A.R.A. It is now finished, having occupied the greatest part of his time since the year 1838, when it was commenced. It is entitled, 'The Heroes of

* Since the above was written, a pamphlet on the subject has been published by Mr. Thomas Sampson, to which we shall have occasion to refer.

Waterloo;' and contains a series of portraits of all the leading officers who shared in the glory of the eventful 18th of June, 1815. We have rarely seen a more successful work, considering the very unmanageable nature of the materials; for the difficulty of grouping them, so as to give that which was indispensable, a *likeness of each*, was so great as to defy the utmost strength of genius "to cope withal." Either the historical character and pictorial effect must have been sacrificed, or the picture must not have rested its claims to value upon its preservation of the forms and features of the many great men represented in it. This disadvantage will be at once obvious; but the evil is amply compensated for. We recognize in a moment every individual of the assembly; from the chiefest of them all—the Duke himself—down to the historian of his acts and mind, Colonel Gurwood. And this, after all, is the grand purpose of the artist; his production, so considered, does him infinite credit, and may be looked upon as an historical record, that will be valuable not alone to the existing age, but for centuries to come,—as long, indeed, as the memory of the battle of Waterloo shall continue a cherished memory of Great Britain. We are glad that this picture is to be placed in the hands of a competent engraver, and to be produced on a scale sufficiently large, to give the resemblance with accuracy. It will be a most desirable acquisition to every British soldier, to leave as an heir-loom to his descendants; for it will supply in one volume, as it were, the personal histories of nearly all the most distinguished officers who rendered the nineteenth century glorious and famous. We had forgotten to notice, that the scene takes place in the waiting room of Apsley House. The Waterloo heroes are the guests of *the* Waterloo hero; and they are represented as assembled previous to the annual dinner by which the Duke commemorates the victory, to which they, each and all, contributed. The party is in the act of rising, to be ushered by his grace into the dining-room.

WYATT'S STATUE OF THE DUKE OF WELLINGTON.—The model of this great work is finished, and has been shown by the sculptor to a party of his friends, from more than one of whom we have learned that it will be in all respects worthy of the original, the country, and the arts. It is, as our readers are aware, to be affixed above the gateway leading into the Green-park, directly opposite to Apsley House,—a site most injudiciously chosen, and objectionable on many grounds; chiefly, because its immense magnitude will be lost, if placed so high: it is understood that this situation for it, is opposed to the views and wishes of the sculptor. Some idea of its prodigious size may be formed from the facts, that the ears of the horse measure two feet in length, and that a mounted dragoon may ride under its belly. It will be the largest equestrian statue ever executed. We shall, perhaps, before next month, have an opportunity of examining and reporting upon it more fully. We learn from so many safe authorities that it will be a work of the loftiest genius, that we feel justified in even now congratulating the age upon an acquisition worthy of it; the more so, as the outrage upon art, decency, and common-sense, and the libel upon the Duke, is of a certainty to be perpetrated at Glasgow.

BURFORD'S PANORAMA OF THE BATTLE OF WATERLOO.—This Panorama was exhibited by Mr. Burford some twenty years ago; that is to say, it is repainted from the same drawings. The spectator is supposed to be placed near La Haye Sainte, whence he commands a view of the operations generally of both armies. The point of time chosen by the artist, is the last grand effort made by Buonaparte on the appearance of the Prussians. He concentrated his artillery in front of La Belle Allianee, and under cover of nearly 300 pieces, advanced the twelve columns of the Imperial Guards under Ney, who had not yet been in action. The first column ascended the heights supported by cavalry, notwithstanding the appalling fire that was opened on them from the front and flanking batteries. It was upon this occasion, that the Duke of Wellington gave the memorable command, "Up, Guards, and at them!" when the dark columns of the enemy were attacked by the British infantry, and repulsed with immense slaughter. The Duke of Wellington and his staff are immediately in rear of the Guards, and the Marquis of Anglesea is leading the grand charge of cavalry which completed the confusion of the French lines. The picture is carefully painted throughout, and the reality approached as nearly as is possible upon canvass.

DAGUERREOTYPE PORTRAITS. — Unwearied experiment has astonishingly improved the knowledge of the application of the Daguerreotype to portraiture. We cannot help remarking this from some specimens publicly exhibited by M. Claudet; yet, viewing the discovery and its capabilities in the same light in which it appeared in its earliest state, the general complaint against these portraits has been their extreme coldness of tone: this defect, however, M. Claudet has succeeded in obviating, by great improvement in the management of the back ground, which cannot fail to augment the popularity of these portraits.

LEATHER IMITATIONS OF CARVING.—We have been gratified by an inspection of a collection of imitations in leather, of wood carvings, in every variety of taste. Among the specimens are entire panels in the *cinquecento* and Elizabethan styles, as also in every kind of florid and figure carving usually met with in wood. Colour and gilding are received by these works with admirable effect; and when painted to resemble oak, they are with difficulty distinguishable from veritable carvings. The process of their production is simple; so much so as to render the cost of this kind of decoration small, compared with the expense of carving. The leather is prepared by being subjected to the action of steam in a tank, whereby it is reduced to the consistence of gelatine, in which state it receives the destined impression from a metal die—thus are produced, in every degree of relief, figures, flowers, fruits, foliage, &c. &c., as adapted to interior embellishment.

ISLINGTON ART-UNION.—We have received the prospectus of a projected Art-Union, to be entitled the "Islington and North London Art-Union." On the subject of these admirable associations, we have already on every occasion of their falling under our notice expressed our sentiments; indeed there can be but one opinion on the subject, for the increase of the number of these institutions shews that it is desirable to multiply the benefits already arising from them. The plan proposed differs from that of the London Art-Union in some main points, one of which is the determination of the managing committee "not to expend its resources in the *production* of engravings, but in addition to the larger prizes, to distribute various small ones, of which a *selection* of prints may form a part." The subscriptions are fixed at half-a-guinea, and the state of the funds at the closing of the subscription books will, of course, regulate the number and value of the prizes. The committee have determined that no prize shall ever exceed one hundred pounds in value; until the annual subscriptions amount to two thousand pounds. The London exhibitions of Art are named as those from which works may be selected, provided the prize drawn shall in amount exceed ten pounds. The holders of prises of amounts below ten pounds may select "pictures, drawings, medals, engravings, casts, or other works of Art, the productions of living artists, subject to the approbation of the committee." Subscribers, to whom may fall prizes of or exceeding one hundred pounds, will have the option of choosing two works of Art. This Art-Union is announced upon principles which ought to secure it abundant success; and it exhibits an example of spirit and taste on the part of the inhabitants of the northern suburbs, which will not assuredly be lost upon the other wealthy and populous districts of London.

ARCHITECTURE AT KING'S COLLEGE.—PROFESSOR HOSKING, in his introductory lecture, after pointing out the numerous branches of knowledge with which an architect must be well acquainted, if he desires to discharge his duties satisfactorily, dwelt forcibly on the fact that the profession of architecture does not hold that place in public estimation to which it is most justly entitled. Architects are confounded in the public mind either with artisans or with draughtsmen; whereas they are entitled to rank as much above the latter as the latter do above artisans. Dilating on the different arrangements required for the palace, the courts of law, villas, gaols, picture galleries, and private dwellings, the lecturer remarked, that to recommend attention to the arrangement of peasants' cottages might seem to be trifling: certain, however, he was, that if more study were given to these, less would be needed for hospitals and workhouses. With respect to his opinions of Vitruvius, long since published, he had to complain of many misstatements and unmerited abuse. After mature consideration, his opinions on this head had not at all changed. He was convinced that a man might as well attempt to learn history from the "Seven Champions of Christendom," or "Gulliver's Travels," as to become an architect by studying Vitruvius. Different styles of architecture might be compared to different languages; they were the media through which thoughts were to be expressed. How few men can speak, still less *think*, in many tongues. So was it with styles; and he would advise the student earnestly to use one style well, rather than many badly. The degradation which the profession suffered by the present system of competition was forcibly pointed out. The difficulties of arranging proper conditions and obtaining a proper tribunal, Mr. Hosking considered were insurmountable. He strenuously advised all who wished to make their profession respected, to furnish no design without a fee: those who are to have the advantage ought to pay for it. If this were done, the ideas of *all* the competitors might be used, and the selected plan thus rendered more successful.

DEATH OF MR. GANDON CLARKE.—We regret to announce the death of this sculptor, which took place suddenly, at Birmingham, on the morning of the 12th ult. He was in his 47th year, and has left behind him a family of nine children, unprovided for. At the time of his death, he was engaged in casting the leaves for the foliage of the Nelson monument. His principal work was the statue of Major Cartwright, in Burton-crescent.

Pictures sold at the British Institution during the last month:—No. 374. 'Interior of the Keep—Richmond Castle,' W. Fowler, £6. — Wethered, Esq. 73. 'Campagna of Rome—Herdsmen preparing to drive the Cattle,' C. Jost. 266. 'Study from Nature,' E. Grimstone, 10 guineas, W. Meyrick, Esq. 54. 'Gleaning—a Scene in Kent,' W. F. Witherington, R.A., 25 guineas, T. Garle, Esq. 67. 'The Lake of Zug, the Rigiberg, &c.,' Charles Ranciman, 30 guineas, H. Holland, Esq. 104. 'View of St. Ann's Hill,' T. S. Wainwright, Rev. H. L. Bennett. 244. 'Olivia—Vicar of Wakefield,' T. M. Joy, £15, Sir Edward Bowater. 379. 'South-east View of Windsor Castle,' R. B. Davis, 40 guineas. 320. 'Flemish Peasant,' J. D. Wingfield, £5. 40. 'View from Bowhill, near Chichester,' Copley Fielding, 40 guineas, the Hon. the Vice-Chancellor Wigram. 56. 'Too big for the Basket,' J. Bateman, £25, C. W. Packe, Esq. 43. 'Amalfi,' J. Uwins, £40, C. W. Packe, Esq.

SALES OF THE MONTH—past and to come.—Mr. Phillips, on the 23rd and 24th ultimo, sold the cabinet pictures of M. de St. Denis, among which the following subjects realized the prices affixed:—'Interior of a Corps de Garde,' Greuze, 30 guineas; 'Landscape,' S. de Koning, 21 guineas; 'Cattle and Landscape,' 23 guineas; 'A Lady listening to a Cavalier playing the Guitar,' Watteau, 20 guineas; 'A Young Lady listening to a Gentleman reading Delfs,' Van der Meer, 66 guineas; 'The Fortune-teller,' Watteau, 68 guineas; 'Cattle, and distant View of Dort,' Van Stry, 47 guineas; 'The Interior of a German Kitchen,' Van Utersch, the Sorcerer of Luxembourg, 48 guineas; 'Drawing-room in the Government-house at Luxembourg,' Van Hersch, 50 guineas. The two last-named pictures were purchased by the Marquis of Lansdowne. 'An Infant with Paroquettes,' Greuze, 80 guineas; 'A Cavalier with a White Horse,' Philip Wouvermans, 30 guineas; 'La Belle Paysanne,' one of Greuze's most celebrated works, 280 guineas; 'Portrait of Madame de Montesquan,' Watteau, 40 guineas; 'Winter Scene,' Van Stry, 41 guineas; 'Interior, with Village Musicians, &c.,' Zorg, 45 guineas; 'Interior of a Church,' De Witt, 47 guineas; 'A Lady surrounded by her Children,' G. Netscher, 44 guineas; 'Landscape, with Figures,' Albert Cuyp, 36 guineas.

Messrs. Christie and Manson will sell by auction the pictures, drawings, &c. &c., of the late Sir David Wilkie, about the end of this month, but the day of sale is not yet definitively fixed. It is worthy of note, that at a recent sale at Sotheby's, an unlettered proof of 'Bolton Abbey in the Olden Time,' published at eight guineas, was sold for twenty-three guineas; and, at the sale of Mr. Wallack's prints, a lettered proof of Wilkie's 'Rent Day,' produced twenty-two guineas. This is encouragement to publishers to issue works of which time will increase the value. We rejoice to learn that our anticipations relative to the publication of Eastlake's 'Pilgrims arriving in sight of Rome' have been fully realized. A fine impression is, already, scarce.

SOCIETY OF BRITISH ARTISTS.

SUFFOLK-STREET, PALL-MALL EAST.

THE Nineteenth Annual Exhibition of the Society of British Artists was opened to the public on Monday the 28th ult.: at so late a period of the month —almost on the eve of publication—it will be impossible for us to do more than notice the collection in general terms. It is of the average quality; to describe it as possessing much merit, or even as holding out great promise, would be only to mislead the public and the artists; while, to decry it as discreditable and valueless—as we perceive two or three of the diurnal critics have already done—would be equally ungenerous, unjust, and unwise. It consists of 804 works; he who looks among them merely to find fault will have plenty to satisfy his appetite; but those who desire to be pleased, or, at all events, are willing to see what is good, will find much wherewith to be content.

The whole character of the Society has, however, undergone a change—a change thorough and complete; and one which we cannot describe as an improvement, although it may be advantageous to the members, and one, which we are willing to admit has been, in a degree, forced upon them.

In former times, until within the last three or four years, indeed, the Society in Suffolk-street, was regarded as a sort of nursery of genius; a state of preparation for the paradise of the Royal Academy. And our memory reverts to the time when among its exhibitors were many who have since been elevated to high places. The greater minds rose and soared to a purer atmosphere; still, many men of large ability and extended popularity remained; and year after year saw upon their walls, the productions of younger candidates for fame, who made here their reputations to have them confirmed elsewhere.

This advantage the Society has latterly sacrificed. Last year we saw the lingering relics of the good old system; this year there are scarcely any traces of it; and next year it is (as we understand) to be exploded altogether. In other words, the exhibition at Suffolk-street will consist, hereafter, exclusively of the works of members of the "Society of British Artists." This plan will, at all events, have *honestly* to recommend it; the public and the profession will comprehend the case exactly; and contributors will have no ground of complaint that their pictures have been intentionally ill-placed in order to compel them to join the Institution. Viewed apart from prejudice, there is reason and some justice in this resolution. The Society has still to encounter the disadvantage of an income not equal to the expenditure; their costly building still hangs like a dead weight around their necks; and it seems but fair that all who partake of the benefits it confers should participate in the sacrifices necessary to obtain these benefits.

To form a correct judgment upon this matter, we ought to revert to the past history of the institution. The Society was formed in 1824. The earliest of its catalogues upon which we can lay our hand is the third—*i. e.* 1826; it then consisted of twenty-eight members; in 1827, the number was twenty-nine; in 1832, it was still twenty-nine; in 1837, instead of an increase, there had been a considerable falling off. We find by the fourteenth catalogue that its members amounted to no more than twenty-three. In 1840, it had somewhat augmented, being twenty-eight—exactly the number, however, to which it was limited in 1826—two years after its formation. Now all this while, the artists who contributed nothing to its support, were as much benefited by it as those who were bearing the "heat and burthen of the day;" their pictures were, up to this period, as well placed as those of the members, and it is notorious that large sales were annually effected of the contributions of parties who received all and paid nothing.

This, when we look closely into the subject, seems neither fair nor just; and it does appear reasonable that some plan should have become necessary for more equitably dividing the responsibilities, anxieties, and expenses consequent upon the maintainance of the Institution.

Whether there could have been a purer and manlier mode than that which *has* been adopted, is a question we are not prepared to answer; that mode may be stated in a few words—it was so to discourage voluntary contributors who sent pictures that they should be induced to withhold their contributions altogether, or be compelled to join the Society in order to secure "good places," and obtain equal chances of sales.

That this project has answered as far as the interest of the Society is concerned, will be sufficiently obvious to all who examine—as we have done—the catalogues of past years, and contrast them with that more immediately before us—the catalogue of the year 1842. There are now THIRTY-SIX MEMBERS; eight have been added to the body within two years, since 1840; while, during the seventeen years preceding, it had received no additions whatever.

And these accessions have been, in the strictest sense, satisfactory; among those who have this year joined the Society are Mr. T. B. Pyne (a landscape painter of acknowledged talent; one, indeed, who holds a very high rank in his profession, and would confer credit upon any institution); Mr. Boddington (another landscape painter, to whose abilities we have borne testimony upon almost every occasion in which we have been called upon to notice an exhibition, either metropolitan or provincial); Mr. Hill, (a portrait painter, whose works are marked by much force and delicacy, and hold out a promise of great excellence hereafter); Mr. Zeitter (who in his own peculiar style—and that a right good style—has very few rivals anywhere) and we believe there are two others elected since 1841, to whom we cannot directly refer, as the catalogue for 1841 is not at hand for reference.

These facts should not be lost sight of. It becomes, therefore, alike the interest and the duty of many artists, whose professional rank or merits cannot secure them "good places" elsewhere, to consider whether it be not their wisest plan to join this Society; and, by joining it, to infuse purer blood into its constitution; to render it worthier public patronage; and advance its character by rendering its annual exhibitions more conspicuous for excellence than they have hitherto been.

At all events, we do think that the Society will do rightly and honestly to declare their intentions in a plain and straightforward manner; not to *place at all* the offered contributions of artists who will not become members, and so share the responsibilities, anxieties, and expenses of the establishment—a mode far worthier than that which they now pursue, and have, of late years, studiously adopted.

It just strikes us, that there is, or rather was, a bye-law of the Royal Academy, which rendered ineligible to election into that body, a member of any other institution connected with the Arts. We believe, if, indeed, it ever existed—of which we are by no means sure—that it has been either abrogated or suffered to become a dead-letter. The recent election of Mr. Barry (who still continues a member of the Institute of British Architects) into the Royal Academy is a case in point. But sure we are, that if proper steps were taken, a rule so unsuited to the present times—although wise and necessary when the means and appliances of the Royal Academy were scanty—would be instantly dispensed with.

As we have said, the late period of the month at which the exhibition was opened, precludes us from noticing its contents; and we have thought that such remarks as those we have submitted were more pressing and might be more useful.

ART IN THE PROVINCES.

THE ROYAL HIBERNIAN ACADEMY.—The last day for receiving pictures, by the Royal Hibernian Academy, will be the 16th April. English artists should bear in mind that the "Irish Art-Union" will have a large sum to expend in the purchase of works of Art: we understand between £3000 and £4000; and that the selection of prizes is not limited to artists of any country. We repeat our entire conviction that, although the choice of pictures rests with a committee, that committee consists of noblemen and gentlemen whose names afford sufficient guarantee for the integrity and judgment to be exercised. We feel assured that no really good and valuable works, of comparatively moderate size, that may be sent to Dublin, will be returned to London. Cases containing pictures should be, we imagine, addressed to George Petrie, Esq., secretary, Royal Hibernian Academy, Abbe-street, Dublin; and forwarded *via* Liverpool; the carriage must be paid by "uninvited" contributors.

BRISTOL ART-UNION.—A meeting has been held in the committee-room of the Literary and Philosophical Institution at Bristol, to consider the formation in that city of an Art-Union, upon the plan of those instituted in London, Edinburgh, Liverpool, &c. It was expected that the Rev. John Eagles would preside, but that gentleman was prevented by another engagement. Mr. Robert Tucker, who acted as Honorary Secretary, read the minutes of a meeting held on the 28th January, at which it was resolved that such an association be formed, and that this meeting be held in furtherance of that object. Mr. Tucker represented the benefits and advantages derivable from the formation of such a society, and called attention to certain practicable improvements in the administration of the affairs of the proposed institution, which would tend much to the benefit of the subscribers. After some remarks from the Chairman, a short conversation took place between that gentleman and Mr. Tucker, on the propriety of electing artists to seats in the committee, when both concurred in an opinion that no better plan could be adopted than that on which the Art-Union of London was modelled. Mr. Kennedy, in answer to a question, said, that a reserve would be made from the funds to meet expenses, so that no subscriber would be liable to any call beyond his subscription. Mr. Tucker then read the rules of the London Art-Union, together with an address which he proposed for circulation, both of which were approved by the meeting.—At a subsequent meeting held at the same place, and with the same view—the Rev. John Eagles in the chair—Mr. Tucker, the Honorary Secretary, *pro. tem.*, having read the minutes of the last meeting, announced that his Grace the Duke of Beaufort had condescendingly expressed his willingness to accept the presidency of the society. Some conversation ensued with respect to confining selections to the works of the artists of Bristol, against which serious objections were urged. The Reverend Chairman said that Bristol was, of all others, a place especially in which an Art-Union ought to be formed. It had, from nature, the most beautiful scenery that could be desired for the pencil of Art—scenery abounding in all the varieties of grandeur and beauty, and she had produced artists of distinguished fame throughout the world. She could claim as her own Sir Thomas Lawrence, once President of the Royal Academy; Turner, whose intrinsic genius, however chequered by his eccentric vagaries, no man could deny; and Bayley, who was equalled in his art only while Chantrey lived. Bristol, if not the birth-place of the men, was at least the birth-place of the genius of Danby, Rippingille and Bird, whose home and domicile during the zenith of their fame was here. With respect to Bird, Bristol had been unjustly defamed; and the character of her merchants charged with illiberality, and even malevolence, towards the genius of Bird. He had been requested to state the truth of the case in this matter, and had adduced facts, with substantial proofs of them, in vindication of the character of Bristol. He was convinced that, if fair encouragement were given to the Arts in Bristol, her artists would in future fully sustain her fame for talent in times past. After some resolutions of minor importance, thanks were voted to the Chairman, and the meeting broke up.

LIVERPOOL ARTISTS' CONVERSAZIONE.—SIR,—It is beyond all question, that great and permanent advantage is gained by a free intercourse among artists and patrons of Art; and much good must result from a plan which "combines the amenities of social life with the encouragement of the Fine Arts." Impressed with this conviction, and in the hope of imparting an additional interest to them, I proposed the formation of a Society in Liverpool on a novel plan, to be called the Artists' Conversazione; whilst it is calculated to extend greatly the connexion of the artist, by bringing both himself and his works into more intimate knowledge with those gentlemen who feel a pleasure in patronizing rising talent, it, at the same time, gives to the non-professional member of the Society, at the close of each season, the possession of two sketches, which he will estimate as pleasing reminiscences of the several artists' styles, in addition to their value as works of Art. It is gratifying to find that both artists and patrons entered into the plan with avidity, and consequently there is no doubt but it will be productive of lasting benefit. The peculiar feature of the Society is, that it consists of an unlimited number of members—one-third professional, and two-thirds non-professional; each professional member presents to the Society, on each evening of meeting, an original sketch as his contribution. There are four meetings to the year: on the last of which the presentation sketches are to be distributed by *lot* among the non-professional members, by which means each gentleman becomes possessed of two original sketches at the end of the season. All expenses of tea and coffee are defrayed out of the subscriptions of the non-professional members. The first meeting was held at the Adelphi Hotel, on Wednesday evening the 23rd of February. In addition to the presentation sketches, there were on the table many fine works on Art, and several pictures in progress were introduced by the respective professional members, which added greatly to the interest of the evening, and some substantial proofs were afforded of the benefits resulting from the Society.—I am, &c., SAMUEL EGLINGTON, Secretary to the Liverpool Academy of Arts.

CORRESPONDENCE.

THE SCOTTISH ART-UNION.

TO THE EDITOR OF THE ART-UNION.

SIR,—We have, at different times, observed in the ART-UNION various letters and articles on the subject of the Association for the Promotion of the Fine Arts in Scotland, the object of which seems to be to create an impression that Scottish Artists act in a most illiberal manner towards their brethren in the south, by using every means in their power to induce the Association to exclude from their purchases the works of English artists not resident in Scotland.

So far from the artists interfering in this matter, when the Association was first formed, they held a meeting to consider whether they should co-operate in any way with the Association, and they came to an unanimous resolution, that it would be improper, on their part, to interfere or to express any opinion as to its management. Accordingly, no artist has ever been a member of the committee of the Association, or has ever had the least control in the management of its affairs.

This principle of non-interference was carried so far, that when, some time ago, it was in the contemplation of a number of the artists to make an application to the Association to throw open its benefits to ALL ARTISTS, the resolution above-mentioned was thought to stand in the way of their taking such a step. But this resolution, though framed with the best intention, has had no good effect, and, as it has not protected artists from unjust suspicions, it cannot exclude any one from vindicating himself from unjust censures.

We (the artists subscribing) therefore come forward, and, through the medium of the ART-UNION (which we have no doubt will be as open to us as to those who have censured us), deny the truth of these accusations; and state to the public and to the Association, that there is nothing we so much desire as the opening of the Association to artists from every quarter. That we think that in their purchases the committee should be guided by the merit displayed in the works, and by no other consideration; in short, that they should act on the principle so admirably expressed in the late Sir Francis Chantrey's will, that regard should be had by the judges "solely to the intrinsic merit of the works, and that they should not permit any feeling of sympathy for an artist or his family by reason of his or their circumstances or otherwise to influence them."

We desire no monopolies, considering them equally hurtful in Art as in everything else. All we wish is the advancement of Art—British Art—which we think will be best forwarded by fair and open competition.

We are, &c.,

HORATIO M'CULLOCH, R.S.A.
DAN. MACNEE, R.S.A.
CHARLES LEES, R.S.A.
W. JOHNSTONE, A.R.S.A.
JAS. E. LAUDER, A.R.S.A.
JOHN SHERIFF, A.R.S.A.
ALEX. CHRISTIE.
JOHN C. BROWN.
CHARLES H. WILSON, A.R.S.A.
KENNETH MACLEAY, R.S.A.
JOHN BALLANTYNE, A.R.S.A.
WILLIAM BONNAR, R.S.A.
MONTAGUE STANLEY, A.R.S.A.
A. BINNING MONRO, H.R.G.A.

[The above letter is forwarded for insertion in the forthcoming number of the ART-UNION. But for anxiety that the letter should be in time for the April number, more signatures could have been obtained.]

Edinburgh, March 29, 1842.

[We have never received a communication that has given us greater satisfaction than the one we here publish. We rejoice to be made the instrument of conveying to British Artists generally, the liberal and enlightened sentiments of their brethren of the north. The letter does them infinite honour; and we think cannot fail to produce an impression upon the "Society," by whose unwisely exclusive system it has been called forth. We trust we may be permitted to defend ourselves from the charge advanced against us—or, at least, implied—that we have represented the Scottish Artists as having been a party to this system, by endeavouring to "induce the association to exclude from their purchases the works of English Artists, not resident in Scotland." We really cannot call to mind any observation of ours that can bear such construction; but if we *have* made any remarks that convey such a notion, we readily and cheerfully recall them.]

SIR,—Agreeing as I do in principle with the observations you have appended to the letter in your last number, in which "A Member of the Art-Union of London" objects to the restriction of purchases by the Edinburgh Association to works of *Scottish Art*, it is impossible to deny that, when tested by its success in improving the character of our Exhibitions, that Association has hitherto fulfilled the end in view. The great progress displayed in successive years, proves that the stimulus of even a limited competition has, *as yet*, been sufficient among our artists. But it is obvious to all impartial observers, that this state of matters cannot continue, and that the very plea of past success becomes the strongest argument for opening up a competition, that must stimulate to further exertions. It is, therefore, to be hoped that your remonstrance will have its due weight, and that the committee will ere long turn their attention seriously to this very important question, apart from all narrow views. Indeed the time seems to have arrived, when the most advisable disposal of now vast resources of this body ought to be re-considered, and their whole constitution reviewed. Principles and details admirably suited for the due administration of some hundreds, may be questioned when applied to a revenue of as many thousands; and the committee would do well to borrow a hint from the recent proceedings of the Art-Union of London, as noticed by your correspondent, "Vigilans," in your number for this month.

You express your conviction that, "no one annual exhibition here, ever contained *good* pictures by Scotch artists to the value of £5000 or £7000;" and you are quite correct, if "value" is to be tested by the scale of prices paid elsewhere for similar works, executed by artists of equal professional repute. But it is a notorious fact that, as the funds of the Association have been annually augmented, the demands of the artists have advanced; and it would seem that each of them, convinced of the truth of your remark, has resolved to do his utmost towards relieving the committee of their unmanageable wealth, by asking an exorbitant quota in exchange for his own exertions. The plan adopted by the committee to cure this growing evil has enormously increased it, besides introducing a practice painful to themselves and degrading to the artists. That in many instances the committee offer a sum considerably below that demanded, is notorious, and it is no secret that unpleasant remonstrances have sometimes been the natural result of this most objectionable proceeding. Nor does the mischief cease here; for an artist who has received twenty or thirty per cent. less than the price which he in good faith affixed to his picture, is in some degree compelled to provide against the recurrence of a similar disappointment, by demanding on the next occasion a sum proportionally higher than he means to realize. It is whispered, that by this means even more has been sometimes obtained, than was expected or wished; and of course, under such a system, the motives of the committee are exposed to constant cavil. Far better would it be that the committee openly refuse to purchase such works as they consider priced above their value; but here again occurs the difficulty, that being, by the constitution of the Association, obliged to expend annually the subscriptions, they would, by adopting this resolution, be thrown back upon pictures unworthy of purchase or encouragement. Even this, however, seems the lesser evil of the two, and if practised for one year, the necessity for this measure would probably not recur.—Yours, &c.,

Edinburgh, March 8. D. D.

SIR,—You say in your attack on the Art-Union of Scotland, that you will pay attention to any defence that may be sent you on the subject of the rule referred to by you and your correspondent.

Before you denounce, you should maturely consider the question in all its bearings; this you do not appear to have done; you seem to overlook the grand point, that the Scotch Art-Union is established for the express purpose of fostering and encouraging native talent; and will that be done if Irish and English artists come into the field? I trow not.

Then again, look at the wealth of England as compared with Scotland; it is to that land we look for aid. And would not the object of the Art-Union, North Britain, be frustrated, if the selection were not confined to Scottish artists? The generosity of England is so well known and understood among us, that we shall be sure to gain by our plan; and I do not think we have anything to fear from your rather ill-natured attack.

On the other hand, the English Art-Union would lose by confining it selection to England, for there would be shut out the finest, or some of the finest pictures produced; and again, England will benefit by fostering Scottish talent. Where is a name equal on the English list of Painters to Wilkie? And the Art-Union of Scotland may be the means of bringing out another; indeed I think they would be delerict to their duty did they otherwise; and so the wealthy men of England would have an opportunity, I am sure they would gladly avail themselves of, of enriching their cabinets with gems, such as a Wilkie, or a Scotch artist only could produce. I do not know what you can mean by warning Englishmen against the applications on the part of the Art-Union, North Britain; they will subscribe with their eyes open, and you take it up as though some fraud were attempted.

Neither can I discover anything narrow-minded in the fact of a Society being established for the encouragement of *native talent*, and accepting foreign aid.

Yours, &c., DUN SCOTUS.

[We insert the above letters, the one a comment upon, the other a reply to, our observations last month in reference to the illiberal and unwise principle upon which the Scottish Art-Union is conducted. We did not, indeed, expect an answer to our objections—and we have had none; for "Dun Scotus" leaves the matter where he found it, and will not alter the opinion of a single individual as to the policy and practice of changing a rule alike injurious and discreditable.

"DUN SCOTUS" is not, we presume, a *selected* champion; for instead of aiding he most materially damages the party he advances to defend. It would be very easy, but very unprofitable, to take his arguments to pieces.

The fact is, that the law of the committee of the Scottish Art-Union *must be abrogated*, or instead of augmenting their subscriptions annually, they will dwindle from year to year.]

MODELS FOR TEACHING PERSPECTIVE DRAWING.

SIR,—In the last number of the ART-UNION, I observe the name of a gentleman whom you state has recently introduced models as a novel system of teaching perspective. Precisely the same sort of models were used by the late Mr. Nattes for a period of nearly fifty years, ending in 1819; and I have ever since then continued the use of them in teaching practical perspective. You may see the boxes of models at Mr. Smith's, 34, Marylebone-street, Piccadilly (to whom I have made over the furnishing of them), if you think fit to call; and you will also see a very useful and ingenious additional set of models of buildings, &c., calculated to further the same object, which Mr. Smith's nephew has constructed. I give you the trouble of this, that you may know that the system alluded to in your work is not new, and that certainly Mr. Nattes was the artist who first brought the use of models into notice. I cannot but add that you will have conduced to the advancement of the science of perspective by your mention of the very admirable plan of communicating it, as it is a most complete and effectual method of attaining that which otherwise must ever be found not only a difficult task, but really a very dry one.

Yours, &c.,

5, Oxford Terrace, CHAS. RUNCIMAN.
Edgware-road, Mar. 10, 1842.

[We have seen the models alluded to, and cannot agree with our correspondent that the little paper models sold by Mr. Smith are "precisely the same sort" as those figured in our last number; for useful as they are, they are neither so numerous, so well made, nor so ingeniously contrived as Mr. Deacon's; neither are they susceptible of those varied and picturesque combinations of geometrical figures into forms suggestive of actual buildings, which constitute the great merit of Mr. Deacon's. Our correspondent incorrectly assumes that the system advocated of teaching drawing from models was put forward as novel; the writer of the articles alluded to, was well aware that models had been occasionally used for years past, and more especially by that distinguished artist and teacher, Mr. J. D. Harding; and he has been gratified to find, that since the appearance of Mr. Deacon's models, the practice of teaching drawing from models has become much more popular than before. Some teachers, who had almost given up the occasional use of models, now employ them more frequently; and others, who had never made use of them previously, now resort to this means of teaching elementary drawing.]

COPE.—A letter, published in the *Cork Examiner*, states that Mr. Hogan, the distinguished sculptor, is engaged in completing his statue of Mr. Crawford. "The marble for which is said to be the most splendid and most transparent block that ever entered the Eternal City—being excavated from the first quarry at Carrara, and known by the name of Grestallo. It is more than 11 feet, and measures nearly 200 cubic palms—the largest block recollected to have been removed from that celebrated cave, as such pure marble runs chiefly in small pieces, and is generally used for busts and cabinet figures—always bearing an exorbitant price, even at Carrara."

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REVIEWS.

The Tower; its History, Armories, and Antiquities. By J. Hewitt. Published by W. Spiers, 17, North Audley-street.

This might be the title to a voluminous history, considering the importance of the subject; but it is prefixed to a brief and unpretending essay upon arms and defensive armour, comprehending a period commencing with the Conquest, and terminating with the substitution of half for steel in the seventeenth century. The Tower is described, gun-founding treated of, and the contents of the Jewel House are enumerated; but we are most interested in the treatise on armour, not only because it appertains legitimately to the category of subjects to which the artist applies himself, but because judicious study has been so neglected, that there are continually exhibited works of Art, the value of which is depreciated by the most glaring anachronisms. French artists spare no pains in the cause of accuracy in ancient armed and civil costume; and the result is, as may be expected, a singular fidelity to time and circumstance. Artists have complained of having no means of making themselves acquainted with the varied fashions of armed costume; and we can see abundant reason for such complaint, even up to the conclusion of the first quarter of the present century. Before Sir S. Meyrick arranged the armour in the Tower, chronology was, in that collection, everywhere outraged; and the complaining antiquarian was offended by the most absurd associations. William the Conqueror was equipped in a suit of plate armour; and even some of our latest kings, among whom were George I. and George II., were represented in like manner, armed at all points. The armour attributed to Henry V. was composed from suits of the periods of Henry VII. and Charles I.; John of Gaunt was accoutred as a knight of the time of Henry VIII.; and the helmet given to Queen Elizabeth was of the reign of Edward VI. We could multiply instances of similar discrepancies in the Tower armoury; but enough has been said to show into what errors artists have been led who placed any reliance in its arrangement previously to the changes effected by Sir S. Meyrick. It has moreover been a matter of some difficulty for unfriended artists to obtain permission to sketch in the Tower; we cannot, however, help thinking, that, for the sake of truth in historical Art, if representations were conveyed to the proper quarter, every facility would be afforded for study and research. It is gratifying to observe, that this collection has of late been improved by the addition of a few of the most remarkable suits of armour used at the Eglintoun tournament.

We have seen even the followers of the Conqueror painted in panoply; the heroes of the reign of Edward III. have been similarly treated; as have also the Paladins of Tasso, Scott, and of almost every esteemed writer whose *historiæ personæ* lived and moved before the period of our Richard II. Of English historical painters, West has, perhaps, been the most accurate in the chronology of the equipments of his armed figures; but for this he was indebted to the information kindly afforded him by Sir Isaac Heard, rather than to any research of his own. There is, however, one remarkable error in a picture by this distinguished painter, 'The Battle of Crecy,' now at Windsor. He has therein subscribed to a vulgar impression, by painting the Black Prince in black armour. There is no authority to show that this epithet was applied to the Prince because he wore black armour; but it may have arisen from his surcoat and caparison, which were both sable when he attended tournaments in France and England, but in the field of battle he always wore a surcoat emblazoned with the arms of England.

The defensive armour worn by the Conqueror and his followers was the hauberk—a cloth or leathern tunic covered generally with flat rings, sown on horizontally and contiguously. Sometimes this vestment was mailed with small plates of iron of other forms according to the taste of the wearer. The haubergeon was also in use at this period, and as well among the Saxons as the Normans. As mailing or covering a coat with *maillee*, or flat rings was the only method then known of guarding it with iron, the difference between these defences existed rather in their fashion than in the manner of arming them. The head was defended by a hood overlaid with iron, in the manner of the hauberk to which it was attached; and this covering was surmounted by a head-piece, from the front of which descended a bar of metal called a *nasal*. The legs were protected by mailed hose, called *chausses*, which reaching to the top of the thigh, were covered by the hauberk or haubergeon. The offensive arms of the Norman knight consisted of the lance, at the end of which floated a streamer; the long sword and iron mace were also in use.

From the twelfth to the fourteenth century the hauberk was worn with tight sleeves; but considering the length of the interval, the improvements were not remarkable. It was made to fit the figure more closely from being drawn in at the waist, and the feet were protected by lengthening the chausses; the hood continued in use, but was separated from the hauberk.

Thus was constructed the first armour used in England for the defence of the entire person; and this we may term pure or unmixed mail, from its being formed entirely of the *mailles* already mentioned. It is a common error to speak of all kinds of defensive armour indiscriminately as *mail*, though the meaning of the word clearly defines the kind of defence to which it ought to be applied. There were three fabrics of armour entirely distinct from each other; these were mail, chain armour, and plate armour; a fourth may be added, being the mixed armour in use during the long period necessary in those ages to the improvement of the body defence into the ultimate casing of steel plates. Although the term mail is applied to most descriptions of armour consisting of rings and small *lamina* of metal, it can, however, only properly designate vestments armed with the former, for the latter were cut into every shape which fancy and caprice could suggest. To distinguish two of these, Sir S. Meyrick proposed the terms *rustred* and *tegulated*; another kind is sufficiently described by the simple appellation, scale armour. We cannot, in an article so brief as this must be, even enumerate the varieties of *pourpointrie*, or paddings employed for the protection of the person, as it is our object merely to mark the term of the prevalence of this or that fashion of armour (than which, we can here do no more), for the purpose of exhibiting to artists the necessity for observing that consistency which gives value to their works.

No part of the knight's harness was subject to so many changes as the helmet. During more than four centuries and a half the security of the head and face was an object of continued solicitude and experiment; but even in its latest and most elaborate construction the head piece was not sufficient, successfully to resist a skilful assault. Henry II. of France, received at a tournament in 1559, a wound through the bars of his visor which ultimately deprived him of life; an accident which had the effect of diminishing the popularity of these gallant assemblies; indeed, from about this period may be dated the positive decline of such amusements.

As early as the commencement of the thirteenth century detached plates of steel were in use. The first of these were the elbow pieces, after which knee plates, called poleyns, were added, then succeeded gillettes for the shoulders, and thus piece by piece the frame was encased in a suit of steel plates. Mixed harness, as an improvement upon a defence entirely of mail or chain, was worn of necessity only until the suit of plate was perfected. It can be said to have been generally in use only towards the end of the thirteenth century, and to have prevailed during a hundred years.

It is a curious fact, that a knight equipped for the tournament was encumbered with a mass of metal nearly equal to twice the weight he bore when armed for the field of battle. Defensive armour attained its utmost degree of perfection towards the end of the fourteenth century. The work under notice presents us as a frontispiece with an engraving of one of the most beautiful suits of armour in existence. This is the well known panoply in the Tower, which was made for Henry VIII. It is highly ornamented; but the most striking part of it is the *lamboys*, or steel plates pendent from the breast plate and garde-reins, and so forming a kind of skirt.

The accompanying engraving (No. 1,) of this splendid equipment we extract from the work under notice.

This suit was fabricated to commemorate the marriage of Henry VIII. and Katharine of Arragon; and upon various parts of it are engraved the devices of each—the rose and the pomegranate. Upon the bars of the genouillieres is engraved the sheaf of arrows, the device adopted by Ferdinand, the father of Katharine, on the occasion of his conquest of Granada. The badges of Henry, the portcullis, the fleur-de-lis, and the red dragon, are also seen in many parts of the suit; and on the lamboys appear the initials "H. K.," within a true-lover's knot. On the croupiere of the horse are the same letters, similarly united by a knot, which also includes a love symbol formed of half a rose and half a pomegranate. The breast plate is embellished with the story of St. George, on foot, encountering the dragon; and the back plate with that of St. Barbara. On the poitral, St. George is seen mounted, destroying the dragon; and in another design he is accused before Diocletian. The croupiere contains six subjects—St. George extended upon the rack; a saint partially enclosed within the brazen figure of a bull filled with oil, which is about to be boiled by lighting a fire beneath; a female saint suffering decapitation, while in the background is described the retribution that awaits the persecutor; another saint about to be decapitated; St. Agatha led forth to be scourged; and St. Agatha being built up in prison. Round the lower parts of the horse armour appears repeatedly the motto, *Dieu et mon Droit*; and, in addition the subjects mentioned, the minor spaces of the equipment are filled up with arabesques, heraldic devices, human figures, animals, &c. This armour is of undoubted German fabric, and has been gilded, whence a superb effect must have been communicated to it. Much of the tracery is almost lost, but this could be restored by the process of regilding.

When plate armour had attained its utmost perfection, the suit was composed of the following parts:—The helmet, being of two kinds, the war helmet, and that for the lists; the gorget, covering the neck; the pauldrons, defending the shoulders; the rerebraces and vambraces for the arms, united by the elbow plates; the gauntlets; the breast and back plates; taces which were appended to the lower part of the breast plate; the garde-de-reins, similar pieces attached to the back plate; *tuilles*, small supernumerary plates to strengthen the defences of the hips and thighs; cuisses, or thigh plates; genouillieres, knee plates; jambs for the legs; and sollerets or steel shoes, to which were attached the spurs. The additional pieces for the tournament were the placcats; a second breast plate; the volante-piece, more effectually to secure the helmet; the grande-garde, a piece of armour covering the breast and left shoulder, secured to the breast plate below by screws; the shoulder shield, a fixed shield protecting the left shoulder; the garde-bras, a similar piece covering the left arm; the tilting gauntlet, which was a long gauntlet for the bridle arm; the equipment for the tournament was completed by the ankle-guard, in addition to these supernumerary pieces.

In the early part of the seventeenth century the integrity of the suit was broken by the abandonment of the plates used for the defence of the feet and legs. The custom of wearing armour to the knees continued until the time of Cromwell, because the cavalry did not until then cease to use the lance; but when this weapon fell into disuse, the thigh plates were laid aside. The cavalry of the time of Charles II. wore the corslet, with the additional of shoulder and arm pieces.

The little work before us is not only an excellent guide to the Tower armories, but it will supply artists with a fund of information on this interesting subject. The accompanying cuts exhibit some specimens of head-gear which were in use at periods subsequent to the reign of Edward III.; for the use of these we are indebted to the proprietor of the work.

Fig. 1 (No. 2) is a salade; time of Henry VI. 2. Bassinet; time of Richard II. 3. Burgonet; time of Henry VII. 4. Burgonet; time of Henry VIII. 5. Tilting helmet; time of Elizabeth. 6. Morion; time of Elizabeth. 7. Combed morion; time of Elizabeth. 8. Spider helmet; time of Henry IV. of France. 9. Helmet; time of Charles I. 10. Open helmet; time of Charles I. 11. Barred helmet; time of Charles II. 12. Pot helmet; same

period. The cuts of ancient and curious weapons which we have also, by permission, selected from the illustrations, give a correct idea, allowing for size and proportion, of the method of arming the infantry of earlier times. (No. 3.)

From the importance to artists of the subject of this little treatise, we have noticed it at some length, with the hope of inducing more attention to armed costume in the works of those who paint history, and what our neighbours call, *le moyen age*.

The book is compiled from official documents in the Tower, and published by authority of the Board of Ordnance. Its appearance at this time is accidental: it was undertaken some months previous to the late fire, and but for that calamity, would have been published before. A singular circumstance in connexion with the work is that during the week immediately preceding the conflagration, that portion of the matter which describes the Grand Storehouse, was written. For want of a hand-book such as this, the antique contents of the Tower armories must have been wholly unintelligible to the masses who have visited them since the fees have been reduced; and others deeply interested in such remains must have sought information in the tomes of Meyrick or Grose. The well directed labours of Mr. Hewitt have supplied a deficiency which we ourselves have felt; his well arranged digest of the contents of the Tower armories will be useful to all who may desire to know more of the armour than is afforded in the verbal summary of a warder.

Fig. 1.

Fig. 2.

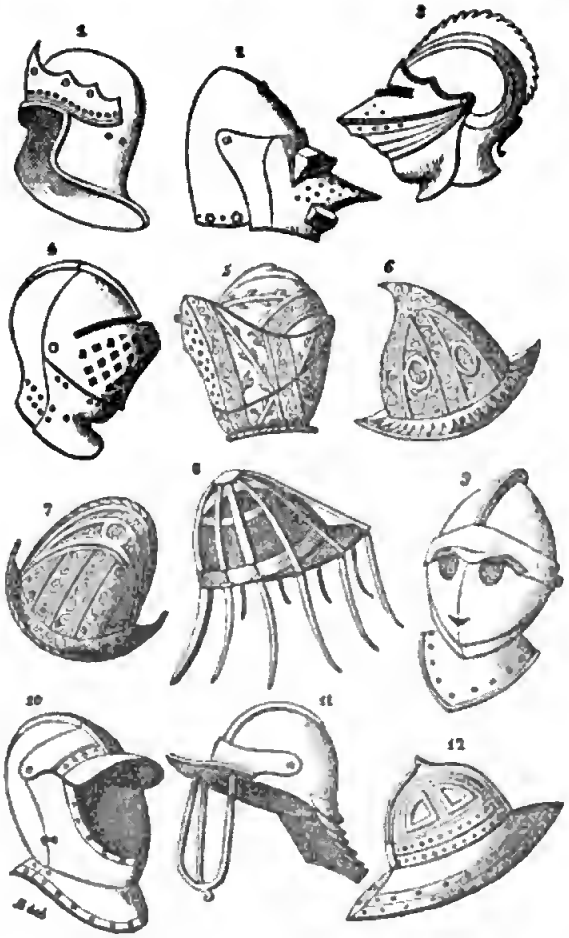
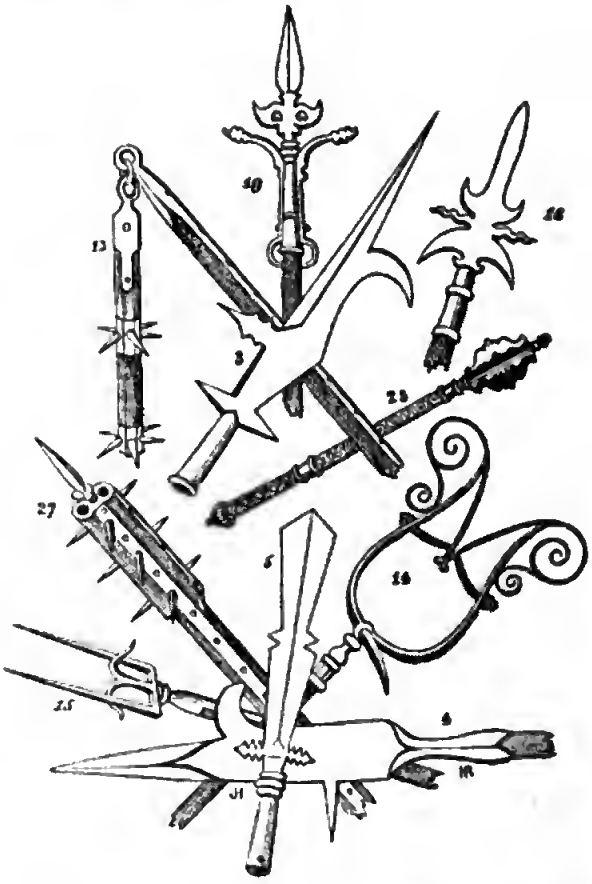


Fig. 3.



REVUE GENERALE DE L'ARCHITECTURE ET TRAVAUX PUBLICS. Edited by M. CESAR DALY, archt. Nos. I. to XVIII. WEALE, London.

This very valuable monthly periodical, which addresses itself to architects, engineers, and archæologiste, and is written by some of the first men in their respective paths, in Paris, is much less known in England than it deserves to be: could we succeed in rendering it more so, we should confer a favour, not so much on the proprietor of the work in question as on the public. In all matters of Art, and all investigations of antiquity, our neighbours are at this moment most actively on the alert: further decoration of their beautiful capital, and the restauration of all their ancient buildings, are now dominant desires, and are displaying themselves universally in numerous ways. Any work, therefore, which will keep us *au fait* of their efforts to these ends, show us by engravings the prevailing character of their new buildings, and make us acquainted with all fresh information in the various departments of Art which may there arise, must, we should think, be eagerly welcomed, when known, by a large class of readers; especially if, as in this case, it be conducted with liberality and talent. Each number contains thirty-two pages of letter-press (large 4to.), three detached engravings, and numerous illustrative wood-cuts: it is beautifully printed, and, to all respects, well got up. Amongst the most important papers which the numbers already published contain, may be pointed out an "Essay on Byzantine Architecture," by M. Albert Lenoir, the well-known architectural antiquary; "on the Christian Architecture of the West," and the "History of Ornamental Sculpture in France," both by the same author; "on the Nimbus in Works of Middle-age Art," by M. Didron, one of the most zealous and able writers in France; and on the "Use of Bronze in Works of Art," by the talented conductor of the work, M. Daly. In one of the last numbers published, are given views and details of the façade of the Chateau Gaillon, erected in the year 1500 for the Cardinal d'Amboise. This façade, which is set up in the court of the Ecole des Beaux Arts, is an exceedingly interesting specimen of the *Renaissance* period, displaying a curious mixture of Gothic and Italian forms. All the parts are given at large, so as to become really available to designers, and are accompanied by an ample history and description from the pen of M. Lenoir. We cordially recommend the work to our readers.

THE PRINCESS ROYAL. W. C. ROSS, A. R. A. Engraved by H. T. RYALL. Published by T. M'LEAN.

This engraving will be hereafter accounted one of the select portrait gems of our time. The work is slight and free—the lines are well defined and decisive without being hard, and the flesh, with the happiest effect of *morbidezza*, would seem to yield to the touch. The portrait is a miniature; and is at once highly interesting from the expression of intelligence given to the features. All who see this engraving will be immediately struck with the resemblance of the Princess to the illustrious race whence she is sprung. In the lower part of the face she bears a singular likeness to her royal mother and other female members of the family, while the upper parts resemble the corresponding features of George the Fourth.

Portrait of the DUKE OF WELLINGTON. Painted by H. P. BRIGGS, R. A. Engraved by H. T. RYALL. Published by COLNAGHI and PUCKLE.

Often as portraits of this great man have been presented to the public in every popular and available department of art, we have seen none more satisfactory than this. Mr. Briggs, in his picture, has consulted well the character of the Duke, as one to whom ceremony is distasteful—for nothing can exceed the simplicity of the arrangement. The *nolo pingi* aversions of the Duke seem to serve him but little, for even until the latest hour of his life the public *will* have before them one of those pictorial bulletins. The back-ground is perfectly plain—but a word of that anon. The portrait is a half-length, and the Duke is standing with his arms folded, habited in a plain frock buttoned up to the throat; the eyes are cast downward, and the entire position is a thinking one. The head is admirably set upon the shoulders, and seems capable of movement, the reverse of which is so often the case in our (as the Germans call it) "portrait-land." The entire treatment of the work reminds us strongly of the unabashed simplicity and uncompromising style of the late John Jackson, R. A. There is extraordinary power in the head—the hair is white, but without flatness or insipidity, and the shadows so truly graduated as to disengage it entirely from the back-ground. The Duke's Peninsular honours and the glories of Waterloo are not forgotten; the latter are commemorated by the medal on the left breast, which materially aids the earnestness of the whole. Of the work of the engraver it behoves us to speak distinctly: the power and expression of *mezzo-tinto* engraving can never go beyond the effects of this plate; the figure is absolutely brought up to the white margin by the air and transparency thrown into the back-ground; in short, the entire work is a combination of the happiest results of painting and engraving.

THE LAUNCH OF THE TRAFALGAR. Drawn by W. RANWELL. Lithographed by T. PICKEN. Published by Messrs. ACKERMANN and Co.

The size of this Lithograph is 30 inches by 21, and it is altogether one of the most important we have ever seen of its class. The point of time is the moment when the magnificent vessel has cleared the ways, and is fairly afloat. To do justice to such a scene as the launch of a first-rate, so near the metropolis, honoured by the presence of royalty, and touching with the talisman "Trafalgar" the chord of patriotism in the bosom of every Briton is an essay sufficiently daring; but the artist has acquitted himself to admiration. The print derives considerable value from the assistance of which the artist had opportunities of availing himself in its execution, for instance, Mr. Lang, from whose designs, and under whose directions, the Trafalgar was built, consented to draw the vessel, whence an undoubted resemblance of the noble ship is assured. The view is taken from the city side of the river, which, as the fore-ground, is crowded with craft of every description; the ship is shooting up the stream, and presents her broad side to the spectators, her main deck rising so high above all the surrounding vessels as to reduce them to a most insignificant account. The work throughout is so elaborate and careful as to present the appearance at first sight rather of an engraving than a lithograph. The print is a valuable acquisition to all "naval men;" and, indeed, to every Briton who desires to possess a worthy record of our "wooden walls." We are not acquainted with the artist, and know not if he has produced other works; but he has given evidence of ability bordering upon genius in the treatment of his subject.

THE COTTAGERS SABBATH; a Poem by SAMUEL MULLEN. Published by THOMAS MILLER, 9, Newgate-street.

A most pleasant and profitable poem; the production of a gracefully and happily toned mind; very simple in style, and very true to nature. It is illustrated by 17 vignettes, well engraved by Mr. W. R. Smith, from the designs of H. Warren—an artist whose pencil would confer value upon any publication. We have an especial object in noticing it—apart from its own intrinsic merit. It is, we believe, the *first* book issued by Mr. Thomas Miller; who has recently commenced business as a publisher. He has for some years obtained—and steadily maintained—high reputation as an author; his own earlier volumes, of poetry, have justly, a national fame; and his more recent novels rank foremost among works of fiction of our age and country. He is better known as "the basket maker;" for this humble calling he was pursuing when he first began to publish. We earnestly hope he will find, in the selling of books, equal fame, and more profit than in the writing of them.

THE ABBOTSFORD EDITION OF THE WAVERLEY NOVELS.—Our attention has been directed, but not until we were closing our labours for the month, to the advertisement which occupies a page of the ART-UNION. It is scarcely necessary to recommend to our readers the work to which it refers; it will be in all respects a magnificent undertaking; worthy of the Arts, the country and the estimable publisher whose name is unspeakably associated with that of Sir Walter Scott. He is producing the volumes on a scale of great liberality; few men, indeed, have ever manifested a stronger anxiety to consider their labours deserving of the highest possible recompense—the enormous sale upon which he may calculate justifies such a course. We shall have more to say upon this subject ere long.

TO CORRESPONDENTS.

We have received an anonymous communication from Paris, upon the subject of the paintings executed by Paul Delaroche at the "Ecole des Beaux Arts." Had the writer not descended to personal abuse, or ill-tempered censures of literary men and artists—had he even evinced the slightest regard for the commonest rules of that courtesy which is due to all men, as it is the right of every man, we should gladly have given his letter insertion in our journal. But much as we respect truth, we must regard also the *mode* of its expression; and although truth requires no ornament, it is in our minds far too sacred a subject to be connected with vulgar passions. We are well acquainted with the variety of opinions upon the mediums employed by Paul Delaroche and other artists in their works at Paris. Mistakes upon this point have probably arisen, from the supposition that mural paintings are of necessity executed "al fresco;" nor were we unacquainted with the state of the frescos in Italy; but as men cannot give to plaster the durability of granite, or prevent the effects produced by earthquakes, and as it is not possible to combine in one age the advantages derived from the knowledge and scientific progress of many centuries, we are not surprised at an effect, for which it appears to us there is a well-acknowledged, adequate cause. We are, however, obliged to our correspondent for the information relative to "the various paintings on walls in churches and elsewhere at Paris;" we shall give it every becoming attention. We solicit contributions from every quarter, and from all men—from the young artist and the experienced professor—men of literature and the amateur; but as we do not pretend to a vigilance that we cannot exercise, so are we also decided on not making our columns vehicles for prejudice or abuse. Let him write in a different vein, and he will not find us heedless readers.

"UTILITY OF ART."—We thank W. C. S. and W. H. B. for their communications. The arguments of those who contend against what they term the "Utility of Art" are so palpably absurd, as really to demand no serious attempt at refutation. Society is in advance of the propounders and supporters of such theories; they have been born some centuries too late.

ART-UNION FOR SCULPTURE.—The hints and opinions of "A Subscriber" on this subject are not new to us. Much surprise has been expressed that a society has not been formed for the encouragement of Sculpture on the plan of an Art-Union. Our Sculpture consists for the most part of busts, monuments, &c., and we would gladly see the adoption of any effective means of elevating its character. We shall recur to this subject hereafter.

CITY MEDALS.—A correspondent (T. M. B.) writes to us on the subject of the proceedings of the Corporation of London, with respect to commemorative medals issued by that body, particularly alluding to the Exchange commemoration medal noticed in our last number; in addition to which unworthy transaction, "T. M. B." mentions circumstances in connexion with the issue of a former medal (that struck on the accession of Her Majesty's visit to the City), which reflect deep disgrace on the greatest and wealthiest municipal body in the world. Of this, one of Mr. Wyon's best productions, it is said only a sufficient number were struck for the Aldermen and Common-Council; and our correspondent asks why an unlimited issue (to be paid for of course) was not permitted? Verily it were not difficult to assign reasons for such restriction. It is to be lamented that City affairs are administered by persons ("a plague upon their bringing up") under a certain standard of education.

LINE ENGRAVING.—We are, of course, desirous of seeing a greater degree of encouragement bestowed upon this beautiful and most important branch of Art, and concur entirely with the spirit of the remarks of "Candidus." The use of the electrotype is much to be deprecated for the supply of engravings to the Subscribers of the "Art-Union of London;" but we cannot help thinking that it arises only from a resolution of temporary expediency. We shall, however, seek further information.

Mezzotinto plates of all sizes are prepared to order by any of the houses which supply engravers with the line surface plate.

AN AMATEUR who wishes to secure "an early copy of the work in preparation by THE PAINTERS' ETCHING SOCIETY," is informed there can be no doubt of their intention to issue copies strictly in the order in which they are subscribed for. He may attain his object by writing to either of the members, whose names he will find printed elsewhere; or if he please, we will forward a letter for him to their secretary.

We fear we shall be again compelled to postpone an article on "Clay for Modelling." We have also, in type, three or four "Letters from Correspondents;" and several reviews of published works.

A few copies of the ART-UNION for March, with the sheet containing examples of wood engraving, still remain with the publisher; and may be obtained, of course, without any increase of price.

MILLER'S SILICA COLOURS.

In introducing these Colours to the notice of Artists and of the Public, it will not, perhaps, be deemed obtrusive, if the Manufacturer presumes to offer a few remarks upon the subject, seeing that, by the application of many years' experience, aided by numberless experiments, he has, at length, most successfully accomplished his object, in bringing back to light a long buried secret of ancient Art.

The countless and laborious efforts that, from time to time, have been made by modern Artists, to produce Colours that might bear comparison in point of brilliancy and durability, with those of the Old Masters, are sufficiently known to need no further comment. It is likewise, unfortunately, but too well acknowledged how fruitless these efforts have been. For although, at first, their works might appear to vie successfully with the antique originals, yet when placed, a twelvemonth afterwards, by the side of their prototypes, how great a falling off was there! What an universal degeneracy of tint and tone! While the ancient productions seemed as fresh and vivid as if they were the creations of yesterday, and appeared by their undecaying brilliancy and clearness to deride alike, the attacks of time and the feeble competition of modern Art.

The injurious effects of light and atmosphere on the colours of the present day, are very clearly evidenced by the contrast of Ultramarins, which being manufactured on the same principle as the Colours of the Old Masters and the Silica Colours, has been erroneously supposed to have derived an accession of brilliancy from age. Such, however, is not the fact. The phenomenon of its apparently increased vividness, is the result of its simply retaining its original lustre, whilst that of the other colours of the picture has invariably declined and faded. Were any one sceptical of the superiority of ancient colour, every doubt might be easily removed by a glance at the two pictures of Francia, recently added to the collection in the National Gallery, and painted between three and four hundred years ago. The transparency and freshness of their tints have that time-defying character and gem-like lustre, that modern paintings seldom perhaps possess and never retain.

In the early periods of Art, the painter, having no colourman to prepare his colours for him, was compelled to seek and compose them himself, from whatsoever substances were at hand, from earths and stones; and chiefly from their use of such imperishable materials, unimpaired by chemical agency, may be inferred the great durability of his productions.

The present Silica Colours, now confidently submitted to the ordeal of public opinion, have already been severely tested by Artists of the first eminence, and by persons of scientific attainment, whose judgment has been unequivocally expressed in their favour; and who do not hesitate to affirm that they reveal the mystery of ancient colouring; and that they possess all the invaluable qualities of transparency, brilliancy, and durability, which are so eminently conspicuous in the works of the ancient painters.

The SILICIA OIL COLOURS are prepared in collapsible tubes, and can be forwarded per post to any part of the country, on receipt of an order, for any of the under-mentioned tints, viz.:

Pale and Deep Red.

Pale and Deep Blue.	Pale and Deep Yellow.
Pale and Deep Orange.	Pale and Deep Purple.
Pale and Deep Green.	Pale and Deep Brown.
White and Half Tint.	Grey and Black.

VAN EYCK'S GLASS MEDIUM FOR OIL PAINTING.

This Medium having been tried by Artists of the first eminence, is found to be the grand desideratum for removing the existing evils of the Modern School; namely, the destructive effects of Varnishes, Oils, and Mastics, as all pictures painted with them, after a time, lose their transparency and brilliancy, and become horny, spotted, and dark-coloured; whereas those painted with the Glass Medium have a most brilliant effect, and will be found to remain perfectly unchanged, as its durability can only be compared to painting in enamel.

Glass Medium in Bottles.

No. 1. For first and second painting.

No. 2. For rubbing up powder colours with.

No. 3. For third painting, finishing, and glazing.

Any of the above Media may be thinned, according to the taste of the Artist, with Florentine Oil.

Glass Medium in Powder.

Nos. 1, 2, and 3.

If these powders be mixed stiff upon the palette with a small portion of Poppy Oil, it will enable the Artist to lay colour, pile upon pile, and to dip his pencil in water or oil at pleasure. It will also dry so hard that it may be scraped with a knife on the following day.

Artists are recommended to replenish their Colour Boxes with Colours prepared in Medium, as they will be found better in every respect than those prepared in the ordinary oils.

It is also requisite to remark, that while Artists continue to use colours as commonly prepared in oils, they only reap half the advantage resulting from the great improvement in the art—which the Media are acknowledged to be by upwards of one thousand Artists who have already tried and approved them.

SILICA GROUND CANVASS. This Canvass, not being prepared in the usual method with common oils, causes all colours used on it to dry from the bottom, and not from the surface, as is now the case, thereby, in the painter's phrase, giving a light within.

SILICA VARNISH. This varnish, not being made of soft gums, like the ordinary varnish, neither is it acted on by the atmosphere, which frequently occasions the effect of a thick bloom, similar to that of a plum, thereby entirely destroying the effect of the picture. All these evils are completely obviated by the use of the Silica Varnish.

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And many other Artists of Eminence.

T. MILLER gladly embraces this opportunity of publicly expressing his grateful acknowledgements to his numerous Patrons and Friends, both in this country and on the continent: and particularly those gentlemen, who, unsolicited, have so kindly forwarded to him letters testimonial of their entire approbation of the Glass Medium. Nor must he omit to mention (which he does from a sense of gratitude, rather than from a feeling of vanity), the presentation of a Silver Cup, by an artist of eminence, for his invention of the Silica Colours;—and Artists and the Public may be assured, that, with such a flattering stimulus to exertion, as the sufferages of gentlemen of first rate talent, he is not likely to relax in those efforts, whereby he first obtained their notice and approbation.

The SILICA WATER COLOURS are prepared in small squares, which possess many and great advantages over the Cake and Moist Water Colours, at present in use; and can be forwarded per post to any part of the country, on receipt of an order for any of the under-mentioned tints, viz.:

Pale and Deep Red.

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For those parts of the Drawing which require a deep shade, the paper should be slightly wetted with a camel's hair brush when the Chalk of the required shade is to be applied, and the colours then spread according to the depth required.

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Edited by S. C. HALL.

The work will include the choicest of those that have been gathered, with so much industry and labour, by

PERCY, EVANS, RITSON, ELLIS, SCOTT, JAMIESON, PILKINGTON, MOTHERWELL, AND OTHERS,

which rank among the most popular compositions in the language, but which have never yet been brought together. The engravings are to be on wood, from drawings

BY THE MOST EMINENT BRITISH ARTISTS;

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ABOVE FOUR HUNDRED EMBELLISHMENTS.

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ARTISTS, PICTURE DEALERS, and others, are respectfully informed, that C. F. BIELEFELD has formed a large collection of new and elegant designs for Picture Frames, in the IMPROVED PAPIER MACHE'. The superiority of these Frames consists in their having all the effect of old carved work; many of the patterns represent exactly the finest carvings of the seventeenth century. The small parts are far less liable to injury than putty work. Papier Maché being a remarkably tough and hard substance, it never shrinks, and takes gilding very freely. The frames do not weigh one quarter the weight of others, and their price is below that usually charged. Many specimens are now on view at BIELEFELD'S PAPIER MACHE' WORKS, 15, Wellington-street, North, Strand; where, also pattern books may be had, price 14s., consisting of a variety of patterns of Picture and Glass Frames, and Window Cornices, already erected, and on sale.

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ON SATURDAY, 30th APRIL,

WILL BE PUBLISHED, IN ROYAL OCTAVO,

PART I. OF

THE ABBOTSFORD EDITION

OF THE

WAVERLEY NOVELS,

ILLUSTRATED BY

UPWARDS OF TWO THOUSAND ENGRAVINGS ON STEEL AND WOOD, BY THE MOST EMINENT ARTISTS.

The Work will appear in Half-crown Parts, each alternate Saturday, till completed; and, it is expected, will be comprised in about 106 Publications—if practicable, in 100; the Price, therefore, will very little, if at all, exceed that of the Edition of 1829—33, in 48 Vols., which had no more than 96 Engravings.

Each Part will have a Landscape Engraving, or a Portrait, done on Steel in the best manner, with a profusion of Illustrations on Wood, given with a Letter-press of 64 pages. The prominent Scottish Scenery, drawn by CLARKSON STANFIELD, R.A., in 1841, expressly for this Edition.

EXTRACT FROM EDITOR'S NOTICE TO ABBOTSFORD EDITION.

THIS is the age of graphically illustrated Books; and it remained to affix to these Works, so interwoven everywhere with details of historical and antiquarian interest, such Engraved Embellishments as, had the author himself been now alive, his personal tastes and resources would most probably have induced him to place before students of antiquity and lovers of Art.

It was a favourite pursuit of SIR WALTER SCOTT throughout life, but especially in his most active period, to collect and arrange objects of Art connected with the historical events and personages recorded and illustrated by his pen: and it cannot be doubted that a series of Engravings, representing the Pictorial and Antiquarian Museum at Abbotsford, would furnish the most instructive *graphic* commentary that the body of his writings could receive from any one source whatever. This collection, therefore, valuable in itself, and doubly interesting as having been made by such a hand, has now been studied with care, and its various curiosities faithfully copied, for the exclusive purposes of an Edition of the Waverley Novels, which is to bear the title of

THE ABBOTSFORD EDITION.

Fancy and ingenuity have already been largely employed on subjects drawn from these Works. The aim on the present occasion is to give them whatever additional interest may be derived from the representation of what was actually in the contemplation or memory of the Author when he composed them.

Accordingly, for this Edition, the real localities of his scenes have been explored; the real portraits of his personages have been copied; and his surviving friends and personal admirers, as well as many public bodies and institutions, have liberally placed whatever their collections afforded at the disposal of the eminent Artists engaged by the Proprietors.

The embellishments of THE ABBOTSFORD EDITION will exceed TWO THOUSAND. Among the Painters whose Sketches have been employed, may be enumerated WILKIE—LANDSEER—ALLAN—ROBERTS—MACLISE—NARMYTH—LAUDER—SIMSON—DUNCAN—KIRK—BONNAR—TAYLER—SARGENT—and both the HARVEYS;—among the Engravers on Steel and Wood, MILLER—GOODALL—HOUSMAN—WILMORE—BRANDARD—RICHARDSON—THOMSON—BRANSTON—WILLIAMS—GREEN—JACKSON—LANGELLS—WRIMPAR—and SMITH. The prominent Scenery described in the Novels has been adhered to with the utmost care, by CLARKSON STANFIELD, R.A., who spent last Summer in its investigation.

It is not proposed to enlarge, to any extent, the Annotations with this Edition; but some curious additions will be found, especially as to GUY MANNERING, and the Bride of Lammermoor.

Principal Illustrations of the first Five Parts,

COMPRISING

WAVERLEY; OR, 'TIS SIXTY YEARS SINCE.

ON STEEL.

HIGHLAND HILLS, from the Teith below Callander.
BATTLE FIELD of PRESTONPANS.

HOLYROOD HOUSE and ARTHUR'S SEAT.
PORTRAIT of PRINCE CHARLES EDWARD STUART.

PORTRAIT of COLONEL GARDINER.

ON WOOD.

TITLE. Officer of Black Watch.
DEDICATION to GEORGE IV. *Sir Walter Scott's Handwriting.*
BRAID HILLS.
DESK at ABBOTSFORD, in which B.S. of Waverley was found.
SIR WALTER SCOTT'S CHAIR.—*Abbotsford.*
VILLAGE of CADISTON (*Horseldown.*)
KNIGHT and FRANKLIN.
EILDON HILLS.
A SICKLE (*Grose-Beards.*)
SIR WALTER SCOTT'S HELMET, as one of the Yeomanry.
TITLE, facsimile.—*Sir Walter Scott's Writing.*
COURT DRESS, temp. GEORGE II.
WAVERLEY HONOUR.
WINDOW in the HALL.—*Abbotsford.*
LIBRARY in WAVERLEY HONOUR.
WAVERLEY READING.
KIRKWOOD MERE.
WAVERLEY LISTENING to AUNT RACHEL'S TALES.
JONAS CULBERTFIELD.
BOOKSELLER and AUTHOR.
OLD HOUSE of GRANDTULLY, original of Tully-Veolan.
RAVENSTONE GARDEN, supposed Garden of same.
DOGGE.—*Abbotsford.*
DINING ROOM.
DAVIE GELLATLY.
BARON BRADWARDINE.
JACK TURNIP.
SERGEANT of BLACK WATCH.
ROBBER'S HOLE.
ALICE BEAN LEAN.
HEAD of LORD MACAPORTH, as an Officer of the Black Watch.
BRAE-MAR CASTLE.

TARGET and BROAD SWORD.—*Abbotsford.*
HIGHLAND BANQUET.
SILVER CUP, that belonged to CHARLES EDWARD.
HEAD of a MAID.
HIGHLAND LADY.
QUEEN MARY'S HARP.
EDDIARD WATERFALL.
FALL of GLEN QUOICH.
HUNTING SCENE.
HIGHLAND WEAPONS.—*Abbotsford.*
CHIEF, (Glengarry) the supposed original of Fergus Maclvor.
HIGHLAND REELS.
ESSENCES CHIEFSHANES.
SCENE in the SMITHY.
HEADS of EXAMINERS in JUSTICE ROOM.
GUARD at DOOR of WAVERLEY'S ROOM.
GIFFED GILFILLAN'S VOLUNTEERS.
INTERIOR of HIGHLAND HOVEL.
DOUNE CASTLE.
STIRLING CASTLE.
THE PRINCE ARMING WAVERLEY.
PISTOLS worn by CHARLES EDWARD, in 1746.
WHITE HORSE INN.
CHARLES EDWARD'S PURSE, worn by him in 1745.
BAILIE MACWHEEBLE in DISTRESS.
PICTURE GALLERY in HOLYROOD.
HOUSE at CUDDINGTON, in which CHARLES EDWARD slept the Night before the Battle of Prestonpans.
TARGET of PRINCE CHARLES EDWARD.
HIGHLANDER MARCHING.
SETON CASTLE, in the days of Waverley.

TRANENT CHURCH-TARD, where the Highland Army lay the Night before the Battle, and where Colonel Gardiner was buried.
BATTLE of PRESTONPANS.
PINKIE HOUSE, the Head-quarters of CHARLES EDWARD after the Battle.
WEST KIRK, EDINBURGH, in the days of Waverley.
SWORDS found on the BATTLE-FIELD near PRESTONPANS.
PRESTON TOWER, near the Field of Battle.
EDINBURGH CASTLE, from Grassmarket.
LEITH, in the days of Waverley.
CARLISLE.
SCOTCH GATE, CARLISLE, in the days of Waverley.
STEEL PISTOL.—*Abbotsford.*
DERBY.
CLIFTON.
PENRITH.
HIGHLAND NOBLEMAN (Duke of Perth), *out* in the Rebellion. from the Original at Drummond Castle.
WAVERLEY at the FARM HOUSE.
FLOWATER.
MADAM NOSEBAG.
CRAIGHALL-BATTRAY, the Glen in which Baron Bradwardine lay concealed.
RACKWHEEBLE in ECSTACIES.
KING worn by CHARLES EDWARD in 1745.
FLORA RAKING FERGUS'S WINDING SHEET.
CARLISLE CASTLE, Fergus Maclvor going to the Scaffold.
HIGHLAND CHIEF, (Alasdair Smith, of Glengarrie), *out* 1745. from the Original at Inverrie.
FOUNTAIN.—*Abbotsford.*
PORTRAIT of HENRY MACKENZIE.

PUBLISHED BY ROBERT CADELL, EDINBURGH;
AND HOULSTON & STONEMAN, 65, PATERNOSTER-ROW, LONDON.

London:—Printed at the office of PALMER and CLAYTON, 9, Crane Court, Fleet Street, and Published by HOW and PARSONS, 132, Fleet Street.—April 1, 1842.

THE ART-UNION.

PAINTING
SCULPTURE
ENGRAVING
ARCHITECTURE
&c. &c. &c.

EXHIBITIONS
FOREIGN ART
PUBLICATIONS
PROGRESS OF ART
&c. &c. &c.

A MONTHLY JOURNAL OF THE FINE ARTS.

No. 40. LONDON: MAY 1, 1842. PRICE 1s.

THIS JOURNAL BEING STAMPED, CIRCULATES, POSTAGE FREE TO ALL PARTS OF THE UNITED KINGDOM.

ROYAL COMMISSION OF FINE ARTS.

WHITEHALL, APRIL 25, 1842.

1.

The Commissioners appointed by the Queen for the purpose of inquiring first, whether, on the re-building of her Majesty's Palace at Westminster, wherein her Parliament is wont to assemble, advantage might not be taken of the opportunity thereby afforded of promoting and encouraging the Fine Arts in the United Kingdom; and, secondly, in what manner an object of so much importance might be most effectually promoted, have resolved, that it would be expedient, for the furthering of the objects of their inquiry, that means should in the first place be taken to ascertain whether Fresco painting might be applied with advantage to the decoration of the Houses of Parliament.

2.

Although some years must elapse before the walls of the new buildings can be in a fit state for paintings of any kind, yet, as Fresco painting has not hitherto been much practised in this country, and as, therefore, candidates for employment in that mode of painting, whatever their reputation or general skill may be, will probably find it necessary to make preparatory essays, her Majesty's Commissioners think it expedient that the plan which they have resolved to adopt, in order to decide on the qualifications of such candidates, should be announced forthwith. With this view—

Her Majesty's Commissioners hereby give notice—

3.

That three premiums of £300 each, three premiums of £200 each, and five premiums of £100 each, will be given to the artists who shall furnish cartoons which shall respectively be deemed worthy of one or other of the said premiums by judges to be appointed to decide on the relative merit of the works.

4.

The drawings are to be executed in chalk, or in charcoal, or in some similar material, but without colours.

5.

The size of the drawings is to be not less than ten nor more than fifteen feet in their longest dimension; the figures are to be not less than the size of life.

6.

Each artist is at liberty to select his subject from British History, or from the works of Spenser, Shakspeare, or Milton.

7.

The finished drawings are to be sent in the course of the first week in May 1843, for Exhibition, to a place hereafter to be appointed.

8.

Each candidate is required to put a motto or mark on the back of his drawing, and to send, together with his drawing, a sealed letter, containing his name and address, and having, on the outside of its cover, a motto or mark similar to that at the back of the drawing. The letters belonging to the drawings to which no premium shall have been awarded will be returned unopened.

9.

If a drawing, for which a premium shall have been awarded, shall have been executed abroad, or shall have been begun before the publication of this notice, the judges appointed to decide on the relative merit of the works may, if they shall think fit, require the artist to execute in this country, and under such conditions as they may think necessary, an additional drawing as a specimen of his ability; and in such case the premium awarded to such artist will not be paid unless his second drawing shall be approved by the judges.

10.

The drawings will be returned to the respective artists.

11.

The competition will be confined to British artists.

12.

The judges hereafter to be appointed to decide on the relative merit of the works will consist partly of artists.

13.

The competition hereby invited is open to all artists, although it has more immediate reference to Fresco painting.

14.

The claims of candidates for employment in other methods of painting, in other departments of art besides historical painting, and in decoration generally, will be duly considered.

15.

Her Majesty's Commissioners will announce at a future period the plan which they may adopt in order to decide on the merits of candidates for employment as oil painters and as sculptors.

16.

The range of choice in regard to subjects which has left, in paragraph 6, to the discretion of the artists, has reference to the present competition only, and is not to be understood as implying the adoption of any particular scheme for the decoration of the Houses of Parliament.

17.

The judges to be appointed to decide on the relative merit of the drawings will, it is presumed, be disposed to mark their approbation of works which, with a just conception of the subject, exhibit an attention to those qualities which are more especially the objects of study in a cartoon; namely, precision of drawing, founded on a knowledge of the structure of the human figure; a treatment of drapery uniting the imitation of nature, with a reference to form, action, and composition, and a style of composition less dependent on chiaro-scuro than on effective arrangement.

By command of the Commissioners,

C. L. EASTLAKE, Secretary.

THE EIGHTH ANNUAL EXHIBITION of the NEW SOCIETY of PAINTERS in WATER COLOURS is NOW OPEN, at their Gallery, Fifty-three, Pall-mall. Admission, 1s.; Catalogue, 6d.

JAMES FAHEY, Sec.

THE THIRTY-EIGHTH ANNUAL EXHIBITION of the SOCIETY of PAINTERS in WATER COLOURS, at their GALLERY, PALL MALL EAST, is NOW OPEN. Open each day from Nine till dusk.—Admittance, One Shilling. Catalogue, Sixpence.

R. HILLS, Sec.

SOCIETY of BRITISH ARTISTS, Suffolk-street, Pall-mall East.—The NINETEENTH EXHIBITION is NOW OPEN Daily, from Eight till Dusk. Admission, One Shilling. Subscription to the Conversazione, One Guinea.

The SECOND CONVERSAZIONE will be on SATURDAY next, the 30th instant.

EDWARD HASSELL, Sec.

CLOSING of the PRESENT EXHIBITION.—BRITISH INSTITUTION, PALL-MALL.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY from Ten in the morning till Five in the evening, and will be CLOSED on SATURDAY, MAY the 7th.—Admission, 1s.; Catalogue, 1s.

N.B.—The GALLERY will be RE-OPENED the end of the Month, with the Works of the late Sir DAVID WILKIE, R.A., and a Selection of the Ancient Masters.

WILLIAM BARNARD, Keeper.

ROYAL MANCHESTER INSTITUTION.

AN EXHIBITION of PICTURES, in Oil and Water Colours, Specimens of Sculpture and Casts, Architectural Designs, and Proof Impressions of Modern Engravings, will take place in AUGUST next. Works of Art intended for Exhibition to arrive at the Institution not later than the 25th to the 30th of July.

No carriage expenses will be paid by the Institution, except on works from those artists to whom the Exhibition circular has previously been forwarded.

Artists in London are referred to Mr. Green, 14, Charles-street, Middlesex Hospital; and to Mr. Chamberlain, at the Suffolk-street Gallery.

T. W. WINSTANLEY, Hon. Sec.

IMPORTANT in CONNEXION with the FINE ARTS.—The FOREIGN and BRITISH GALLERY of PAINTINGS, 213, PICCADILLY (late Lacon Gallery), is NOW OPEN for the first time, containing a magnificent exhibition of genuine first-class Gallery and Cabinet Pictures, by the following great masters:—Michael Angelo Buonarotti, 14 wonderfully executed Historical Paintings in distemper, upon canvass, extending upwards of 90 feet. The subjects from the Sacred Scriptures and the heathern mythology, painted by order of Pope Julius the Second; Titian's chef-d'œuvre, 'Joseph and Potiphar's Wife;' Coreggio's celebrated 'Sleeping Cupid,' from the Angerstein Collection; Guercino's 'Virgin and Child,' called La Madonna della Scodella, from the Duke of Lucca's gallery; with others by Claude Lorraine, Guido, Murillo, Esteban Marc (the famed Spanish Battle Painter), Rubens, Scnut and Segers, Paul Potter, Cuyp, Wilkie, West, Sir J. Reynolds, &c.; forming altogether one of the finest and most valuable and interesting Collections of Original Paintings ever brought before the British public.—Open daily from Eight a.m. until dusk.—Admission 1s.; Catalogues, with historical descriptions, 1s.

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THE ROYAL MARRIAGE PICTURE.
MESSRS. HENRY GRAVES and CO., Her Majesty's Printsellers and Publishers in Ordinary, have authority to announce that, by her Majesty's especial Permission, they have now the honour of exhibiting to their Gallery, 6, Pall Mall, the Grand Historical Picture of
HER MAJESTY'S MARRIAGE,
Painted by her MAJESTY'S command for Buckingham Palace, by GEORGE HAYTER, Esq., M.R.S.L., her Majesty's Historical and Portrait Painter, and Painter in Ordinary.
Any attempt at description of this grand and noble Picture must be very imperfect. Not only has her Majesty been graciously pleased to honour Mr. Hayter with numerous sittings, but the whole of the Royal Family, Dignitaries of the Church, the Ladies and Officers of State, have all, by special desire, sat for their individual Portraits for this splendid National Picture (the private property of her Majesty); and which combines a Series of Authentic Portraits of the most illustrious personages of the age, and illustrates the only authorised memorial of the most interesting event
IN THE REIGN OF QUEEN VICTORIA.

MESSRS. HENRY GRAVES and COMPANY, Printsellers to her Majesty and his Royal Highness Prince Albert, have the honour to announce that they have nearly ready for publication, a beautiful and highly interesting work of HADDON HALL, DERBYSHIRE, consisting of twenty-six of the most beautiful Interiors and Exteriors of this interesting Remain of the Olden Time. Drawn on the spot, and on Stone, by DOUGLAS MORISON, Esq. Of a uniform size with the work on Belgium and Germany, by Louis Haghe.
Messrs. GRAVES and Co., in announcing this work to the public, beg to state that it is the most complete Series of Views of one building they have been able to select for publication. Many collections of Sketches have been submitted to them, but wanting that artistic merit which would enable them to place in the hands of Amateurs a volume equal to those which they have already published from the pencils of Stanfield, Roberts, Lewis, Prout, Haghe, and Müller.
Such a Series has now offered in the admirable Drawings of Mr. Morison, which, for fidelity and beauty cannot be excelled; and the publishers feel assured it will not, under his experienced hands, be inferior to any of the volumes they have previously published.
The Volume will consist of Twenty-six Plates, Imperial folio, price £4 4s.
Subscribers' names received by Henry Graves and Co., Printsellers and Publishers, by Special Appointment, to her Majesty, and his Royal Highness Prince Albert, No. 6, Pall Mall.

On Saturday, the 14th of May, will be published, No. I. of a NEW WEEKLY JOURNAL, entitled
THE ILLUSTRATED LONDON NEWS, Price Sixpence, Stamped, containing Thirty Engravings every week. From Designs by eminent Artists, being Pictorial Representations of the most interesting Events of the Day, in addition to Forty-eight Columns of News.
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PART IX. containing—
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THE ART-UNION.

LONDON, MAY 1, 1842.

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COPYRIGHT.

THE bill which Mr. Emerson Tennent has just brought in for extending the Copyright of Designs for ornamenting articles of manufacture is too deeply interesting to artists and to the public generally, not to attract the attention of all who are interested in securing the rights of property to industry and talent on the one hand, and all who deem that the moral interests of society will be promoted by the diffusion of taste on the other. Often as the subject of copyright has been discussed, there are still many errors prevalent respecting its nature and importance, and there is none more common nor more flagrantly absurd, than a belief that authors and artists are looking for a special boon at the expense of the rest of the community. Mr. Emerson Tennent's bill relates chiefly to designs for calico-printers, but it involves principles of much wider range; it raises the question whether a man has a right of property in the thoughts of his own mind; whether the work of the head is to be thrown open to every invasion of fraud and plunder, while the productions of the hand are secured by every fence which legislative wisdom can devise.

That a man's thoughts are his own is a proposition which nobody would dream of disputing; that these thoughts are of no value to the community, while they are confined to his individual consciousness, is equally undeniable; the exact question then is, whether the production of thought for the benefit of society deprives the producer of all right of property in the results of his mental labour, and transfers the right to that host of freebooters, calling themselves free-traders, who love "to reap where they have not sown, and to gather where they have not strawed." This convenient phrase, "free trade," has been for ages a genteel expression for open robbery; the buccaneers called themselves "free-traders" in the last century, and the slave dealers have adopted the same designation in the present. Their notion of freedom is not original; it is at least as old as the days of Cromwell. "I wish I were free! I wish I were free!" shouted one of the Levellers at one of the tumultuous assemblies called organs of public opinion, because they were craftily directed to forward private ends. "Free!" replied an officer, "are you not free to do as you please?" "Ay," answered the honest politician, "but I am not free to make you do as I please." Equally ancient, and even more so is the notion of "fair exchange" promulgated by these ingenious economists; it is borrowed from the moral code of the Arabs and Turcomans, and may be stated in the simple aphorism, "Seize all that you can grasp, and give nothing in return." Their notion of property is also venerable for its antiquity; when translated into plain English from the jargon in which it is disguised, we find that they simply mean to say, "what's yours is mine, and what's mine is my own."

Let us take an instance of one of the many possible wrongs which may be perpetrated under the name of free trade. A painter has produced a picture in which are combined the finest suggestions of sublimity and beauty that can be derived from form and colour. The thoughts of years, the study of a past life, the researches of unwearied industry, repeated trials and repeated failures have been working together and breaking down health, spirits, and constitution before the glorious composition, passed from the airy nothingness of ideality into embodied vitality on the canvass. Is this, which actually partakes more of the nature of creation than of fabric, a property recognised by law? Is this design or this composition, the result of toil and suffering, and hopes and fears, such as none but an artist can appreciate, secured to the producer? Not a bit of it; he has property in the piece of canvass, but the entire design with all its details belongs to you or to me, or to anybody else who can find an opportunity of copying it. You are at perfect liberty to bribe his servants, or the officers of any exhibition to which it may be entrusted, to copy it in any way which an unscrupulous conscience can suggest or manual dexterity execute. You may engrave, lithograph, or daguerreotype; you may carry off the outline on tracing paper, or employ some inferior artist to steal a sketch; you may caricature or represent faithfully; you may exhibit the subject on sign-posts and tea-boards, until it has wearied out the world by sheer repetition; but you need not bestow a thought upon the original artist, because forsooth his right would interfere with the "freedom of trade." Some old philosopher has said, that "nonsense will pass for wisdom when it is frequently repeated;" and it appears also, that robbery may be accounted honesty provided it has the same advantage.

Take another instance: a calico-printer is anxious to raise the standard of taste in the article of furniture cottons; he actually engages artists of the first taste to visit Spain, and bring him designs from the arabesques of the Alhambra, and the Alcazar of Seville; he spends large sums in having patterns framed from those designs, so as to accommodate them to the materials on which they are to be printed; as nothing but a high price will remunerate such an outlay, he has these designs printed on the best cloth that can be made, in the finest and permanent colours that can be procured. You, gentle reader, may probably suppose that he will be allowed to reap the reward of enterprise, outlay, and public spirit. No such thing; long before he can come into the market, with such a publicity as to command a remunerative sale, any unscrupulous rival may copy his designs without contributing a fraction towards their cost, print them on inferior cloth with fading colours, and not only undersell the original proprietor in the market, but actually ruin his entire sale, by leading purchasers to believe that the deficiencies of the counterfeit extended to the original production. Ordinary persons might suppose that such a proceeding was not very unlike fraud,—but the class of political economists, profiting by such transactions, will tell you that it is a necessary consequence of the freedom of trade; and add, with more truth, that they could not get on very well without such a system.

Any one who will take the trouble of wading through the evidence brought before the committee of the House of Commons on the Copyright of Designs, will find therein an edifying code of morality, such as could not be surpassed if the banditti of the *campagna di Roma* took it into their heads to draw up a system of ethics. The policy of encouraging piracy as a branch of national industry was very eloquently recommended to the legislature by several worthy witnesses; and, in order that their logic should correspond with their moral science, they assigned reasons so utterly inconsistent, or rather so completely contradictory, that they could supply all the Universities of Europe with professors of self-refutation. But people must make mistakes when the train of reasoning is directed by the breeches-pocket.

One argument, or rather semblance of argument, is frequently urged by this sapient school of political economists, which they believe to be conclusive against the claims of authors, artists, and designers. They aver that "there is nothing new under the sun," their own nonsense not excepted, and that consequently every composition of skill, talent, or genius, is but a fresh arrangement of old materials accumulated by the exercise of similar qualities of mind in past ages; and hence they infer that society has a right to the results of which it has furnished the essential elements. Let us try the validity of this result by applying it to a parallel instance. There is no doubt that the most skilful farmer is indebted for a great portion of his harvest to the agricultural knowledge which has been accumulated by the experience of past ages; but does this give any right to John Nokes or Peter Styles to enter into his fields and carry off as many sheaves of his wheat as they in their wisdom believe to be a surplus produce obtained only through his derivative knowledge? No doubt we are all indebted to science, using the word in its proper sense, accumulated knowledge; but it is the application of that science which gives it value, and every man knows that to give value is in all human affairs but another form of expression for the creation of property. The combining power of the artist or designer is actually as much his own as the superintending skill of the agriculturist.

In fact, the processes by which intellectual property is created differ in degree rather than in kind from those by which material property is produced, and an examination of the differences would prove that the former has the greater claim to protection, inasmuch as there is more individuality engaged in the production. Society lends far less aid to the poet, painter, or designer, than it does to the mechanic or artisan; and we should be glad to know on what principle society claims to take most from those to whom it gives least.

Intellectual property is recognised by the laws of every civilized community: and strange, indeed, would it be if the labour of the head should be refused any share of the protection accorded to the labour of the hands. But, at the same time, it is undeniable that there is a less scrupulous observance of intellectual than of physical rights; and that men will not hesitate to filch ideas who would shudder at the notion of robbing a house or picking a pocket. Property, which from its immateriality, can be stolen through a window, without cutting out a plate of glass; which can be carried off by the eye, without being traced or found upon the person; which is beyond the jurisdiction of those laws that punish by a criminal, and not by a civil process; which is guarded neither by high moral feeling, nor the dread of moral re-

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proach, enjoys but a precarious security. Are we therefore to declare, that the property most liable to be invaded is that to which the protection of law should ostentatiously be refused? In other cases, facility of injuring valuable property has been set forward as a reason for investing that property with additional fences and securities; we may instance the case of forgery; but in literature and art the very helplessness of the proprietors is assigned as the cause why law should afford no aid to the maintenance of their rights. We have been told from our infancy, that law was instituted to defend the weak against the strong; and now comes a school of politicians maintaining that weakness is a proper and sufficient ground for withholding legal protection altogether.

The advocates of piracy very rarely condescend to argue the morality of the question; like the slave-dealers, they assert that, because trading with other men's labours and trading with other men's lives, has been allowed in ages of barbarism and ignorance, that therefore the system of wrong should be perpetuated, and injustice beget injustice to the end of the chapter. There is an association of calico-printers to maintain piracy, as there was an association of merchants to support the slave-trade; the arguments of both have a whimsical identity, and are equally remarkable for displaying a splendid contempt, both for logics and ethics.

Thus we are told that piracy in design, though not justifiable on abstract principles, is beneficial to the community by keeping down the price of printed calicoes, just as the slave-trade was recommended for supplying cheap sugar. Experience, however, has shown us that the surest means of insuring a cheap supply of anything is by competition; there will always be such a competition if all the calico printers be placed on the same level and started fairly in the same race, protection to design being granted as a counterpoise for the very light weight of conscience with which some of them are loaded. But excellence is desirable as well as cheapness; and excellent designs will not be produced unless there is some reasonable prospect of a remunerative sale. The printing of the choicest patterns on the best materials is necessary for encouraging the production of tasty designs; and a restriction in the use of the pattern, so as to remunerate the designer, is simple justice to him and an injury to nobody.

One of our philosophic wiseacres has controverted these positions. He says, "It would be a scandalous grievance if every servant maid could not wear the same print in cotton that her mistress does in silk or muslin." In Sheridan's farce of the *Critic*, we find that when *Tilburina* goes mad in white satin, her attendant goes mad in white dimity; but it is certainly an improvement to extend the connexion between maid and mistress to cases of sanity. Perhaps this learned *arbiter elegantiarum* would condescend to draw up a code for regulating the relations between the costume of the drawing-room and that of the kitchen, and prepare a tariff of the substitutes for furs and feathers to be worn in the lower regions. Assuredly men must have been driven hard to find arguments, when they discovered it to be a grievance that the maid should not wear the same patterns as the mistress. Still this pompous blockhead has unwittingly directed attention to a fact of considerable importance to the discussion, the advancement of a taste for elegance and refinement corresponding with the general progression of society. This taste has become a want which must be gratified; and if handsome patterns are not produced at home, they will be, as indeed they are, imported from abroad.

France is decidedly superior to England in the Art of Design, and this superiority is evinced not only in the production of magnificent and costly, but also in the more chaste and simple patterns. How could it be otherwise? In France property in design is recognised and taken under the full protection of law. So long as July 14th, 1787, a decree of the royal council gave a copyright of *fifteen years* in silk tapestries, and of six years in patterns designed for dress and other purposes. The words of the decree are so remarkable, that we must make a short extract:—

"The King, in Council, having caused to be laid before him the representations and memorials of the manufacturers of Toors and Lyons respecting the attacks *upon their property* and the general interest of manufactures, *by copying and counterfeiting designs*, his Majesty recognises that the superiority which the silk manufacture of his kingdom has acquired, is principally due to the invention, correctness, and good taste of designs; and that the emulation which animates the manufacturers and designers will be annihilated, if they were not assured of reaping the reward of their labours; and that this certainty in accordance with the rights of property, has maintained this manufacture to the present time, and secured for it a preference in foreign countries."

Compare this decree with the following open, deliberate, and avowed attack on intellectual property, contained in a petition presented to the House of Commons by a numerous and wealthy body of the manufacturers of Manchester, described by Mr. Thompson, of Clitheroe, as "that section of the print-trade whose chief distinction is their unscrupulous morality with regard to property in designs." Their precious petition sets forth,

"That the inventors and printers of designs have *no just title* to any further advantages than those they must always necessarily possess—the means of entering the market with a pattern before any other house can do so; of being the only holders until other houses can bring it round, and of being known in the trade as the originators of that pattern."

The coolness with which this astounding proposition is put forward is admirable. It is just as if Fagan's gang had proclaimed "That the earners and possessors of money have no just title to any further advantages than those they must always necessarily possess; the means of entering the market with cash before the thieves can do so, of being the only holders of gold until artful dodgers abstract it, and of being known in the trade as persons capable of earning money." The morality of both is alike, and if there be any difference it is in favour of the pickpocket, for he runs some risk who steals by means of the hand, which is evaded by those who steal by means of the eye.

But copyright is necessary even to secure the miserable advantages which the worshipful body of pirates concede to proprietors. Did they never hear of workmen being bribed to betray patterns, and of the counterfeit appearing in the market at the same time as the original? Three months' copyright are now allowed; and it is notorious, that the pirated patterns of successful designs are prepared so as to enter the market on the very day that protection expires.

While the art of printing has made gigantic strides, that of pattern-drawing has actually retrograded, and we are forced to depend for designs on the artists of Paris. We are told, indeed, that designers are engaged at print-works, but with some few exceptions their art is treated as a mechanical employment and rated at weekly wages, and the rate of their wages is in some instances below that of the more respectable class of operatives. Here then is a branch of intellectual industry which we are actually banishing from the country by cruelly and unjustly refusing protection to its produce. "Such," says Mr. Thompson, "are the effects of inadequate protection. Insecurity of property produces on industry and exertion the same withering effect, whether the spoiler be a Turkish Pacha in the despotic East, or an English pirate in this land of liberty and law."

Copyright, it has been said, will establish a monopoly; but it will do so only in the same sense that the possession of any property establishes a monopoly. Are we to deprive the squire of his estate, because he has the monopoly of all the land in the parish? We should be very glad to ask the advocates of piracy if they are excluded from producing new designs when they are prohibited from copying the inventions of others? They may tell us that they have neither the talent to devise patterns themselves nor the liberality to remunerate the talent of others. What, then, is their demand when they resist the establishment of a copyright in design? It is simply that the nation should sanction piracy for the purpose of giving prizes to stupidity and rewards to avarice.

We do not confine our claims for the protection of intellectual property to copyright in designs, though we have dwelt chiefly on this branch of the subject, because it involves the widest and most pressing interests, and also because in this branch the policy of piracy has been openly avowed and defended. We have examined seriatim the chief arguments, or rather apologies for argument which they have brought forward, and shown that they are not one whit better than palliatives of selfish injustice, which, in a case where their own interests were not involved, could not possibly have imposed upon themselves. On the score of morality nothing more need be said; but it is necessary to make some remarks on the connexion between copyright and the general interests of the country.

Production of novelty is utterly impossible in a country where a system of copying is carried on to a great extent. The Americans are just beginning to discover that the reprinting of English works is fatal to the growth of their native literature, and are lending an ear to the proposition for establishing an international copyright. It is true that Leopold, King of the Belgians, has actually taken the trouble of recommending the piracy of English books to the printers of Brussels, they being already notorious for their piracy on French and German works. But the Belgian monarch stands nearly alone in this exhibition of public morality; the other potentates of Europe have learned that an honest protection of intellectual property is necessary for the development of original genius and talent.

It is utterly absurd to suppose that the English are naturally inferior to the French in taste and the Arts of Design. But it is unfortunately too true, that in France the taste of the people has, for more than a century, been sedulously cultivated; and that for half that space of time the property in designs has enjoyed a far greater amount of protection than has been yet claimed for it in England.

We are of opinion that Mr. Emerson Tennent's bill does not go quite far enough. The painter ought, as in France, to have the copyright of his pictures secured to him for life; and three years is too small a term for some of the models which might be designed for casting in metal. There are also certain classes of printed goods, such, for instance, as hangings or imitations of tapestry, to which so short a term of protection as nine months is miserably inadequate. Proprietors in France have the option of the duration for which they will register a design; such a rule should also be established in England, and the fees for registration should rise by a graduated scale, according to the extent of the protection afforded. If manufacturers knew their own interests, they would combine to obtain the establishment of copyright instead of resisting it with so much pertinacity. They would see that a good pattern may become a valuable property, and, at the same time, cost less than the multitudinous variations of frippery trash which are now produced under the name of patterns.

They complain very loudly of the caprices of fashion requiring a constant succession of novelty and variety; it would be very surprising if fashion were not capricious when no efforts are made to give patterns the stable elements of beauty and taste. At present the calico-printers work so

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much by guess, that they do not calculate on more than one pattern in five meeting with perfect success. No stronger proof could be given of the absence of security to all parties, arising from the primary injustice of refusing protection to the intellectual efforts which are made to devise a remedy. It is impossible to visit certain print-works without seeing patterns applied to materials for which they are utterly unsuited. We have seen a pattern, which was beautiful in chalis, rendered supremely ridiculous when transferred to muslin, and absolutely disgusting when exhibited on coarse calico. The relations between the designs and the substances on which they are to be employed as patterns, are never taken into consideration by the pirates: acting on the principle of the patron of kitchen-wenches, who would have the gowns of every servant display the same forms and colours as that of her mistress, we have witnessed several incongruities which would supply materials for caricature to all Europe. The frauds of pirates are also very injurious to consumers. The manufacturer, who goes to the expense of a superb pattern, will also incur the cost of fast colours and sound material; the pirate will rarely do the one or the other; and thus a fading trashy article is foisted on the public under the guise of one that is really valuable. This is "sailing under false colours" with a vengeance; and that it is by no means an uncommon practice the purchasers of furniture cotton have learned by bitter experience.

There is a portion of the calico-printing trade which invents; there is another portion which pirates its inventions: both have appealed to the public; the one for protection, the other for free scope in privateering. The question between them, when stripped of the verbiage with which it is encumbered, is not, after all, very difficult of solution. It ultimately comes to this, "Ought property to be protected?" We never have been disposed to argue a question of principle on the low grounds of political or commercial expediency; but in this instance expediency, however viewed, supports the arguments of principle: security of property must ever be a stimulus to production, and must, therefore, give the advantages of the cheapness arising from competition to the consumers.

France exports her printed articles to every quarter of the globe where fashion and refinement are to be found; and she beats us in every market where superiority of elegance and taste is a more important consideration than the difference of cost. Now, this is precisely the form of manufacture in which an outlay brings the quickest and most profitable returns. The profits of taste enable the French manufacturers to bear up against the disadvantages under which their country labours; they have, however, failed in every effort to rival our low-priced goods, or to compete in any branch of trade where mechanical ingenuity and dexterous manipulation are elements of success.

There are many persons who are discouraged from supporting the just claims of the proprietors of designs to protection, because they believe that the change would affect the entire cotton and weaving trades, with all their vast and varied interests. But the truth is, that the present staple-trade in cotton is very slightly connected with the question. Low-priced calicoes do not depend for sale upon their patterns; three-fourths of our exported cloths would be neither diminished nor raised in value by the printing. In fact, the call for protection is raised in order to create in England a branch of trade which as yet can be scarcely said to have a sensible existence—the trade in which the element of taste will be of more importance than the element of cheapness. We want, that instead of being beaten by the fine prints of France in our own markets of London, we should compete with her in her market of Paris.

There is no doubt that a limited extension of copyright will now be granted by parliament; and though this will be a far less complete measure of justice than that for which we contend, yet we have no doubt that its beneficial effects will be sensibly felt, and that many who are now the opponents of a limited copyright, will be convinced of their errors by experience, and join their more enlightened brethren in seeking a further extension of protection. We know that since the measure has been discussed, many converts have been made to the rights of property, and that the productions of mind are more generally recognised as entitled to security than they were when first the question was mooted. France has gained the honour of being the state in which intellectual property is most seduloously guarded; and we cannot better conclude these remarks, than by inviting the attention of our readers to the following tables, for which we are indebted to Mr. Thompson, of Clitheroe, giving the duration of protection extended to intellectual property in both countries:—

ENGLAND.

Nature of Property.	Term of Duration.	Additional Protection.
LITERARY PROPERTY. General Literature, Drama, published or acted	28 years	and for the life of the author if he survive that period.
MUSICAL COMPOSITIONS. Oratorios, Songs, Waltzes	28 years	Ditto.
FINE ARTS. Designs as Prints, Maps, Charts, &c.	28 years	Ditto.
Sculpture, Models, Casts	14 years	and if the author survive 14 years longer.
INDUSTRIAL ARTS. Designs to be cast, modelled, or embossed, or chased or engraved, being of any metal or mixed metal	3 years	
Designs ditto on any other substance	1 year	It is proposed to protect glass or earthenware for three years, and to extend similarly the copyright for carpets and paper-hangings.
Designs to be worked into or printed on certain textile fabrics, and also designs for the shape or configuration of any article, &c., ribbons, Spitalfields silks, Paisley shawls, goods figured in the loom or embroidered, ladies' habit-shirts, satin shoes, &c.	1 year	It is proposed that copyright in designs on shawls, not printed, be extended to three years.
Designs printed upon linen, cotton, calico, and muslin	3 months	9 months proposed.
Designs printed on silk, wool, or hair, or any mixture of cotton, linen, woollen, silk, or hair, chalis, mouseline de laine, &c.	3 months	9 months proposed.

It is proposed that design ornamenting any other article, except lace, for which no copyright is specified in the above schedule, shall have the protection of twelve months.*

FRANCE.

Nature of Property.	Term of Duration.	Additional Protection.
LITERARY PROPERTY. General Literature.	20 years	and life of the author and spouse, with 20 years after their decease to the heirs.
Published drama, acted drama.	20 years	20 years to the heirs.
MUSICAL COMPOSITIONS. Musical pieces for the stage.	20 years	5 years to the heirs.
Operas, Concert Pieces, Songs.	20 years	20 years to the heirs.
FINE ARTS. Sculpture, Painting, Engraving, Maps, Charts, Plans, &c.	LIFE.	10 years to heirs after decease.
INDUSTRIAL ARTS. Designs for figures, whether cast or worked in metal, wood, or any other material.	LIFE.	10 years to heirs after decease.
Designs reproduced by mechanical not artistical means, whether woven or printed on any material.	1, 2, 5 years or PERPETUITY.	At the will of the manufacturer.

Compare these tables, and the cause of French superiority in the art of design will no longer be difficult to discover.

In closing this subject—for the present, that is to say, for we shall be compelled to recur to it again and again—we desire to offer a few suggestions to the Artist. In his case, the law is to undergo no improvement. The cotton-printer, the paper-stainer, the carpet-weaver, every inferior grade of designers, indeed, is to have (need we say how cordially we rejoice at it) some advantage, though trifling. But the great creator of intellectual enjoyment, the great promoter of social and moral improvement, by the surest means of effecting it, the ARTIST, in the highest meaning of the term, is to remain precisely where he was—*totally without protection*. His designs may be stolen and multiplied once or a thousand times, and he is denied even the right to ask for redress. The law gives him none. To say nothing of the power of copying his picture by engravings — line, mezzotint, aquatint, lithography, or by any of the new processes that would make a monster of the Apollo—by any person who "gets hold of it;" do we not perpetually meet in shops in the Strand wretched daubs which purport to be originals of the master, and which are sold openly, because there is no dread of punishment for the fraud or the forgery? An engraving, indeed, may not be copied; let an imitation of one be painted on a pocket-handkerchief, and the copyist may be punished; but let a pirate buy his way for a shilling into the Royal Academy Exhibition, and steal one of the almost divine creations of Eastlake, and he may go "scot free," laughing at the just complaints of the painter.

Artists must stir in this matter; must call upon the Legislature to do that which it ought to do, and we are sure would do, if the case were brought properly before it.

Let the members of the Royal Academy set the example.

* The producer of a design will do well to remember the absolute necessity of registering it. The act expressly provides, "That no person shall be entitled to the benefit of this act, with regard to any design in respect of the application thereof to ornamenting any article of manufacture, or any such substance, unless such design have, before publication thereof, been registered according to this act, and unless at the time of such registration such design have been registered in respect of the application thereof to such article of manufacture, or such substance, and unless the name of such person shall be registered according to this act as a proprietor of such design, and unless, after publication of such design, every such article of manufacture, or such substance, to which the same shall be so applied, published by him, hath thereon, if the article of manufacture be a woven fabric for printing, at one end thereof, or if of any other kind or such substance as aforesaid, at the end or edge thereof, or other convenient place thereon, the letters "Rd.," together with such number or letter or number and letter as shall correspond with the date of the registration of such design, according to the registry of designs in that behalf; and such marks may be put on any such article of manufacture, or such substance, either by making the same in or on the material itself of which such article or such substance shall consist, or by attaching thereto a label containing such marks."

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CORRESPONDENCE.

THE SCOTTISH ART-UNION.

Edinburgh, April 18, 1842.

SIR,—I venture to offer some remarks upon the articles and letters which have at different times appeared in your journal, on the subject of Scotch Art and Artists, and on the Scottish Association. I believe that artists here give you credit for being a sincere well-wisher to Art, and most anxious to promote its interests, where you can; but they are not convinced that in all you have published on our Art, and on subjects connected with it, you have carried out your good intentions, but rather the reverse; this, however, they attribute to the very questionable sources whence you seem to derive your information, as a profound ignorance of the sentiments of Scottish artists and of the real state of our Art is visible in all communications sent to you, and in the comments made upon them, or it. I trust, Sir, that an amendment of this will secure to your paper that popularity amongst Scottish artists which its objects and the disposition of its Editor merit, and you will, I hope, pardon the frankness of my observations. I think that in making them, I exhibit myself, as I am, your sincere well-wisher.*

I shall now turn to the subject of our Art-Union—our great Association for the promotion of the Fine Arts. When this Society was founded, the patronage of Art in Scotland had so dwindled away, that artists could not sell the works which they yearly exhibited, and our school was threatened with extinction. Our nobility and upper classes purchased very few pictures, portraits excepted, and although our middle classes honour themselves by purchasing to a certain extent, their patronage is not sufficient to support a school, nor can it exalt Art; as pictures of familiar subjects are invariably preferred by this class of buyers. The prospects of Scottish Art were indeed gloomy, when a Scottish artist first suggested an Association for its promotion, which project was afterwards brought forward by a gentleman who displayed an earnest zeal in the cause, and became the first Secretary to the new Society.

Now, Sir, under these circumstances was it strange that the patriotic band of subscribers should think only of their own neglected, suffering, but deserving school? Its salvation was their great object. The "committee system" was adopted in preference to the "money prize system," and any one, even slightly acquainted with the history of Art, must, I think, acknowledge, that in *theory* the first is greatly the better plan; I was its ardent supporter. I cling to it still, but I must confess that a contemplation of its *practice* has somewhat shaken my faith in its perfection.

Your correspondent "D. D." says that Art has been improved by the Association, this I must deny. It has, it is true, prevented the extinction of our school, as our artists have remained at home instead of seeking fortune elsewhere, and many of these artists being young men and full of talent, with years and experience, have improved of course; but Art, I repeat, has not been improved by the operations of the Association, there is not an artist who will not accept of any commission rather than paint for the Association. We have artists eminently calculated to shine in historical painting; but they must live, and portraiture or cabinet pictures offer a comparatively certain source of revenue, whilst, if an artist devote his time to the production of a picture of a high class, he is compelled, if he wish to sell it, to submit to the judgments of men whose taste he has every reason to question—his picture will not be hailed with the approbation which the attempt itself merits; on the contrary, he will be harassed with all manner of criticism, not the less discouraging, because often absurd; and finally if he get an offer at all, it will probably be less than two-thirds of the price he asks. It may be urged that two-thirds are offered because the artist asked too much: permit me to enter briefly into this question of price.

I have alluded to the state of the encouragement of Art when the Association was founded; prices, of course, were correspondingly low, but the committee in their endeavour to make their funds go *far*, commenced with their haggling system that very year; they struck the *first* blow in this war. Next year prices rose, partly because the market was improved, *and justly so*, and partly as a measure of protection; from that time to this prices have been a source of dissension and ill-will.

The most absurd observations have been made upon this subject by many people—one wiseacre, in a letter published in your journal, sought in Holland and Belgium for a scale of prices to guide us; that letter was unanimously viewed by the artists of Scotland with the contempt it merited, and I have only noticed it as a glaring instance of the twaddle which has been written on the subject.

A question which arises is, who are the men who pronounce upon the prices? The answer is, a dozen of gentlemen, elected *nominally* by the Association, but in reality by their dozen of predecessors; some of whom, it is true, love Art, some of whom know something of it, and some of whom manifestly know nothing of it at all. These gentlemen exhibit their capacity for judging of prices by paying enormously for indifferent pictures, and depreciating others of real merit. Whilst I make this statement with regard to the committee, I am bound in justice to admit, that whatever be their motives, some artists unquestionably estimate their pictures at enormously high prices; these generally accept whatever is offered, and their conduct may, perhaps, be explained by the hypothesis of "D. D." that their price is protective. But this is very far indeed from being the case with all: in fact it is so with a very small minority, and the *sweeping* accusations brought against artists in this point have been most unjust.

I am one of those who think that the purchase of English pictures by the Association, will do much to settle the disputed question of prices, and without entering into any discussion as to the propriety of now throwing open the Association—having already accounted to you for the first adoption of the exclusive system—I hail the letter of the artists published in your last paper with much satisfaction. I cannot concur in the observations of *Dun-scotus*; but at the same time, I must say that I think them quite as good in their way on the one side, as many that have appeared on the other.

Our Association, most probably, must adopt the "*money prize system*," that is, if better committees cannot be found. That of this year is by far the worst which we have had; you will hardly credit the fact, that those gentlemen utterly abjure the commonly received notion that to encourage anything, the true system is to buy the best which the market produces (to adopt a vulgar way of talking). Instead of commencing with the best pictures and then working gradually down the scale, they generally (with a few exceptions doubtless) commence at the other end: some of the worst pictures in the exhibition being bought the first week; and under the specious pretence of encouraging youthful genius, indifferent things are purchased because painted by boys! You, or any one who has thought on the history of Art, must at once see the dreary consequences of such absurd proceedings. No sooner, however, does a young man paint a really good picture and take a position as an artist, than he is abandoned by the committee: he is not then weighed in the scale by the progress which he has made, but by a comparison with men of long tried ability, and his picture is left on the walls aone. I appeal to the Exhibition of this year in support of this shameful fact.

The committee, at times, buy pictures from *charitable* motives, at times, because *influenced by the pressing representations of friends of the artist*; frequently from motives which it is impossible to penetrate—merit in the work manifestly having nothing to do with them; all this tells against the true encouragement of Art. Some members of committee seem to supply the places of taste and judgment with crotchets and strange fancies: one declares himself the enemy of one kind of Art; and another of some other class; some won't hear of buying water-colour drawings for instance, and so on. To this the artist also is exposed. It is unpleasant to contemplate this state of things.

This letter is already too long, and therefore I cannot venture to enter upon any speculations as to the cure of the evils of which artists have so much reason to complain. The committee should be reduced in number, the secretary deprived of his vote (how he came to have one, and how he comes *to retain it*, is the wonder); a more decided expression of public opinion is also wanted. Unfortunately little can be hoped from our press; the incubrations of our editors on the subject of Art, having little or no weight with the intelligent. In fine, if we cannot achieve an improvement of the committee system, we must *abandon it*. We have an Association on "the money prize system," but hitherto it cannot be said to have effected any real good, prizes of a sufficient amount to do a great deal *have been* distributed, but these are always frittered away—thus, if a man gets £100, he buys ten £10 pictures; besides, under this system, there has been a case or two of more abominable jobbing than ever has taken place in the first Association. I hear, however, that an attempt is to be made to amend these evils. The greatest objection to the system is, the low state of judgment and taste amongst the Scottish public. There is, however, evidence of a growing taste; and a probable result of "the money prize system" being adopted, would be the promotion of taste amongst the public, as prize holders would be called upon to think seriously of the subject in making a choice.

Almost all that has been published, hitherto, on the subject which I have been reviewing, has been against the artists; they have patiently endured these attacks whether printed or spoken, their position has been one of doubt and difficulty, and a warm appreciation of the efforts made by their countrymen in their favour has often sealed their lips when they had cause to complain; but the evils under which they labour, instead of diminishing, seem to increase from year to year, and they can no longer be borne; something must be done to carry out the intentions of the subscribers to an Association, declared in its title to be, for the PROMOTION OF ART—to those subscribers let the artists appeal.

In these observations, I disclaim all imputations upon the members of the committee as individuals, as such, I firmly believe them to be actuated by good motives, *according to their lights*, but every one has a right to express his opinion of them *as a committee* acting for a powerful public body associated for a most important purpose, but of which purpose they have wholly lost sight.

Yours, &c.,

A SCOTTISH ARTIST.

[We leave the above letter to speak for itself. It is needless to repeat that our columns are again at the command of any champion who will take up the gauntlet. We earnestly hope the committee will not take offence at these communications; and presume, very respectfully, to entreat them to consider seriously whether the suggestions offered are not of great importance; and whether some steps ought not to be taken by them, even though they should go to the extent of sacrificing the whole of that which most of us love to cherish—PATRONAGE.]

VEHICLES.

Wraxall, near Bristol, April 23rd, 1842.

SIR,—I have to complain, that in your correspondent J. H. M.'s comments upon the communication which you did me the honour to insert in the January and February numbers of the ART-UNION, my meaning has been most sadly perverted, and that garbled and misquoted passages have been made to represent language which in its original position really appears to be sufficiently intelligible to ordinary capacities. Having nothing to lose, nor aught to gain, by the attempt to introduce for experiment the properties of an aqueous solution of borax in combination with oil, for painting, I certainly did not anticipate such blundering and uncivil remarks as those with which J. H. M. has concluded his letter. Of course I deny that pigments, if mixed agreeably to the directions prescribed in my communication, can be washed off by means of water. Such an untoward result would at once imply the use of *too much* of the boracic solution.

Secondly.—I deny having stated any inference *of my own* relative to the insufficiency of turpentine, having merely advanced a few hypothetical reasons why *others*

* As we have not thought it right to erase any of the observations contained in this letter, in reference to other parties, we have felt bound to retain this, applied to us. We must, however, be permitted to offer a comment upon it. We have strenuously laboured to obtain in Scotland, Ireland, and the provinces, the safest co-operation we could; our first object being integrity, our next ability. The gentleman who has, hitherto, or at least up to a recent period, acted for us, we believe to have been influenced only by a sense of justice; and we certainly consider that he has discharged his duty with strict impartiality and sound judgment. We should be unjust to him, if we did not say so much. We are, ourselves, fully aware of the difficulty—not to say impossibility, of so thinking and so writing as to content all parties upon whose works observations become necessary. The critic, if he be actuated by generous feelings as well as just principles, has, often, a most irksome, and, sometimes, a most painful task to discharge; and he too generally finds that where he makes one content he makes a score discontent. For ourselves we have always borne in mind the axiom,

"Ten censure wrong for one who *paints* amiss."

And ever write under a conviction that, "if to do were as easy as to know what were good to do, chapels would be churches, and poor men's houses princes' palaces."

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have objected to the use of *turpentine alone* as a diluent for oil.

In answer to the insinuation, that I had omitted to state in what respects water is preferable to rectified turpentine as a diluent for oil, I should say, 1st, by its enabling the artist "to lay colour, pile upon pile," without the liability of each successive addition to deviate from the precise spot upon which it might be placed. 2nd. From the absence of that resinous property which commercial rectified turpentine generally possesses. And, 3rd. From its economy.

In reply to the question, "does Mr. C. mean to recommend the use of such substances as glass of borax, or borate of lead, as driers for his vehicles?" Mr. C. does not specifically name any driers whatsoever, but has left the choice of such matters to the discretion of the artist.

I do object to the translation of my words, "any metallic oxide" into *litharge*, for I am strongly impressed with the idea that every salt and oxide of lead that is employed by artists, should be replaced, if practicable, by some equally efficient substitutes that are less sensible to the chemical influence of several of the gasses. It may, therefore, be inferred that I do most respectfully disclaim any willingness to recommend "a vehicle whose ingredients are precisely the same as those of Mr. Hardy."

With regard to J. H. M.'s difference of opinion as to the theory I ventured to suggest relative to the discolouration of pigments composed of white lead and oil, when deprived of a free current of atmospheric air; I still maintain my own, which may be thus simply expressed, viz., that during the desiccation of oil certain gasses are generated which possess the property of acting specifically upon the salts and oxides of lead with which the oil may be combined, and that this specified action may alter their colour.

Admitting the truth of J. H. M.'s very popular experiment, viz., the discolouration of paper that has been moistened with dilute solutions of salts of lead, when subjected to an atmosphere containing sulphuretted hydrogen gas; I pass, with much surprise, to the concluding passages of his letter, viz., amongst other things tending to the purpose of rendering Mr. C.'s argument effective *by all the means in his power*, he has quoted a formidable list of eminent chemical authorities on so simple an affair (please to attend to the words), *as the addition of water to borax until it can dissolve no more!!* Adding that, "whatever benefit Mr. Coathupe might have intended to derive from those celebrated names, they clearly show that great chemists may be greatly mistaken in matters, respecting which ordinary folks would not have had sufficient ingenuity to find any difficulty whatsoever."

From this very shrewd remark, it might be imagined that I have aspired to the reputation of being considered a "nostrum monger," and that ambition, or avarice, has urged me to attempt to prove some extraordinary fallacy.

Now, the real truth is simply this—the whole of my former communication consisted of suppositions *derived from data furnished by artists*—of experiments emanating from such suppositions—of a recommendation to artists to test the qualities of an innocuous volatile diluent for oil, as a substitute for turpentine (or in conjunction with it, if they pleased), and so far only as it might appear available for specific, or for ordinary purposes; of a very full descriptive account of the substance borax, which had been recommended to the notice of artists under a variety of modifications, through the pages of the ART-UNION, and finally, of a few chemical investigations of the properties of some of the compound vehicles for pigments that had been publicly advertized. Regretting that so much time should have been so uselessly bestowed,

I am, yours, &c.,

C. THORNTON COATHUPE.

MODELS FOR DRAWING.

34, Marylebone-street, Piccadilly.

SIR,—Seeing in your estimable publication of last month, some observations respecting a set of drawing perspective models that I have prepared for some years for Mr. Runciman, which are calculated in some measure to injure their utility and sale, and trusting to your known impartiality, I ask as a favour to correct a mistake regarding their description.

You call them "little paper models," which, with other remarks, may impress the public with the notion that they are mere common-place children's toys, when they really have higher pretensions, and the same object in view as those mentioned by you, although quite distinct in form. Now, I beg to assure you that they are not paper, but geometrical cubes of solid wood, covered with white paper for the purpose of illustrating more distinctly the degrees of shadow of those parts opposed to the light, than the dark yellow wood. The separate pieces are, I think, as large and as capable of the same number of variations; as the accompanying few diagrams will, I hope, convince you. I remain,

Yours, &c.,

JAMES SHADE.

AN ARTIST'S COMPLAINT.

SIR,—As an artist, however humble, I think I have a right to complain of uncourteous and unfair treatment on the part of a brother artist. It would be equally unwise and unjust in me to complain of censure, when it comes from a quarter justified in applying it and entitled to respect. Censure, when generously given, is often more useful to the young artist than praise. But the authority from whence it proceeds should be above suspicion of impure motives.

I enclose you a copy of a weekly publication, entitled "Punch," and I ask you to say if the remarks are justifiable. From what I, in common with other artists, know of your right and generous feelings, I am sure you will condemn these observations, the more when I tell you they are written by Mr. ——, a member of the Society of British Artists. I have, of course, authority, from persons *who know the fact*, for making this statement.

Yours, &c.,

T. K. PEARCE, Member of the New Society of Painters in Water Colours.

[We consider it our duty to insert the above letter; the complaint is perfectly justifiable. If an artist goes out of his way to wound the feelings or prejudice the interests of a brother artist, he does that which ought to be severely condemned. It is not his *business* to review an exhibition; and we can scarcely conceive it possible that it can be a *pleasure* to him to do so. Sure we are that it is by no means a pleasant task to ourselves. We believe that occurrences of this kind are very rare.]

ST. STEPHEN'S CHAPEL, WESTMINSTER.

SIR,—It must be known to many readers of your journal, that soon after the lamentable destruction of the Houses of Parliament by fire, many drawings were made of the ruins, and particularly of this famed chapel. Messrs. Britton and Brayley published a very interesting volume on the history and architecture of the ancient palace; and Mr. Mackenzie was employed by the Commissioners of Woods and Forests, to make a series of elaborate drawings of the chapel. It is reported amongst artists, that these are given out for engraving, and that they are placed in the hands of inferior engravers, whereby the drawings, the architecture, and the first class of artists will all be depreciated in public estimation. Coming from a wealthy Government office, the works should be of the highest order, worthy of the subject, the country, and its artists! I think it your duty to direct public attention to the subject.

Yours, &c., A. B.

LITHOGRAPHIC ART-UNION.

SIR,—It is proposed to establish a Society upon the principle of the Art-Union of London, to be called the "*Lithographic Society*," with the twofold object of encouraging the efforts of British artists in Lithography, and also of promoting a general love of Art, by a wide circulation of some of the best productions in this very beautiful and effective branch of engraving.

The plan suggested would be, to form a Society consisting of members paying an annual subscription of half-a-guinea and upwards, and to appropriate the funds thus raised to the *purchase* of copies of the best works in Lithography executed in this country; such, for example, as David Roberts's 'Palestine,' Nash's 'Mansions of England,' Müller's 'Francis the First,' &c. &c.; such works to *be drawn for* once in every year by members as *prizes;* and also to set apart a portion of the funds for the purpose of having two or more drawings executed in each year, in the best style of Lithography, copies of which should be *distributed gratis* to each member of the Society.

Any persons who may wish to assist in forming and establishing such a Society as is above suggested are requested to communicate (by letter, postage free) with M. A., Post-office, St. Albans.

Yours, M. A.

OBITUARY.

MR. JOSEPH THEAKSTON.

Mr. Joseph Theakston, the sculptor, died, at his house in Belgrave-place, on Thursday, the 14th April, aged 69 years. He was the last of the scholars of the elder Bacon, and formed his style on the amenities of that eminent artist. He was several years under the more eminent Flaxman, wrought in the studio of Bailey, and for the last twenty-four years of his life was in the employment of Sir Francis Chantrey, and carved most of the draperies, &c., of that artist's statues and groups. He was, perhaps, the ablest drapery and ornamental carver of his time, as he was certainly the most rapid. To look at him while working, which visitors loved to do, his hand seemed scarcely to move; and few could imagine the rapidity of his execution from his quiet manner of handling his tools. This proceeded mainly from his great knowledge of all the varieties of drapery, and from a sense of perfect ease and flowing nature of the draperies of Chantrey. When he began to carve a statue, he knew perfectly well what was required of him, and cut away the superfluous marble at once. He had not to try again and again, like most other artists, and by frequent touching and retouching accomplish his object. While seeming to work least he was working most; and so well did his sleight of hand assist his knowledge and taste, that he may be said never to have struck the chisel with the hammer in vain. Besides aiding in the works of others, he produced several original works of his own, and he had more than common skill in Gothic architecture. He was born in the city of York, of respectable parentage; was by nature gentle and affectionate, yet firm, as most calm hearts are. He was buried, by the side of his wife, at Kensall-green. These words (which we borrow from the *Times* newspaper) are written by one who knew his worth as a man and his merits as an artist, and respected both.

GEORGE BARRETT, ESQ.

The Arts have sustained a severe loss by the death of this excellent artist and estimable gentleman, who has so ably contributed to their advancement both with the pencil and the pen. He was one of the oldest members of the Society of Painters in Water-colours; and their present exhibition contains ample proof that his great powers continued unimpaired to the last.

We shall next month be in a condition to supply our readers with that which they will ardently desire to possess—some particulars of his life, and his interesting and valuable career as an artist.

[We take this opportunity of requesting the kindness and courtesy of correspondents in reference to memoirs of deceased artists, or of persons connected with the Arts. In us it would be indelicate to make early applications to relatives; but others can do it for us; and it is scarcely necessary to say that by so doing they might very essentially aid us in a most important part of our duty.]

Madame Vigée Lebrun, a paintress of history and portraits, member of the Ancient Academy of Painting in France, and of almost every academy in Europe, died in Paris on the 31st of March, at the age of eighty-seven.

The distinguished archæologist, M. Nestor l'Hôte, is dead. He had made two journeys in Egypt, under the auspices of the Minister for Public Instruction. He has left most important notes on Egypt, drawings of its monuments, and impressions of hyeroglyphics. A commission has been named, to superintend the publication of these researches, in as complete a manner as those of M. Champollion.

THE ARTS IN CONTINENTAL STATES.

FRANCE.—PARIS.—*Statue of Silver of Louis XIII.*—It is said, that the Duc de Luynes has given a commission to M. Rudde, the sculptor, to model a statue of Louis XIII., to be cast in silver, and placed in the hall of Louis XIII., which was painted by M. Ingrés. It is to be cast by M. Louis Richard; the pedestal is to be of bronze; and it is said will cost 15,000 fr.; the statue itself, 40,000 fr. It was M. Louis Richard who cast the gates for the church of the Madaleine

The Monument of Napoleon.—The *Messager* an official journal, announces that the Minister of the Interior has awarded a gold medal of the intrinsic value of 1000 fr. (£40), to each of the two artists whose plans were most highly approved by the committee of judges of the tomb

of Napoleon. These medals are now being coined at the mint. M. Visconti is finally entrusted by Government with the erection of the monument, with the limitation, that his plan be consistent with the last programme issued by the committee. M. Marochetti has at the same time received the official order from Government, to erect an equestrian statue of Napoleon in the middle of the *Cour d'Honneur at the Hotel des Invalides*. The artists who are to receive the prizes are, 1. Baltard, 2. Duc, 3. Duban, 4. Labrouste, 5. Lassus, 6. Isabelle, 7. Deligny, 8. Gayrad, 9. Triquetti, 10. Danjoi. It is said, that the commission has met again to-day, (April 4th), to decide on giving a medal to six other artists, who were competitors; another *on dit* denies this.

Ecole des Beaux Arts. — Competition for Prizes.—The students who are to compete for the great prizes of 1842, at the *Ecole des Beaux Arts*, commence their works in the following order:—The engravers take their places on the 15th of May, and remain ninety days; the sculptors on the 10th of June, and remain seventy-two days; the architects on the 10th of May, and they will remain one hundred and five days; the painters on the 1st of June, and will remain seventy-two days.

AVIGNON.—*Picture ordered by Government.*—The Minister of the Interior has ordered a large historical picture, from a young artist of much merit, M. Jules Varnier. The picture is intended to adorn the town house of the town of Orange, and the mayor of Orange chose the subject, which is very happily selected, recalling a scene honourable to his fellow citizens, namely, 'The National Guard of Orange putting a stop to the Massacres at Avignon during the Reign of Terror.'

SWITZERLAND.—*The Artists of* UNTERWALDEN.—It is remarkable how many artists this canton has produced. Perhaps it is the loveliness and grandeur of the scenes amidst which they live, that refine the taste of the inhabitants and inspire a love of the beautiful. This is seen in their churches, in their houses, in the picturesque dresses of the women, and even in the tasteful arrangements of their festive meetings. Unlike his neighbour, the Bernese, who follows the plough over a heavy soil, the peasant of Unterwalden pursues the lighter labours of the orchard, or the care of his cattle, for which the soil is best adapted. He seldom becomes as rich as a Bernese, but his life is more easy, his temper is cheerful and serene. The churches of Stanz, Sechseln, and Alpnach, are adorned with columns of the beautiful black marble, from the quarries of Stans and Melchthal; and with a good taste, that does honour alike to the architect and the inhabitants.

In these romantic and solitary valleys, dwell and have dwelt sculptors and painters of no small talent. Towards the close of last century, the sculptor Jost practised his art, with little aid but from his native genius; and of the existence of this last, the works he has left offer abundant proofs. He never quitted his native valley, and the artist could leave no patrimony to his son but having taught him the art of making crucifixes.

Jost's countryman, Christen, was more fortunate. A benevolent Swiss sent him to study at Rome, and he went afterwards to Munich, and then returned to Switzerland, where he has left many busts of distinguished persons. At Kerne, in Upper Unterwalden, old Ahart still lives, but his statues in wood of Nicolas von der Flüe, Hirten, &c., are less in request than they were in his younger days. Franz Kaiser, who is now thirty-one years old, studied first under Jost, Ahart, and Imhof; he then passed three years at Munich, and finally two years at Rome. At Rome, he executed several works on interesting subjects of Swiss history; 'William Tell in the Moment of Ecstasy, when he sees his Child safe from his Arrow,' 'The Dragon-slayer,' 'Struthan von Winkelried,' 'Arnold von Winkelried, the Hero of the Battle of Sempach,' &c. In all these statues, the heroic spirit is expressed in noble forms, with a pure design, that recalls classic antiquity. This admirable artist has now returned to his solitary valley, where many impediments offer themselves to his career. The materials he requires are expensive, and difficult of transport; the encouragement he receives is small, for in Switzerland, the rich are seldom lovers of art, and the lovers of art are seldom rich. If some traveller who has heard the name and fame of Franz Kaiser stops to visit his studio, he admires the talent displayed in his works, and ends by purchasing a dying lion for a letter-weight, or a sleeping hound for notes.

The painter Wursch was born at the beautiful village of Buochs, on the Vierwaldstettersee, in the latter half of the last century. Many of his pictures are to be seen in the churches and private houses of Unterwalden. His masterpiece is 'Nicolas von Flüe,' in the government house of Sarnen. Amongst his works may also be noted, a 'Crucifixion,' in the chapel of Grafenort. There is much feeling and mind in his pictures; they are well designed and coloured, but have little ideal beauty. The expression of desolation and religious sorrow that surrounds the mother of Christ, in the last mentioned picture, is very striking. Wursch was professor of painting in the Academy of Besançon for many years; he lost his sight, it is said, by too much study, and returned to his native village, where, at the time of the French invasion, he was shot dead by a French soldier, while in the act of exhorting to peace. At the present moment, the little town of Stans possesses three excellent painters. Zelger, who has devoted himself entirely to painting Swiss scenery, and who most admirably represents it; conveying the feeling of the still loneliness that pervades the scenery of the high Alps, as well as representing its peculiar features. The dark wood, the torrent springing from its bosom, and losing itself as it descends in foam; the gloomy valley; the deep precipice—these are Zelger's favourite studies. Some of his works are lithographed, but in that style no just idea is conveyed of his oil pictures. His last work is 'The Tirlis, seen from the Engelberg Road.' The glacier of this mountain king is glancing under a dark sky; in front and below are green hills, with broken and reflected lights, and lower, is a precipice, where the illusion is wonderful: you seem to look into it. The fault of Zelger's pencil is a want of lightness. H. Kaiser, the brother of the sculptor, having completed his studies at Rome, has established himself at Stanz, and he has already been worthily employed in painting several pictures for churches in Freyburg and the convent of Engelberg.

Paul Deschanden, also now at Stanz, has passed several years in Italy, at Florence, and at Rome, and he has returned imbued with the simplicity, pious feeling, and truth, of the early Italian masters. It is easy, also, to see how deeply he has studied Raffaelle, by the style of his designs and his manner of colouring. In the restored chapel at Lucerne, are four pictures by him—'Jesus a Child,' 'Jesus struggling with Death,' 'Jesus Risen from the Dead,' 'Jesus as Judge of All.' There is a fine poetic feeling in the contrast of the figure of the Saviour just risen from the grave, the weakness of mortality apparently still clinging to him, and the force and power expressed in his figure at the last judgment. Among other works, Paul Deschanden is now employed on two pictures of Moses and St. John. These are to be exhibited at the first Swiss exhibition. It is said, when the works he has begun are completed, this artist will go to Munich.

BAVARIA. — MUNICH. — *Zalography.* — A commission has been received at the celebrated manufactory of stained glass, annexed by his Majesty to the porcelain manufactory, from St. Petersburgh, for an immense window, which is to form one of the ornaments of the Isaacs church. It is to be painted from designs by the Bavarian architect and private councillor, M. de Kleaze. The painting will be about thirty feet in height, and will therefore surpass in size any work hitherto executed in *zalography*, or stained glass.

PRUSSIA.—BERLIN.—*Academy of Fine Arts.*—The celebrated pianist and composer, Listz, is named a member of the Academy of Fine Arts here.

RUSSIA. — ST. PETERSBURGH. — *Statue of Poniatowski.*—Some claims having been made in regard to the statue of Poniatowski, the emperor has ordered the statue by Thorwaldsen to be broken in pieces, and also the clay model.

THE ANNUAL EXHIBITIONS—1842.

THE SOCIETY OF PAINTERS IN WATER COLOURS.

THE THIRTY-EIGHTH Annual Exhibition of this Society was opened to the public on Monday, the 25th of April. It has now attained to a vigorous age; year after year its influence has been made manifest over a class of art essentially English; and there can be no question that from its establishment may be dated the very vast improvement which the art of Painting in Water Colours has undergone during the present century. There are, undoubtedly, many whose attachment to the old style makes them sceptical as to the value of the *new*; and some examples, produced thirty years ago, are quoted as proofs that modern skill is not in advance. But of the *general* improvement on the part of the artists there can be no question. The public feeling, opinion, and patronage, have kept pace with them. Of the year's produce, when exhibited, very few return to the producer's home. Already a large proportion of the present collection are marked with the agreeable word "sold."

The society, as a whole, has, we have no doubt, carried the art of Painting in Water Colours as far as it can be carried. Some great and original mind may, possibly, strike out a new path, and lead the way to improvements of which we can now have no conception; but until this has been done, the annual exhibitions will exhibit only the *same* pictures we have seen—differing only in subjects from those which the respective artists have already produced. We cannot, therefore, speak of the exhibition as a "move forward;" it is something to say there is no retrograde movement; that no member has fallen off; but that each maintains his reputation to the full. Two or three recent accessions, however, have given to the society additional strength. And as, no doubt, they will manifest their accustomed judgment and acuteness in augmenting the body—in this respect, changes for the better may take place from year to year.

Public gratitude is due to the society for the stimulus they have so long given to the art: to them we are mainly indebted for the supremacy it enjoys and retains in England. On the whole, perhaps, it is not to be regretted that in the collection there is no peculiarly attractive work. The interest, consequently, is not concentrated, but scattered. And it is scarcely too much to say that of the entire assemblage there are very few that can be justly described as mediocre; and scarcely half-a-dozen that may be characterised as bad. Of the 338 pictures exhibited, there are certainly 300 which possess high merit.

No. 1. 'View of Como,' W. CALLOW. A rich and true copy of a scene with which genius has so often made us acquainted that we may fancy every portion of its shore to be as familiar to us as the banks of our own fair Thames at Richmond. The pencil of the artist and the pen of the poet have been equally eager and earnest to extend the fame of its exceeding beauty.

No. 2. 'Hotel de Ville, Brussels,' S. PROUT. We rejoice to meet our old and honoured friend in all the freshness and vigour of his younger days. It is not always that sickness impairs the mind; although it may postpone the production of evidence of its power. We trust, however, that we may regard this work as proof of the estimable artist's recruited health; for it is a more than usually elaborate performance, and manifests labour as well as thought. It is, indeed, remarkably full of details: the groups around the edifice are numerous and characteristic; each being a portrait, illustrative of the habits of the people, and the costume of the country. The same manly and masterly touch that distinguishes the paintings of Mr. Prout is expressed in every portion of the picture; and though competitors in abundance have started up of late years, they have not yet surpassed the painter by whom they have been taught; the best of them may be proud to own they have profited by his lessons.

No. 8. 'Girl with Pitcher,' O. OAKLEY. The production of a new member; and one who must be regarded as a valuable acquisition to the society. He is true to nature; and yet true as poetical painters ought to be, seeing only, or at least noting only, that which is agreeable as well as faithful.

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A gnarled oak may be, at times, a useful accessary to a picture, but who would tolerate the artist who painted nothing else? There are many "Graces" in our English corn fields, although rude and coarse "Moggys" are plenty enough. Mr. Oakley is right in copying the former, and he has done so, we think, without exaggeration, very delicate and beautiful as his portraits are.

No. 28. 'A Family of Primitive Christians reading the Bible,' J. W. WRIGHT. A well conceived and ably painted work, drawn with a vigorous pencil and coloured with corresponding force. The portrait of the young wife with her first-born is especially fine.

No. 42. 'Tore Lake, Killarney,' W. EVANS. A delicious picture of a most delicious scene, and one, the truth of which will be at once appreciated by all who have visited the far-famed lakes.

No. 46. 'Study of Gypsies,' O. OAKLEY. Another of Mr. Oakley's admirable pictures—a group such as we have met scores of times in some secluded dell away from the main road.

No. 47. 'View from the Churchyard at Thun, Switzerland,' W. CALLOW. A picture of high merit; affording a clear and convincing idea of the reality.

No. 49. 'View on the River Lowther,' P. DE WINT. A fine, broad, vigorous, and most effective English landscape, painted in a bold and manly style.

No. 54. 'Dorney Common,' W. EVANS. A sweet composition; very graceful and beautiful, abounding in small episodes, which show the artist to be a close observer.

No. 58. 'Don Quixote, fed by the high-born Damsels,' J. M. WHIMY. A capital picture; full of point and character, and atoning for much hardness of style by the feeling with which the artist has entered into the design of the author.

No. 83. 'The Necropolis at Glasgow,' H. GARVINEAU. An interesting subject, pictured with much skill. Introduced into it are the monuments to Knox, Dick, and "Mr. Lawrence, a young sculptor."

Nos. 86 and 87. 'Falls on the Rhine, at Schaffhausen,' 'On the Frome at Stapleton, near Bristol,' G. A. FRIPP. Two clever pictures; ably contrasting the scenery peculiar to Switzerland and England.

No. 88. 'Tore Fall, Killarney," W. A. NESFIELD. Although the artist intimates that his sketch was made "during a clearing," under his "superintendence," we must be permitted to suspect that his fancy has greatly exaggerated the breadth of the fall, and surely he has added something to the "decent draperies" of the "boys" who are in attendance.

No. 92. 'A Composition,' J. VARLEY. With much that is natural, and much that is unnatural, this is still a remarkable work. A piece has been added to the right of the picture; its value would have been enhanced, if precisely the same quantity had been cut away from the left.

No. 96. 'The Highlanders' Burying-ground, on an Island in the Loch Maree, Ross-shire,' W. TURNER. A remarkably picturesque and interesting subject, treated with much ability.

No. 101. 'View on the South Downs, with Clsbury-hill, near Worthing,' COPLEY FIELDING. A work of extraordinary merit. A triumph of art over a most unpropitious subject. We have here nothing but a bleak and brown heath, in the distance some sloping hills, and in the foreground a couple of figures; yet all the parts are made to harmonize so happily that we do not miss the accessaries, usually considered essential to make up a picture. The whole is beautifully toned; the production of a great and justly popular master.

No. 102. 'Ferry on the Thames,' W. EVANS. A most exquisite picture, full of beauty and interest.

No. 112. 'Fingal's Cave, Isle of Staffa,' COPLEY FIELDING. A noble picture; conveying a fine idea of one of the grandest of nature's works.

No. 122. 'A Match Girl,' O. OAKLEY. Another rustic portrait, true to the life, although of passing grace, delicacy, and beauty. The sad feeling of desolation in the hopeless orphan girl is finely expressed. The work is one of great merit and of great value. It is, perhaps, the most striking and interesting of all Mr. Oakley's contributions; they are just the works which *tell* with the mass, while they do more than merely satisfy the connoisseur.

No. 130. 'The Castle Chapel,' G. CATTERMOLE. A noble composition, full of fine feeling. The castle inmates are at prayers, on the eve, it may be, of some attack, for the countenances express a solemn awe of some approaching trial rather than a pure devotional feeling. The picture is rather sketchy in style, but is full of character.

No. 113. 'Report, Coast of Normandy,' C. BENTLEY. A fine copy of the sea, the several accessaries to which are admirably rendered.

No. 143. 'Lisbon, from Porto Brandas,' J. HOLLAND. A noble and beautiful work, the production of a skilful pencil and an accomplished mind.

No. 144. 'Endsleigh, a Seat of his Grace the Duke of Bedford,' J. D. HARDING. Perhaps, on the whole, the most delicious landscape in the collection; very true to nature, but subjected to all the refinements of art. The subject is a simple one—a river, running between sloping banks; in the fore-ground is a small rock, upon which cows are standing, the thick foliage overhangs the current, now eddying along, and now breaking onwards. It is in all parts perfect.

No. 151. 'A Farmer's Boy,' W. HUNT. Of many capital pictures by Mr. Hunt, this is, perhaps, the best; the portrait is real, in no degree exaggerated, alike free from coarseness and over-refinement. The boy is, indeed, just such an one as we have met, a score of times, when the music of the scythe is heard in the meadow.

No. 153. 'Narcissus and Echo,' J. CRISTALL. A work of great merit, although, apparently, unfinished; and the Echo is a thought too substantial.

No. 154. J. VARLEY. The very antipodes of Mr. Harding, a bold, rough copy of nature, or rather of what nature may be, for the picture is a creation of the artist's fancy. It is painted with great vigour, and, in parts, possesses excellence rarely surpassed.

No. 164. 'Thoughts in a Church-yard,' the *late* G. BARRET. The admirable and estimable artist will be "missed from his accustom'd" walk; this memory of him is especially interesting; it exhibits the tone of his mind towards the close of his valuable life; for it is one of the most recent, if not the latest, of his productions. He was a most pleasant painter, one who delighted in the cheerful looks of nature; and although it has been objected against him, that he "liv'd too much i'the sun," no artist ever more ably or more truly pictured the great producer of existence, either at his rising or his setting.

No. 167. 'Saying Grace,' W. HUNT. We cannot speak of this as we have spoken of No. 151. Here the boy has a forced expression: the countenance is more that of a repentant, but hopeful, Magdalen than of an embryo farmer returning thanks for a bountiful meal. It is painted, however, with great care; the face is wrought up to a marvellous degree of refinement.

No. 171. 'Powis Castle,' D. COX. A powerfully painted work. Mr. COX "comes out" this year with renewed vigour.

No. 172. 'Scotch Peasants, Loch Etive.' Another graceful and pleasing picture by Mr. GARVINEAU.

No. 175. 'Hospitality to the Poor,' G. CATTERMOLE. A work of the very highest merit; admirable in conception and execution; all the details are well made out, and the story, simple though it be, is told with emphasis.

No. 178. 'Cattle returning from Milking,' J. D. HARDING. This also is one of the most agreeable landscapes in the collection; painted with great delicacy, and producing pleasure by the skilful admixture of nature with art; the veritable with the imaginative.

No. 179. 'Vessels in a Breeze,' COPLEY FIELDING. Another of the many admirable contributions of the artist, who seems equally "at home" on the open sea, the sandy beach, the green wood, the mossy down, and "mountains inaccessible."

No. 195. 'Porch at Montacute, Somersetshire,' JOSEPH NASH. Mr. Nash has done more than any living artist to restore admiration, and consequently appreciation, of the fine old structures of a remote age, when "the good old English gentleman" built for posterity. This is an example of a class of art in which the painter is unrivalled: he conveys a noble idea of the beauty and grandeur of an ancient edifice; and his restorations always carry back the spectator to "the high and palmy state" in which they flourished. Nothing can be more judicious and nothing more agreeable than his introductions of figures in the habits of the times in which the parties lived. Considered as mere productions of art, his paintings are admirable; but they derive additional value from the evidence they supply of matured thought and study.

No. 200. 'Venice,' J. HOLLAND. A beautiful transcript of a fine passage.

No. 201. 'A Day on the Upper Lake, Killarney,' W. A. NESFIELD. A most sweet picture, giving a good idea of the scenery that surrounds the lake, and of the stag-hunt, for which its shores are famous.

No. 214. 'Petrarch's House, at Arqua,' S. PROUT. A subject of much interest, skilfully and accurately painted.

No. 215. 'A Barn-door,' R. HILLS. Although it would be impossible to describe the works of the excellent and estimable secretary of the society as on a par with those of many whom he has in a measure called into existence, his pictures always convey pleasure—in spite of the glaring green he perseveres in introducing into them.

No. 216. 'The Wedding.' Mrs. SETTFARTH. A finely painted work; but the sentiment is not true. The broken-hearted bride is made to leave her home for the church, with her rich bridegroom, in the presence of her deserted lover. There are parts in the picture of great excellence. How capital is the portrait of the young heedless girl who is forcing on her glove! But, as a whole, it fails to produce the effect desired and intended.

Nos. 222, 223. 'Camellia Japonicas; Convolvulus,' V. BARTHOLOMEW. It is difficult to conceive that mere copies of flowers can ever surpass these. The works of this artist are of astonishing accuracy, and of marvellous beauty.

No. 234. 'New Year's Eve,' A. CHISHOLM. In spite of a murkiness of style there is great merit in this work—a subject from Burns, full of incident and interest. It is good, but mainly because it is true.

No. 239. 'A Corn Field,' P. DE WINT. A capital work, one of the best of its class; it strikes us, however, that the picture would have been more effective if the figures and other objects in the fore-ground had been somewhat less in size.

No. 239. 'Scene from the Black Dwarf,' FREDERICK TAYLER. A triumph over a difficulty. The figure of the Dwarf, although true to the author, is not repulsive; and that of the fair maid to whom he presents the rose is very happily rendered. The party ascending the hillock is beautifully and skilfully grouped. The execution of the work is of high merit. The screen contains several small pictures by Mr. Tayler, and all of them are of great excellence. No. 261, 'The Old Admiral and his Daughter,' is capital. In No. 270, "Sophia Western playing the Squire to Sleep," the artist has caught the very spirit of Fielding. In 285, 'Interior of a Keeper's Cottage,' there is a group of dogs, wonderfully real; and in 288, 'Market Girl,' there is nature itself.

No. 306. 'F. STONE.' Mr. Stone is this year by no means a large contributor, and this is to be regretted, for there is a manifest lack of "figure subjects" in the exhibition, in consequence of which landscapes have, necessarily, an undue preponderance. Nos. 306 and 310 are, we believe, the only works he has sent; and they are not sufficient to sustain his reputation, although very graceful and effective "portraits," for portraits they are, although designed to illustrate passages in the "Penseroso," of Milton.

The space to which we are compelled to limit ourselves is exhausted, yet we cannot pretend to have noticed half the works of interest and merit exhibited in the gallery. It will, no doubt, be visited by all who really love art, appreciate its higher qualities, and desire to watch the progress of "our English School."

A visit to the Exhibition will be a rare treat to the public; it is so compact and so complete; there is so small an admixture of the inferior with the excellent, and so much to interest, gratify, and encourage. A daily visit to this gallery is, in fact, a daily lesson in the art of painting in water colours, and where a vast deal may be learned from the best of our English masters, at the cost of a shilling.

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NEW SOCIETY OF PAINTERS IN WATER COLOURS.

THE eighth annual exhibition of this Society, was opened to the public on Monday the 18th of April. The private view, which took place on the Saturday preceding, was attended by the Premier, and a large number of distinguished lovers of the arts; and on the day before, the Prince Albert spent above two hours in the gallery, where he purchased one picture, the work of Mr. Edward Corbould, at the price of 200 guineas. This fact is worthy of record, as among the encouraging signs of the times. His Royal Highness occupies a position which gives him immense power to foster the arts of his country —for Great Britain is his country, in a more important sense than that which gives a claim from the mere accident of birth; and the Prince has already afforded abundant proof that he so considers it. It is therefore gratifying to find him entering an exhibition-room, and selecting, at the suggestion of his own natural taste and unbiassed will, *the best picture it contains*. It argues, *safely*, for the hereafter state of British Art, shows that he is guided by sound judgment, uninfluenced by a mere care to patronage (for we believe, until he entered the gallery, he had never heard of Mr. Corbould's name), and disposed, or rather determined, to bestow the sanction of his approval only upon true merit. To what an opposite conclusion must we have arrived, and how full of melancholy forebodings would have been the circumstance, if instead of purchasing this work, he had bought the piece of canvass for which some tasteless amateur paid the like sum, 200 guineas, at the exhibition of the Society of British Artists.

The "New Society of Painters in Water Colours," has made extraordinary progress from year to year; each exhibition has been a decided improvement upon its predecessor. A natural consequence has resulted from its success: greater caution in the choice of members as vacancies occur. The more recent elections are all good; and although some of the older contributors remain unrivalled, the infusion of new blood has given a stronger and healthier tone to the whole body. Men of matured experience and established reputation, such as Mr. Warren and Mr. Haghe, must "look sharp," when they find neophytes like Messrs. Topham, Jenkins, and Absolon, treading so closely on their heels; to say nothing of Miss S. Setchel, who promises to rival, if, indeed, she have not already rivalled, the best of them.

We rejoice at the onward progress of the Society, at its increasing merit, and at the certainty that this increased merit is appreciated by the public. It struggled through an adverse current for some time, wind and tide against it; auspicious gales have set in, and the result can now scarcely be otherwise than prosperous voyages year after year.

The present exhibition contains 341 works; the proportion of landscapes being by no means over great. The collection is certainly not of entire excellence. There are many mediocre productions, and some utterly bad. A few there are of ambitious size and subject, but so manifestly inferior, that the judicious visitor cannot fail to wish them away. But the gallery contains many of the very highest merit; high examples of a class of art in which the English school is, and has long been, pre-eminent.

No. 13. 'View on the Reuss, Pass of St. Gothard, Switzerland,' W. OLIVER. A landscape of great merit; a fine and accurate copy of nature, of one of the most beautiful and interesting scenes, in a land most rich in the picturesque. It is wrought with care, and coloured with judgment and taste. Mr. Oliver is an extensive contributor, and all his contributions are good.

No. 17. 'The Cooling Room (Meslukh) of an Egyptian Bath,' H. WARREN. A work of the rarest excellence, grouped with considerable skill, and finished, in its more prominent features as well as in its minor details, with delicacy and power. It conveys a vivid idea of the scene depicted; the luxurious ease of an eastern life; the beautiful forms and faces of the women of the East. The artist has happily contrasted the exceeding grace and loveliness of the bride, with the dark countenances of the attendant slaves, accessaries to the "ceremony" of the bath, and very valuable auxiliaries to the materials of the picture.

No. 31. 'Grapes and other Fruit,' MRS. MARGETTS. A work of the highest class; it is scarcely too much to say, that it has been, hitherto, unsurpassed by any British artist as an accurate copy of reality, in the style to which it belongs. It is painted with amazing force. There is no indecision, or "niggling" effort to imitate nature: a bold and firm pencil has copied "facts."

No. 58. 'Scene from Crabbe's Tales of the Hall,' MISS S. SETCHEL. This also is the production of a lady, and one which does honour to the accomplished mind and vigorous hand that have produced it. The picture describes the visit of Rachel to her lover, Robert, in prison. The "sad couple" are seated, and she is asking the criminal if he will save his life by resigning her—by resigning her that she may become, as the price of his safety, the wife of "his brother and his foe."

"I ask'd thy brother James, would'st thou command
Without the loving heart, the obedient hand?
I ask thee, Robert, lover, can'st thou part
With this poor hand when master of the heart."

The incident is a very touching one. In the sequel, the lover relinquishes her hand; and his safety is secured by the sacrifice. The poor girl becomes the wife of his brother-rival, and subsequently, the brothers, the one a poacher, the other a keeper, meet, and each falls by the hand of the other.

"Two lives of men, of valiant brothers, lost;
Enough, my lord, do hares and pheasants cost."

So much, and indeed more, of the deeply pathetic story is necessary, fully to estimate the value of the picture. The countenance of the maiden (that of the lover is hidden) tells her sad tale. It is a history of self-sacrificing virtue. Nothing is exaggerated, nothing added to the expression with a view to dramatic effect; calm and resolute, yet tender and affectionate, the woman waits the answer that is to fix her destiny. The execution of the work is on a par with its conception; better painting has been rarely seen upon the walls of any gallery of British art.*

No. 77. E. COUBOULD. 'He that is without sin among you, let him cast the first stone at her.' This was a bold attempt for a young artist—for any artist indeed, and one in which a falling short of great success would have been positive failure. To have succeeded, is to have done that of which very few of our English artists, eminent as they are in other branches of the profession, are capable. The art of painting in water colours has rarely achieved a more signal triumph. The conception of the subject is exceedingly grand, the grouping is unexceptionable, and the execution is of the very highest merit. The Jews who tempt the Saviour, are, it may be, of too "savage" a character—the introduction of an oily and insinuating Pharisee, would have been an advantage; perhaps the cords which have bound the woman, and are not loosened, but broken, savours somewhat of affectation; and a seated "Scribe," who looks peculiarly amiable, seems to have no business there—he cannot be one of the apostles, and he certainly is not one of those who "tempted the Saviour, that they might have to accuse him." If the defects were ten times as numerous and as glaring, there would be, however, in the picture, ample to compensate for them. The figure of Christ is beautifully wrought; not altogether answering to our notions of the "Divine nature," but what painter ever realized them? The expression is exceedingly holy, calm, dignified, and reposed. The robes are broadly painted; the feeling has been caught from the old masters. The portrait of "the woman" is peculiarly happy; the shame of countenance is hidden, the hand of the accused conceals it, but the story is thus more emphatically told. The drapery is delicate to a degree; and is finely contrasted with the breadth exhibited in the robes of the Saviour. The group to the left of Christ, expisining the law as "Moses commanded us," is of the highest possible merit. Mr. Corbould has, by this work, established his reputation. He may take his place among the foremost of our English painters in water colours. Let him next paint the Divine Master alone with "the woman," asking the question,

"Where are those thine accusers?"

No. 95. 'Confession before Battle,' L. HAGHE. A knight is confessing to a monk. The picture is painted with great power; the colour is indeed as forcible as if wrought in oils, but the subject is not well chosen—it tells nothing; there is no character in the expression of either of the two persons introduced. The face of the knight speaks of many a fierce fight; but of strong passion, of crime unatoned for, of high hope, or murky despair, there are no traces. The work has, in fact, little to recommend it beyond its merits as a finished work of art, and these are great: as a composition, it is of small value. This is to be lamented, for Mr. Haghe has heretofore given abundant proof that he can conceive as well as execute.

No. 99. 'Sale of a Nubian Girl,' H. WARREN. A beautiful and very touching composition, full of the finest feeling, and of high merit as a work of art. The draperies have been "put on" with exceeding skill.

No. 110. 'Scene from Romeo and Juliet,' MISS F. CORBAUX. A work of considerable talent; painted with much vigour; of a firm and bold tone of colour; yet scarcely so decided an improvement upon former works by this accomplished lady, as we might have been justified in expecting. The subject is scarcely one that suited her graceful and facile pencil.

No. 146. 'Rich Relations,' JOHN ABSOLON. This is one of many meritorious works by an artist who affords promise of future excellence. In his choice of subjects, he appears to be guided by judgment and taste: his powers of conception and arrangement may be trusted safely; and in the "executive" of his art, he is by no means deficient. We shall watch his progress with much hope and some confidence.

No. 196. 'The Wearied,' F. W. TOPHAM. This is a new name, but one that will become famous. The artist is an extensive contributor; and all his works betoken genius of no common order. His style is bold and free, yet sufficiently finished in the parts that require more elaborate "working up." In this picture, No. 196, he has represented a group of young, but wearied, wayfarers, resting awhile beside an ancient bridge; from the stream it crosses, one of the party is drinking a refreshing draught. The figures seem to require more careful drawing; but the landscape is natural and true, and a happy harmony pervades every portion of the work.

No. 214. 'Boulogne Shrimper,' J. J. JENKINS. We select this, among many excellent contributions by the artist, for especial praise. It is forcible and effective, and natural and true. Mr. Jenkins has made great progress during the past year; he has always manifested taste and feeling in his compositions; he now establishes his claim to qualities still higher—judgment and power.

No. 220. 'Summer,' E. DUNCAN. A most agreeable landscape, painted with a fine perception of nature in her pleasantest garb. The cattle are pictured with great ability. This is one of many good works by the same hand.

No. 225. 'Calais Pier,' T. S. ROBINS. A small painting of great value. One of the most satisfactory "bits" in the collection.

No. 237. 'Lord Nigel's Introduction to the Sanctuary of Alsatia,' E. H. WEHNERT. A work of much talent, but not a pleasant one; the treatment of the subject, perhaps, naturally induced

* This picture has been purchased for the sum of twenty-five guineas, a sum greatly below its value. But that is a small matter; the reputation it will procure for the accomplished artist cannot fail to make her "rich;" for there is no *accidental* merit in the work; and the mind that produced it can, and will produce others, of equal or greater value. It was bought, it appears, by a Mr. Vaughan. But it seems that the Prince Albert on visiting the gallery, made a note of *three* pictures which he desired to possess; he determined on obtaining two of them, and sent an equerry to say which of the two he would like. The equerry was certain as to Mr. Corbould's picture, but uncertain with respect to the other two; and stated that a message should be sent to settle the point. When the message arrived, the picture was marked "sold." The Queen, it appears, greatly desired to call it hers; and expressed her disappointment to the secretary who was sent for to the palace. We take for granted that long ere this Mr. Vaughan has signified his wish to transfer the possession to that of her Majesty. We have not heard that he has done so; but there can be, we imagine, no doubt upon the subject. Such a courtesy is due to the first lady of the age, to say nothing of other reasons.

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vulgarity, and there is here no lack of it. The characters, however, are well conceived and skilfully arranged.

No. 240. 'The Wanderers,' F. W. Topham. Another excellent work; the same group as that referred to (No. 196), and telling a part of the same story.

No. 258. 'Hagar the Egyptian, and Ishmael her Son, cast out into the Wilderness,' H. Warren. One of the leading attractions of the exhibition; a work of the very highest merit. The figure of the patriarch is exceedingly dignified; that of the unhappy Egyptian, whom he is driving from his tent, is touching to a degree. The melancholy look speaks a volume. Every part of the picture has been carefully studied, and is highly finished.

No. 259. 'A Nibble,' J. J. Jenkins. A group of little urchins angling. A pleasing thought, worked out with great and good effect. The countenances of the young fishermen are full of anxious meaning. The landscape is happily coloured, and the water very real.

No. 276. 'The Tomb of the Cardinals d'Amboise,' R. K. Panson. A gorgeous work, painted with great skill and high finish; but the material of which it consists is scarcely equivalent to the great size of the picture.

We have noticed only the more prominent pictures in the collection, and upon these alone we are enabled to remark at any length. There are, however, many others that demand a word or two of commendation, as affording evidence of either promise or progress on the parts of the respective artists. Such are No. 48, 'Group of Roses,' by Miss Harrison. An exquisite and accurate copy of nature.

No. 66. 'Mount Orguell, Jersey,' E. Duncan. A fine picture of the sea; with the usual accessaries; painted with much delicacy and force.

No. 65. 'The Conflagration of the Tower.' G. S. Shapland. A remarkable and interesting subject, treated with great skill, and affording an accurate idea of the scene.

No. 67. 'A Bull,' C. H. Weigall. A very clever drawing.

No. 57. 'Edinburgh Castle,' T. M. Richardson, sen. A work of considerable merit, the production of an artist who copies nature with fidelity, and yet tinges his copies with the feeling of a poetic mind.

No. 91. 'Meditation,' E. H. Waunaat. A bold and vigorous example of rustic portraiture.

No. 137. "The Milk-Maid,' E. Coasould. A very pretty and graceful young lady, sitting on a stile "near a milk-pail," that she will never "carry." Like some other most agreeable drawings by Mr. Corbould in the collection, his village lasses are in masquerade; they are offsets of the drawing-room, and not of the cottage; or, at least, belong to no cottage but a cottage ornée. Against this danger of over-refining, at the expense of nature, the accomplished artist should be upon his guard.

No. 131. 'Susan Holiday,' J. Ansalon, is really what she purports to be—a veritable lass, who milks the cow before the sun has taken the dew from off the grass.

No. 169. 'A Coast Scene,' T. S. Boys. A pretty little bit, but by no means sufficient to uphold the reputation of an artist, who has a reputation which he ought not to risk. This is merely an excuse for keeping his name on the exhibition list.

No. 177. 'On Holt Heath, Norfolk.' H. Bright. The remark applies still more strongly to this "sketch," a mere apology for doing nothing. If Mr. Bright designs to abandon painting in water colours, he should do so more gracefully—more honestly we were about to say. We have been foremost among those who have borne testimony to his abilities in either art. He is not justified in making us appear false prophets concerning his fame, by exhibiting, as the produce of a year's preparation for this Society, a crude and undigested *thought*.

No. 213. 'Church of St. Maclou, Rouen,' G. Howse. A work of great merit, elaborately wrought in all its details, whether of the noble and time-honoured structure, or the characteristic groups assembled at its base. There are, in the gallery, many excellent and valuable works by this artist.

No. 224. 'Richard Cœur de Lion, arrested at Berlin.' W. H. Kearney. In some respects a work of much merit, but most defective where it should have been most successful.

No. 232. 'On the Alton Downs, below Exeter,' James Fahey. A pure and true transcript of nature; a delicate bit of English landscape; copied by an able and excellent artist.

No. 264. 'The Romp,' A. H. Taylor. A capital sketch of character.

We must be pardoned for having still left many good works unnoticed; and we pray that our omissions may be attributed to any cause rather than the demerits of the exhibitors.

SOCIETY OF BRITISH ARTISTS.

We cannot afford much space to a notice of the works contained in the gallery of the Society of British Artists; nor do they, indeed, call for it. The foolish system, so long pursued, has this year grievously damaged the exhibition. We earnestly hope it will not be persevered in—that the accession of a few more rational and right-thinking men will render nugatory the efforts of some wrong-headed members to convert the Institution into a mere trading body—that it will be at least conducted with integrity; and that if fair competition is not to be permitted, a declaration to that effect will be, at all events, honestly put forth; so that neither the artists nor the public can be misled.

The following passage, which occurs in the preface to the catalogue, is not sufficient:—

"The Society consider it due to those artists whose works have been returned (upwards of two hundred in number), to state that want of room to exhibit them favourably has induced the adoption of this course—many works of talent so returned being worthy of a better situation than, if retained for exhibition, could have been assigned them, without prejudice to the interests of the members of the Society, by whose strenuous exertions and contributions (pecuniary and otherwise) the Institution was originally founded, and has been since maintained."

The Society, to have made this arrangement appear an act of integrity, should have hung no unprivileged works *at all*, or at least none in *bad places*; and should have previously announced their intention, in order that contributors of "works of talent" might not have been subjected to the humiliation, annoyance, and expense of having their pictures returned to them, after the Society had made an examination into their merits.

No. 4. 'Duncan's Horses,' J. F. Herring, sen. Mr. Herring contributes several works, all of which possess very considerable merit. No artist, indeed, has ever 'used the horse' more skilfully or gracefully. His pictures are highly poetic. The noble animal is fully understood, and never has been painted with greater accuracy; but he is made to seem a creature of the "upper" and not of the "lower" world. The painter has given to him almost the character of reason as well as the expression of thought. This, No. 4, and its companion, No. 16, are admirable performances—unsurpassed in their way; while still finer is that, No. 521, which represents Mazeppa, borne by the mad steed among the herd of wild horses. The artist has, however, shown that he can picture mere facts with as much ability as he can imagine poetry. The collection contains some mere portraits of the horse, which are admirable in all respects.

No. 12. 'My dear Brother,' F. Y. Hurlstone. If Mr. Hurlstone had died four years ago, his name would have endured for ages among those of the ablest of our British artists. Year after year, however, he has been losing his reputation; and this year it is scarcely an exaggeration to say, that the value of his canvass would be enhanced by a new priming. We cannot point out among his twelve contributions one that is not utterly worthless.

No. 55. 'Rachel Ruisch—forming a group of Fruit and Flowers,' G. Stavens. Luckily for the artist this picture is "sold;" some enlightened amateur having taken it in exchange for *two hundred guineas!* If he be content with his purchase, we have no right to complain; we wish him joy of his bargain; but we may be thankful that such "patrons of the Arts" are not very numerous.

No. 118. 'The Reverie,' Miss M. Faulkner. A very sweet and graceful composition, worthy of a better place; and which certainly ought to have been found for it, "without prejudice to the interests of the members of the Society," in favour of the production of a lady; the only one she contributes, or rather the only one exhibited, "from want of room." The hanging it in a more prominent position would have "prejudiced the interests of the members" in more ways than one; in a way in which, perhaps, the passage in the catalogue preface ought to be taken.

No. 129. 'Sterne's Maria,' F. Stacpoole. A new name, and one that gives good promise. The picture may be somewhat too bright, but it is composed with a fine feeling for nature, and an accurate estimate of the capabilities of Art.

No. 130. 'St. Edmund's Chapel, Westminster Abbey,' E. Hassell. An interior, very elaborately wrought. A production of considerable interest and value.

No. 191. 'An Italian Hay-cart,' C. Jost. A work of the highest possible merit; one that, to be appreciated, must be looked closely into. The best of the old Flemish masters have hardly surpassed it in combining with grand effect minuteness of finish. The heads of the oxen are wrought with marvellous skill. It is, indeed, a gem of the first water; and worth a score of its neighbours. No. 211 is nearly of equal value.

No. 193. 'Dolly Varden,' W. P. Frith. A small contribution, by an artist who will ere long play a "*premiere rôle*" upon a higher stage.

No. 237. 'Scene in the Harem,' A. J. Woolman. In spite of Mr. Woolmer's persevering efforts to copy in figures the affectations of Turner in landscape, his works are of great merit. He is a man of genius, undoubtedly; and if he would go to the school of nature, and learn from her to be "wise," he would very soon occupy a position still within his reach. If he continue much longer in his present style he will never attain it. Among the pictures he this year exhibits, there are several of great beauty—rich and rare examples of poetry; and some of them are more free than others from the vicious habit of colour into which he has fallen. It will be easy for him to become more true without being a whit less fanciful.

No. 258. 'An Hungarian Diligence,' J. Zaitter. An exceedingly clever work; one of many interesting and valuable productions, by an artist of great merit.

Nos. 259 and 271. 'Passages in the Life of Man;' "He goeth forth"—"he returneth," E. Prentis. Mr. Prentis must take care; he is bordering upon caricature, and has already passed the boundary which divides the natural from the vulgar. Heretofore he has generally atoned for much hardness of style, and inelegance of character, by the pleasing sentiment he has conveyed, or the familiar incident he has sent home anew to the heart. In No. 259, he has pictured a most disagreeable scene, unworthy of him; "A Clubbist" is setting out to "the feast," neatly arrayed in all his points by his wife, who gives him the warning lecture on sobriety. In the next picture he is returning, a positive beast, to the home where the lonely wife sits disconsolate.

No. 295. 'Shoreham, Sussex Coast,' J. B. Pyne. Mr. Pyne deservedly ranks among the most accomplished of our English landscape painters. He is, as a matter of course, foremost in this exhibition, to which he is a large contributor; and where he is *now* seen to great advantage.

No. 313. 'Boppart on the Rhine,' C. F. Tomkins. A right good picture, one of many excellent works of the artist.

No. 320. 'A Cottage Girl,' C. Baxter. A picture of good promise, sweetly composed, and well coloured.

No. 373. 'The Vale of Llangollen,' T. C. Hofland. Mr. Hofland this year contributes no large work; but he exhibits small pictures, painted with his accustomed ability; beautiful and accurate copies of veritable nature.

No. 389. 'The Garden Seat,' J. W. Kinn. A new name; the work is sound and good; full of fine feeling and taste.

No. 407. 'Chrysis, the Priest of Apollo,' J. Wilson. "Saul among the Prophets!" Who would have expected to see John Wilson painting poetry? Yet, here is a proof that he can do it, and do it well.

No. 408. 'Genevra,' A. Egg. A work of "high" class—we do not use the word in reference to its position. The characters of the lovers are admirably expressed; its tone of colour is firm and manly. In all respects it is a work of great merit.

No. 42. 'Sunset, near Hastings,' A. CLINT. A landscape of the best class.

No. 509. 'Prayer,' H. O'NEIL. One of the sweetest and most touching works in the collection; full of expression, and composed in the purest spirit.

No. 510. 'Phædra,' H. LE JEUNE. A capital study, possessing qualities that give assurance of the artist's eminence hereafter.

No. 518. 'At St. Valery-sur-Somme,' H. LANCASTER. A landscape of considerable merit.

No. 519. 'The last Quateino,' E. LATILLA. A pair of young Italian scapegraces gambling. Painted with great ability; and to our minds to be preferred before the more ambitious productions of the artist.

It is unnecessary to say that, in this comparatively brief notice, we have passed over many pictures of merit—many that will repay a careful examination. We have, however, we believe, commented upon the best; and we have no desire to offer any remarks upon those that call only for censure. As a whole, the collection is not a satisfactory one; and, for the reasons we have given, is not to be regarded as affording proof of what can be achieved by British artists who do not occupy first places.

THE LOUVRE.

We resume the subject of the exhibition, according to our promise, to give a few details of some of the more remarkable pictures. Of religious subjects, and there are many, none interested us so much as the unfinished work of M. Buchot, a 'Repose in Egypt.' It possesses all the material and mechanical merits which we formerly remarked as at present so generally characterizing the painters of the French school; but it is, besides, full of feeling and poetry, expressions of that higher gift of genius which no study nor practice can teach. The subject is differently treated from the usual manner. We commonly see, in the 'Repose in Egypt,' Mary and Joseph watching while Jesus sleeps; here, on the contrary, they sleep while the infant is awake, and, with eyes directed upwards, seems to implore his heavenly Father to protect those earthly parents to whom his childhood is entrusted. The painter has given to the infantine head of Christ a character entirely distinguishing him from ordinary children, without losing the peculiar features of infancy. There is an expression of elevation, feeling, and intelligence, as if he saw into the immense future for which he is destined, that quite goes to the heart, and gives such a character to the picture, that this work alone would stamp M. Buchot a true painter. There is also a sketch by his hand, a study for a picture, which we can imagine might have become a companion for his 'Funeral of Marceau;" it is Napoleon on the heights of St. Bernard, showing to his soldiers the fertile plains of Italy spreading below. M. Buchot has caught and idealized, in an elevated style, those rough military traits which often inspired the soldiers of the empire, which others have given in their popular form, and which are well preserved by M. E. M. de St. Hilaire in his 'Traditions of the Empire.' The sight of these works of M. Buchot renews our regret that the artist is withdrawn from so bright a career. His friends mourn a double loss, especially his father-in-law, Lahlache, himself an enthusiastic lover and a good judge of painting.

'Christ entering Jerusalem,' by M. Joseph Jony, is a well conceived picture, and not defective in execution. The manner in which all the accessary personages are conducted, so as to lead the attention to the principal one, is particularly to be admired, also the dignity so well expressed in the figure of Jesus. M. Murat's 'Hagar in the Wilderness' is a clever picture; so, also, is M. Blanchard's 'Noli mi tangere;" though a little cold in execution, it has solid merit.

The 'Christ in the Temple,' by M. Lousteau, has much of nature; but there is a want of elevation in the treatment of the subject. M. Carbillet exhibits a repentant Magdalen, possessing nearly the same good qualities and the same defects as the last-named picture. M. Mareschal, of Metz, whose pictures we so greatly admired last year, gives us, in the same noble and severe style which then distinguished his works, a part of a painted window intended for the cathedral of Metz. The subject is the 'Apotheosis of St. Catherine.' The life and truth which are combined with the other high qualities of this picture render it, in our eyes, a true example of religious monumental painting. We trust we may often again meet M. Mareschal in this elevated region of art. Of the other two works he has in the exhibition we shall speak afterwards.

Among historical pictures, their immense size draws the eye to two works, one by M. Vinchon, the other by M. Omer Charlet. We may safely assert that both would have gained greatly by being confined in smaller dimensions. To M. Vinchon the size was perhaps not a matter of choice, as it is painted for Versailles, and may be intended to fill a certain space. The subject is, 'The Opening of the Chambers, and the Proclamation of the Constitutional Charter in 1814.' The scene is well expressed, and the planes of the different groups detach themselves clearly, though, on the whole, it appears to us that in this vast page of painting there is more facility of hand apparent than deep study. The subject of M. Omer Charlet's work is 'Jean Guiton, Mayor of Rochelle, animating the Courage of his Fellow Citizens at the Siege of that City in 1614.' The colouring of this picture is both true and strong, and the general effect good; but we recommend to this young artist the study of the great masters, in order to acquire a deeper knowledge of what constitutes a truly grand style. M. A. Hesse's picture of 'Godfrey de Bouillon before the Emperor Alexis Comenus,' is executed in all its parts with correctness and ability. 'The Assembly of Protestants surprised by Catholics,' by M. Karil Girardet, is true in expression and cleverly painted.

M. Gué gives two pictures, which are like his other popular works, full of details, and contain an immense number of figures; in both he has been successful, and the public are attracted and pleased this year as formerly. The subject of one picture is the 'Three Maries at the Tomb of Christ;' the other is entitled 'Raymond VI., Count of Toulouse, being reconciled to the Church,' although the reconciliation consists apparently in the Pope's legate making him enter the church with a stole round his neck, and administering a flagellation with rods. The curious historical details contained in this picture increase much the interest it excites. M. Roger exhibits a picture intended for the Galleries of Versailles; the subject is the 'Pope Leo IX., Prisoner of Humphrey and Robert Guiscard.' He is receiving from his two conquerors, who are kneeling before him, the hardest conditions; and M. Roger has skilfully availed himself of this singular contrast, and has treated the scene with much dramatic effect.

Among the many pictures of varied subjects not strictly historical, we have already noted several; we would further observe, on the two crayon drawings by M. Mareschal, that we see with regret in these works a change in his manner. The severe disciple of Masaccio and Giorgione appears here in a style of exaggerated softness, even a sort of return to the French School at the beginning of the eighteenth century. Why is this? It should not be in one who has so true a feeling of the beautiful as M. Mareschal has shewn. His 'Young Girl playing on the Grass,' appears to us also false in taste, in composition, and there is a degree of uncertainty in the drawing. A young girl, half-undressed, does not play on the grass in these days. We must fancy her a nymph or a Naiad, or some individual of an extinct genus—and yet the looks of M. Mareschal's young girl are living and modern, and not suited to such a view of things. We much prefer his other work called 'Distress,'—a youth in a slight bark in a storm. He guides his little vessel with much spirit and firmness; and the exertion he makes is expressed in every limb, not by a contraction of his features.

The wrestlers of M. Sturler are modestly called a study, but that cannot prevent our seeing that they are painted with great force and expression and form an excellent picture, the group being very happily arranged. We pass over the usual tribes of chained Prometheuses, Herculeses continuing their long labours; Ledas and Psyches that are never wanting on the walls of exhibition-rooms. Also several subjects from antiquity; but of these fewer than usual. 'The Damocles' of M. Leon Viardot is especially pleasing, from the composition being somewhat new on this well known subject. The banquet is not given—only Damocles in the intoxication of power, the slave who serves him; Plato and the King making their philosophical observations.

There are many battle pieces, subjects little adapted to interest in painting: they seldom tell their story; we see soldiers, but we do not know what they are doing, or are going to do,—if the battle is a great one, they dwindle into the size of flies, and all we see is smoke and confusion, men and horses, some standing, some down on the nearer parts of the picture. Many think a battle cannot be well imagined by one who has never seen one; and in proof of this, the painter of battles whose fame is greatest, Borgognone, was himself a soldier, and served various campaigns. In the solitude of the cloister in after years, he recalled the scenes of his youth, and left them to posterity.

Perhaps it is best for an artist to choose an episode in a battle as the subject of his picture, and keep the battle itself as an accessary. This subject requires a further explanation than we have here room for, but at a future time we may return to it; in the meantime we may name the 'Battle of Nœseis' (1799), by Mr. Charles Langlois, as possessing much effect and strong colouring; and the 'Defence of Mazagran,' by M. Felen Philippoteaux, has much merit in the details.

Among the landscapes, which are many and excellent, we may add to the names of those already mentioned, a very remarkable 'Interior of a Forest,' by M. Theophile Blanchard; a 'Stream in the Campagna of Rome,' by M. Chevandier; a fresh and charming 'Scene in Provence,' by M. Gresy. Of flowers there are some well painted pieces by Mdlles. d'Arson and Polon, and by Messieurs Lesourd, St. Jean, and Jacober.

Many pictures, in every class equal in merit to several that we have noticed, remain undescribed, because we are unwilling to tire our readers by a list that becomes as long as a catalogue. On the whole, further observation and comparison has led us to believe, that the general opinion of the exhibition of this year coincides with that we expressed in the beginning of our first article, that the pictures attaining a certain standard are many—that bad pictures, truly bad, are scarcely to be seen; but that works of that high class that move and interest the feelings and elevate the mind, are rare indeed. We do not mean to be understood as not considering painting also as an art that may amuse; we only wish that painters should regard this and other arts as a means of contributing to high social ends. We like a waltz by Strauss, but we feel ourselves better after listening to the "Creation" by Haydn.

VARIETIES.

ROYAL COMMISSION OF FINE ARTS.—We direct the attention of BRITISH ARTISTS to an advertisement printed in the first page of our journal, issued by the "Commissioners appointed by the Queen for inquiring whether, on the rebuilding of her Majesty's Palace at Westminster, wherein her Parliament is wont to assemble, advantage might not be taken of the opportunity thereby afforded of promoting and encouraging the Fine Arts in the United Kingdom; and, secondly, in what manner an object of so much importance might be most effectually promoted," announcing that they "have resolved, that it would be expedient, for the furthering of the objects of their inquiry, that means should in the first place be taken to ascertain whether Fresco painting might be applied with advantage to the decoration of the Houses of Parliament."

This announcement is sudden and startling; but it is also very gratifying and highly satisfactory. It is a proof that the country has been roused in earnest; and that the Fine Arts in Great Britain are, at length, to be aided by the British Nation. We received this advertisement almost on the eve of going to press; it is, therefore, impossible for us now to do much more than point it out to the artists generally—by whom, universally, it will be carefully read and considered. Next month we shall be a condition to comment upon it; and to canvass, upon all points, the vast advantages to which the national project, now clearly developed, cannot but lead. The document is honourable to the Commissioners. It was utterly impossible to have produced one more distinct, more comprehensive, or more satisfactory, in all respects. It contains

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two passages especially cheering and encouraging: they are these:—

1st. "THE COMPETITION WILL BE CONFINED TO BRITISH ARTISTS.

2nd. "*Her Majesty's Commissioners will announce, at a future period, the plan which they may adopt in order to decide on the merits of candidates for employment* as OIL PAINTERS, AND AS SCULPTORS."

Now the most ardent advocates for paintings in oil, and the most strenuous opponents of works in fresco, cannot, and we believe, do not, object to ornamenting *parts of* the new Houses of Parliament, in a style *new*, generally speaking, to British artists, but excellence in which they are surely as capable of achieving as any of the painters of Germany, Italy, or France. There can be no question that the parts so embellished will be such as are particularly suited for fresco; and comparatively unsuited for any other style. We cannot doubt that the same sound judgment and good taste, by which the Commissioners appear to have been hitherto guided, will be exercised in all their decisions and upon all their arrangements. The artists and the public have confidence in the Commissioners—and in their accomplished and upright Secretary, who, they will readily believe, has not been an idle looker on or an indifferent spectator when the reputations and interests of his brethren were at stake. It would be indelicate to say more upon this subject; but it would be unjust to say less. That confidence is now extended and confirmed; the Commissioners have entitled themselves to the gratitude of the profession, and of the British people; and the royal Prince, who is at the head of them, has established a new claim upon the affection of the Nation.

HIS ROYAL HIGHNESS has attended every meeting of the Commissioners that has yet been held; and takes the warmest interest in the proceedings.

HIS ROYAL HIGHNESS the Prince Albert, on Tuesday, visited, attended by Charles Barry, Esq., R.A., and C. L. Eastlake, Esq., R.A., the new Houses of Parliament—or rather their foundations. He remained within the building for above two hours, inspecting every portion of it minutely, and comparing the progress of the work with the plans of the artist, which he had in his hand. His Royal Highness subsequently went into Westminster-hall, where Mr. Barry explained his proposed decorations, &c.

THE OPINIONS OF CORNELIUS.—The opinions given by Cornelius to the Commissioners, when examined by them, during his brief stay in England, touching the decorations of the Houses of Lords and Commons, more especially in reference to fresco, have been *privately* printed for the Commissioners. Although we have seen the document, we do not consider ourselves justified in printing it. Nor is it necessary, inasmuch as it will be introduced into the "Report" of the Commissioners now preparing, and which we shall probably be in a condition to comment upon next month.

PRIZES AT THE BRITISH INSTITUTION.—The four prizes will be announced shortly; but, we understand, no inconsiderable difficulty has been experienced by the directors in allotting them; the best pictures having been painted undoubtedly by those who received prizes last year, and who are, therefore, excluded from competition. We confess we are not surprised at this circumstance; for it is unquestionable that few artists contributed their best works. We imagine that *two* prizes of £100 each will be more likely than *four* prizes of £50 each, to induce candidates to enter the field; the sum is not sufficient to induce a painter to withhold his best work from the Royal Academy. We believe that no pictures have been "sold" at the Institution during the past month; but, of course, the prize gainers in the Art-Union will, by this time, have visited it.

THE ROYAL ACADEMY.—"*The* Exhibition" will be opened to the public on the 2nd of May; to-day (April 30) the private view takes place. We hear that it will be, in all respects, admirable; and have reason to believe that the rumours of its great excellence are well founded. As the public will so soon have an opportunity of judging as to its merits, it is needless for us to offer any remarks concerning it until next month, when its contents will be under review.

WILKIE'S WORKS.—It will be observed by an advertisement in our pages, that the works of Sir David Wilkie will be exhibited at the Gallery of the British Institution soon after the close of the present exhibition, which is to take place on Saturday next.

ARTISTS' BENEVOLENT FUND.—We hope our readers will bear in mind that the anniversary dinner of this admirable institution will be held at the Freemasons' Tavern on Saturday, the 7th of May, when Lord John Russell will preside. It is needless for us to do more than give this announcement; an institution so valuable, so necessary indeed, in the most emphatic sense of the term, demands the support of every artist, every lover of the Arts, and every true patriot. The good it has effected, and the suffering it has prevented, is immense. In all respects the plan upon which it is conducted is admirable; we shall, in some degree, test the sincerity of an artist's affection for his profession by his absence from, or presence at, this meeting.

WOOLLETT, THE ENGRAVER.—We earnestly seek to direct the attention of the lovers of the Fine Arts to an advertisement which appears in another column of our journal, to obtain a subscription for the purpose of raising a sum of money by which an annuity might be purchased for the daughter of Woollett, the celebrated engraver, a lady now in her 69th year, and who in the decline of her life is left without any resource. The name of Woollett is one so deservedly eminent in the annals of Art that it will survive to the latest period, and be held in respectful remembrance by all who possess a knowledge of his works. But a stronger appeal than to the *taste* only of his admirers is now made; their *sympathies* are demanded in favour of one who is the only surviving member of his family, and we trust they will be promptly manifested.

DECORATION OF THE HOUSES OF PARLIAMENT.—We have read, and with considerable pleasure, an able article in *Blackwood's Magazine* for March, "Thoughts upon the Modes of ornamenting the New Houses of Parliament." With many of the details of the writer we cordially agree, but we cannot admit the general conclusion, that scriptoral or ecclesiastical subjects, are alone or predominantly historical. The argument is based after all upon the decision of this question—What is history? In a wide sense it may be defined—the narrative of the progress of the social state. It cannot be separated from facts; it must rest entirely on reality. So long as this is borne in mind, the ballad, the picture, or the elaborated narrative are similarly historical in degree. The old Castilian poetry, contains mutilated historic fragments of the most tender feeling, so does the Nibelungen Lied; and we ourselves could scarcely pardon the critic who denied the historical character of Chevy Chase; and, we think, that of the pictures of the great masters would be hardly doubted. History descended to the earth, "when the earth was without form, and void, and darkness was upon the face of the deep; but the Spirit of God moved upon the face of the waters." It was to trace this great and merciful First Cause, in that sublime truth—His moral government of the world—and to show His unceasing, guiding, and sustaining influence that history did so descend. But it is said, particular history, as that of separate nations, cannot do this; it must have an universal character, which Scripture history can alone possess. Now this we doubt. The history of any one nation, is a chapter of the universal history of man. Treated in a comprehensive and enlarged spirit, it is sufficiently extensive in its perceptions, to enable us, in some degree, to comprehend that mighty whole. But it is again objected—history must not be ideally treated; your portraits must be authentic. We answer, every nation has a sufficient conventional belief in this respect, which, if you disallow, you forbid the treatment, historically, of every *Scriptural* subject. What authority have you for the portraits of the patriarchs, our Saviour, the apostles, or martyrs? None whatever. The truth is—it is the *spirit* of history which is to be represented, the form is a secondary subject; yet we have more authentic portraits of the hero, or the statesman, than even the most rigid requisitionists would require. To the introduction of allegorical representations we are in some degree opposed. The allegorical spirit was predominant in the middle ages, and was greatly nurtured and encouraged by the influence of the Christian religion. The prohibition of sensible images of the Deity fostered the propensity originally among the Jews, and this was continued in the early Christian church, and assumed a character partly chivalrous from the oriental influence of the crusades, or mixed impressions of eastern and western civilization. Christianity itself cannot be either philosophy or poetry. It is the groundwork of all philosophy, it is far above all poetry. All allegorical representations, familiar as they may be, and pregnant with poetic or philosophic truth, soon cease to affect us—the idea is lost in its type. To our minds, the events of English history have sufficient motives, to exhibit social progress, and to become lessons expressive of moral truth and national greatness. The variable and incidental form they may assume, neither weakens their interest or impairs their efficacy. In a word, our artists should perpetuate great events, and the benefits conferred on their country by illustrious men. Not heroes whose names are

> "By children questioned, and by man despised;"

but such as in the lines of Juvenal we might suppose he would allude to, even when as a satirist, he surveyed the history of Rome:

> "Sed to vera puta: Curius quid sentit, et ambo
> Scipiadæ? quid Fabricius, manesque Camilli?
> Quid Cremere legio, et Cannis consumta juventus
> Tot bellorum animæ, quoties hinc talis ad illos
> Umbra venit?"

COMPOSITION SEALS.—A packet containing a score of composition seals has been transmitted to us, per post, from Cork. They are produced by Mr. F. R. Lewis; and the artist has received a medal for his ingenuity from the Royal Irish Academy. We cannot say of what material they are made; but they are as hard as stone, and the impressions they give have all the sharpness and delicacy of genuine engraving. Some of our specimens are large, others are so small as to be about half the size of a split pea; yet, small or large, both have the same extraordinary fineness and neatness of line. From a list that accompanied our supply, we find that the "stock" of Mr. Lewis contains about 200 "subjects," of every imaginable variety, crests, initials, fanciful devices, nay whole verses; with, of course, coats of arms, *à discretion*. We have used them, and find they answer all the purposes of far more costly acquisitions; giving no annoyance from adhering to the wax, and producing, as we have stated, brilliant impressions. And—the great marvel yet remains to be told—they are issued by the producer at one shilling each. The curious may test our recommendation by transmitting a shilling through the post to Mr. F. R. Lewis, King-street, Cork, in exchange for which he will return one of his seals.

PAINTERS' ETCHING SOCIETY.—The work—the Poems of Gray—"in progress" by this society is, we understand, to be "edited" by S. C. Hall, Esq., F.S.A., who has relieved the artists from a labour of no inconsiderable difficulty to those whose previous habits and pursuits have not rendered them familiar with the task. Indeed, it appears almost indispensable that a superintending mind should be placed over such a publication; there are so many small, but important, matters to be attended to in the arrangements and the "getting up" of the work, upon which experience only can adequately determine and direct, that the artists considered it wise to apply to Mr. Hall for his assistance; and they have tendered him their thanks for "the ready and generous manner in which their request was complied with."

LITHOTINT IN CHANCERY.—On the 21st ult. the Vice-Chancellor, Sir Lancelot Shadwell, gave judgment on an application made by Mr. Hancock, the animal painter, for an injunction to restrain Mr. Hollmandel, the lithographer, from practising his recent invention of lithotint; Mr. Hancock alleging that the patent for the lithotint process was an infringement of a patent obtained three years ago by him, "for a new method of producing figured surfaces sunk, and in relief, and for printing therefrom." Mr. Hancock's specification is voluminous, and contains several clauses; but the main object of that portion of his patent alleged to have been infringed by Mr. Hullmandel, appears to be the obtaining of a higher relief than usual from metal plates, by using aquetint ground, for taking impressions by surface-printing with a common press; lithographic stone being used only when a higher degree of relief is required, and then not

for printing from, but to serve as a mould in which stereotype casts could be taken for printing. The process of lithotint neither requires nor admits of relief; for the drawing may be made as well on a stone having a polished as a granulated surface; and the process of printing, like that of ordinary lithography, is not of a mechanical but a chemical nature. Lithotint, indeed, is only a modification of the process of lithography, made for the purpose of obtaining impressions from graduated tints of liquid ink applied to the stone with a brush, in the same way as Indian ink or sepia drawings are made on paper. M. Hullmandel's patent is not for making the drawings, but for printing them; which has been often tried by lithographers, but always without success; so much so that the thing had been pronounced impossible by a commission appointed in Paris to investigate the subject. Mr. Hullmandel succeeded by using an aquatint ground to cover over the drawing, and protect the tints from the action of a powerful acid, which he applies to the stone to prepare it to yield impressions. This appears to be the point wherein Mr. Hancock supposes that his patent is infringed; but without reason, for the aquatint ground is used by him and by Mr. Hullmandel for entirely different objects. The case was argued before the Vice-Chancellor, by Mr. Stewart and Mr. Elderton for Mr. Hancock; and by Mr. Girdlestone and Mr. Rotch for Mr. Hullmandrl. The affidavits on both sides were numerous: those on the part of Mr. Hancock including Messrs. Priest and Cotman, artists, and Messrs. Day and Fairland, lithographic printers; those on behalf of Mr. Hullmandel including Messrs. Harding, Haghe, Boys, Gauci, Scharf, and Walton, lithographers; Messrs. Stanfield and Brockedon; and Dr. Faraday, the eminent chemist. Much curiosity was excited in court by Mr. Hullmandel producing a lithotint drawing made by Mr. Harding, and subjecting it to the process described in his specification, in presence of Sir Launcelot Shadwell, to whom an impression, taken at the moment, was presented; on which his Honour wittily remarked, that this was a new kind of "drawing in equity." The effect of the Vice-Chancellor's decision was virtually to refuse the injunction, leaving Mr. Hullmandel "free to act as if the case had never been mentioned," with liberty to both parties to apply to the court on the subject of costs, at a future time; his Honour reserving the consideration of costs until the finding of a jury, or the refusal of the plaintiff to bring his action at law, should determine, absolutely, whether or not there was any infringement by Mr. Hullmandrl of Mr. Hancock's patent, a matter of fact that it was the especial province of a jury to decide.

AFFGHANISTAN.—We have been favoured with a view, at Messrs. Graves', of a set of sketches which have been just transmitted to England from the scenes of our late disasters in Afghanistan. The views are twenty-six in number, and are accompanied by twenty-two vignettes scarcely less interesting. They are from the pencil of an amateur, James Atkinson, Esq., superintendent-surgeon of the army of the Indus; and upon safe grounds we affirm that we have never before seen amateur drawings so well worthy to rank with the better productions of the profession. The drawings are to be lithographed by Haghe, and the publication of such a series at this time will aid powerfully in illustrating the difficulties to which an army is exposed in such a country. Some of the most remarkable views are—'The Entrance to the Bolan Pass from Dadar.' Here the passage is flanked by heights, everywhere covered by Beloochees, who, safe in their positions, poored a deadly fire upon our devoted countrymen. 'View of the Mountain Baba-Naunee, called Kutl-Gahor;' 'The Approach to the Fortress of Kwettah;' 'The City of Kandahar;' 'The Fortress and Citadel of Ghuznee, &c.;' 'Entrance into Caohul;' 'The Main Street in the Bazaar at Canhul;' 'The Balla Hissar and City of Caubul from the upper part of the Citadel.' The Balla Hissar is a fortress situated on a rocky eminence, and has been famous in all letters and despatches from this place. Another view presents Canhul from a burying-ground. Among the vignettes are portraits and figures describing better than in words the costume of this part of Asia. There are 'Beloochees in the Bolan Pass,' portrait of Khan Shereen Khan, a portrait of Schah Soojah Ool Moulk, &c. By all interested in Indian affairs at this moment (and who is not?) the publication of these views must be looked forward to with intense interest.

HAYTER'S PICTURE OF HER MAJESTY'S MARRIAGE.—This national picture, which has been known to have been some time in progress, is finished, and is now being exhibited at Messrs. Graves', in Pall-Mall. The agroupment of the figures is as near the reality as possible in order and arrangement. Few things in painting are more difficult than the execution of a work like this, in which the artist is bound down by rules, the transgression of which is at once fatal to his work; and the rules under which he has here laboured are the most rigid and the least indulgent to effect in the whole round of Art. Every figure is a portrait; and all the foreground personages are full-length, and brought forward in a manner to try most severely the truth of the various well-known impersonations, which, as far as we have had opportunities of observing, cannot be challenged. The resemblances of her Majesty and her royal consort are perfect; in fact, the instant the eye rests upon any figure the prototype is at once remembered if he or she have been but once seen. As identities which must strike every one who sees this work are the portraits of the Dukes of Cambridge and Sutherland, the Queen Dowager, Lord Chancellor Cottenham, the Duke of Bedford, Lord Melbourne, Duchesses of Cambridge and Kent, Dukes of Wellington and Devonshire, Marquis of Anglesey, Lord Belfast, &c. &c. The principal effect of the picture is managed with infinite delicacy and feeling. The principal light falls, as it should do, upon the Royal Pair immediately in front of the altar, whence the strength is graduated in a masterly manner to the remote parts and the background. The figures in number amount to between forty and fifty, and the whole tell against the wainscot of the chapel, which is sobered down to charming mellow background tone. In addition to the portraits of the persons already named there are also those of Earl Howe, Prince Ernest of Saxe-Coburg, the Marquis of Westminster, Marchioness of Normanby, Duchess of Sutherland, Duke of Saxe-Coburg Gotha, Duchess of Hamilton, Archbishops of Canterbury and York, Princess Sophia Matilda, &c. &c. The picture, which is the property of her Majesty, is about to furnish an addition to the list of national engravings; but no engraver has as yet been named for the execution of the plate.

The "UNIQUE BIBLE."—It is gratifying to learn, that the list is again opened for the names of persons desirous of obtaining this profusely and beautifully illustrated copy of the scriptures. It is still in the possession of Mrs. Parkes, of Golden-square, who, we have pleasure in adding, is again in a position to carry out the propositions of the prospectus. The number of names deficient is only about 120.

THE WELLINGTON STATUE.—The plaster cast of Mr. Wyatt's work is at length completed; and persons acquainted with this department of modelling will readily understand the delicate and perilous nature of the enterprize of transferring to plaster, a design of such vast proportions. This was of course effected piecemeal, and necessarily in small portions; but such does not appear, so carefully has the work been conducted to its present stage. Some idea of its magnitude may be formed, when we say that the mounted figure rides twenty-eight feet high, and beneath the hind quarters of the horse there is space enough to admit a man on horseback. A model of such proportions cannot be justly estimated as we now see this; the effect of which in any studio, however extensive, must be vitiated by every disadvantage. The Battle of Waterloo is the passage of the Duke's life to which the action of the statue refers. He points with his right hand in the supposed direction of the arrival of the Prussians, and is speaking of their presence to his staff. The features are in expression becoming the occasion; and the figure rides with firmness, but also with much ease. The head of the horse is the perfection of animal portraiture and the movement full of natural truth. The tail would have been better had it been more massed; it hangs somewhat in in the manner of wet hair. The costume is the usual uniform, over which is thrown a short cloak, such as the duke even yet wears. A plume surmounts the hat, an addition for which we were not prepared, as he generally appeared without it. The limbs of the horse strike the spectator as somewhat long, an effect which we doubt not will be removed when the monument is seen on its destined site. Towards the end of this month the model will be cut up for casting, which with the adjustment of parts and final completion will occupy two years. The ingenuity and professional skill with which Mr. Wyatt has thus far conducted this national work cannot be too highly eulogized.

THE COLLINGWOOD STATUE.—The monument which some time ago was proposed to be erected to the memory of Lord Collingwood, is in progress by Mr. Lough. The clay model is completed, and stands eight feet high; but this is only one-third of the intended height of the figure. The design is distinguished by its simplicity and good taste. The figure is erect, with the head uncovered, and it derives support and relief from a cloak which is thrown over it—a most judicious arrangement, considering the proposed magnitude, material, &c. of the work. This important work is to be executed in stone, and placed near Tynemouth Priory, whence it will be visible at sea.

ARCHITECTURAL CARD MODELS.—Messrs. Reeves and Son, Cheapside, are exhibiting a model of Westminster Abbey cut in card-board by E. Andrews, of Guildford; it is an elaborate and beautiful piece of execution. Several other smaller specimens of churches and chapels are also to be seen with it. "Mr. Andrews lately exhibited two models of the Pavilion at Brighton, and St. George's Chapel, Windsor, to her Majesty and Prince Albert, who were graciously pleased to purchase them, and grant him their patronage."

MR. GEORGE BARNARD is about to publish a volume of sketches, to be called "Scenes and Incidents of a Tour in Switzerland," with Descriptions, so soon as a sufficient number of subscribers' names are received by the artist, or by Mr. M'Lean, Haymarket, who has several of the original drawings on view. They are clever and faithful, and give a fresh and distinct idea of the wildly picturesque features of Alpine scenery.

SALES OF THE MONTH, PAST AND TO COME.—At the sale of Sir David Wilkie's sketches, noticed at length in another part of the paper, the under-named drawings were sold for prices as affixed:—

FIRST DAY.—*Pen and Ink Drawings*—'The Highland Smuggler brought before a Magistrate—design for a picture,' £19 18s. 6d.; 'Blindman's-Buff,' £21 10s.; 'The Escape of Queen Mary from Loch-Leven Castle,' £13 2s. 6d.; 'The Arrival of a Rich Relation, £22 ts.; 'Fox on the Hustings,' £12. *Chalk Drawings*—'Study from the "Gentle Shepherd"—a Woman dressing her Hair,' £10 10s.; 'The Gipsy, from the picture of Josephine and the Fortune-teller,' £13 1s. 6d. *Tinted Drawings*—'Burying the Scottish Regalia,' £27 6s.; 'A Summer Shower, £9.

SECOND DAY.—*Sketches made in Ireland*—'Confession'—signed and dated, £6 16s. 6d.; 'A Street Scene, Dublin'—signed, £6 15s. *Chalk Drawings*—'John Knox administering the Sacrament,' £39 18s.; 'Arrival of a Rich Relation'—signed, £27 6s. *Sepia Drawings*—'The Duke of Wellington, whole-length'—signed and dated, £13 13s.; 'Cranmer seated, his arm bared'—very spirited, £11 11s.; ditto, slightly tinted, £8 18s. 6d.; 'Columbus,' £12 1s. 6d.; 'Grizzel Baillie bringing Food to her Father during his concealment,' £8 8s.; 'Queen Adelaide and other Figures on a staircase,' £12 1s. 6d. *Tinted Drawings*—'Columbus explaining his Chart to Queen Isabella,' £11 11s.; 'Samuel and Eli,' £21 10s. 6d.

THIRD DAY.—*Chalk Drawings*—'A Woman with a Comb,' £5 5s.; 'A Figure,' £8 15s.; 'Drawing a Net,' £15 15s. *Tinted Drawings*—'A Woman with Children,' £8 8s; 'The Earl of Kellie,' £5 5s.; 'A Negro in the picture of Josephine,' £31 10s.; 'Study for the Whiskey-Still,' £25 4s.; 'Sir David Baird discovering the body of Tippoo,' £10 10s.; 'George the Fourth's Entry into Holyrood,' £10 10s.; 'An East Indian,' £8 8s.; 'The Serenade, Seville,' £16 5s. 6d.; 'The First Earring,' £21.

The sum realized by the first day's sale was £496 13s. 6d.; by that of the second, £488 13s. 6d.; and the third, £409 16s. 6d.

On May 3, Messrs. Christie and Manson will sell the stock of engraved copper-plates and impressions the property of the late Sir David Wilkie, comprising the plates of all his most celebrated works.

On May 6, they will sell a collection of pictures by the most eminent English painters, formed by that distinguished patron of British Art, Robert Vernon, Esq., who, being in possession of many specimens of the same artists, disposes of these to make room for the works of others whose names do not occur in his collection.

On May 13, Messrs. Christie and Manson will sell the select collection of John Turner, Esq.; among which are 'The Rabbit on the Wall,' by Wilkie, and some other very choice works by eminent artists.

ART APPLIED TO MANUFACTURES.

NO. III.—INSTRUCTION IN THE ART OF DESIGN—STUDY OF THE HUMAN FIGURE—DUPUIS' MODELS.

HITHERTO we have considered the study of form by means of drawing only so far as the elementary teaching of delineation; up to which point it is an exact science that may be acquired by any intelligent person. We now enter upon the consideration of the Art of Design, the practice of which requires skill and knowledge of a peculiar kind, and the exercise of taste and invention. It is not only possible, but desirable that every one should possess the power of defining on a flat surface by means of lines, the form and relative proportion of any object correctly and intelligibly; this power in relation to the Art of Design, being analagous to the ability to express in writing a simple idea: on this base of science, of which the study of the cube is the corner stone, is to be erected the beautiful edifice of the Art of Design, with all its various parts; any one of which separately may suffice to occupy the mind of the student who would attain complete mastery over it. The principal departments, viz., Architecture, Landscape, the Human Figure, Animals, Plants, and what is termed Still Life, are again modified according to the style of representation, as drawing, modelling, painting in oil or water colours; and the purpose of the imitation, whether for pictures, sculpture, or ornament. They are further subdivided by the different manufactures to whose use they may be required to be made subsidiary, as architectural decoration, furniture, carpets and hangings, pottery and glass ware, cotton, silk, and lace drapery, goldsmith's work and bijouterie, &c. Thus three branches of study are requisite to each department; namely, knowledge of the class of natural objects to be imitated, of the style of art to be adopted, and of the purpose to which the art is to be applied. It is important that this classification of the various branches of Art should be borne in mind, because it is only by acting on the division-of-labour principle, that an adequate degree of perfection can be attained by the mechanic-artist. So soon as the student is able to draw correctly and neatly any given object, he should choose the style of ornament he intends devoting himself to, and begin by studying the manufacture in which he is to work, be it furniture, pottery, drapery, or what not. When he knows the requisitions of his department, he will be able the more quickly to seize upon those features in natural objects which are most available to his purpose; and be qualified to represent them in the characteristic manner of his peculiar craft. The different phases of Art as applied to ornament being conventional deviations from the true representation of painting or sculpture, it becomes necessary, first, for the student to learn to draw what he sees, without reference to this conventional manner: this will give freedom and power of volition to his adaptation of nature to the particular modification of Art, that a hand and eye cramped and distorted at the outset by restriction to conventional mannerism, can never acquire. Therefore we are opposed to teaching elementary drawing from artificial representations, in which natural forms are twisted to the purpose of a conventional style: for instance, to begin by setting a pupil to draw architectural ornaments, whether Grecian or Gothic, not only cramps the hand, but for want of a preliminary understanding of the characteristics of the style, he is unable to imitate what is before him with the freedom and facility resulting from intelligence. It ought to be an axiom in teaching, that imitation should never go beyond understanding: a distinct and complete idea of the object to be drawn should be formed before its delineation is commenced; at least a perfect comprehension of all that is to be represented is a necessary preliminary. Hitherto, the practice of the student from models has been mechanical, and he has proceeded on scientific grounds: he has been copying solid objects of regular form, smooth surfaces, and with few curves (we allude to Mr. Deacon's models), and has only had occasion to observe accuracy of outline and evenness of shading. He has copied all he saw, just as it appeared to his perceptions: now he has got to learn the art of selecting the points to be seized upon; in other words, he must know how and what to indicate and to leave out. A correct and firm outline is the first thing to be attained, and the last to be got rid of, by filling it up with light and shade; so that the outline in the drawing shall appear, as in the reality, the result of the form, not the form a result of the outline. To accomplish this, the outline and the lines constituting the shade must be so expressive as to suggest the quality of the surfaces and depth of the hollows as well as the precise external shape of the object; and yet the lines indicating these characteristics should be as few as possible, consistent with the end sought for. It is a common mistake to suppose that the greater the elaboration of a drawing the stronger the imitation, and the more striking the idea it gave of the original; and much time and useless labour has been wasted in finishing, when every step beyond a certain point has been a departure from the spirit and truth of the representation. The excellence and charm of a sketch consist in the lively indication of the character and form of anything by a few expressive lines; and in proportion to the proficiency of the draughtsman will be his skill in this suggestive power of indication: at every stage of his progress the skilful artist learns to be able to dispense with some labour; because, from amongst the multiplicity of lines he selects the few that are absolutely necessary to figure the object, from knowing which are the leading points on which the truth of the delineation depends. This power is the result of knowledge and skill combined, and refined by practice and observation; the expressive quality of the drawing will depend upon the liveliness of the artist's perception, and the feeling of his hand. Many affect laxity of style and slovenly execution, thinking these negligent qualities will pass as denotements of superior power that does not condescend to precision; but such will never satisfy the eye of the nice observer; their delineations are not always intelligible, and never without some trouble and a degree of uncertainty. It is erroneously supposed that "sketching-drawing," as we heard it called, is a sort of royal road to the delineation of form; but this is confounding the feeble, imperfect outline of a tyro, which is vaguely suggestive, with the expressive indication of a master-hand that conveys a complete and distinct idea; the one a perfect result available and pleasing to all, the other a faint approximation to the reality, useful only to the person who traced it as a guide for his future efforts to reach the truth.

In delineating objects of complex form, there are two courses of proceeding; the one from the whole to the different parts, the other from the parts to the whole. It would seem hardly necessary to contend that to proceed, from a general comprehensive idea of the whole, to a particular understanding of the various parts of which it is composed, must be the proper course, this being obviously the more rational mode of setting to work; but custom has followed the opposite course, against which we have, therefore, to show cause. The popular drawing books of the human figure begin with eyes, noses, mouths, and ears, proceeding on to parts of faces, heads, busts, hands, and feet, and, lastly, arriving at the entire form; but, though the pupils may have succeeded in copying the separate features of the face and members of the body with tolerable fidelity, when they come to draw the whole they find great difficulty in putting the limbs well together, and setting the head on the trunk, balancing the figure, and even keeping the features of the face in accordance. The reason is, that they have learnt neither the contour nor the proportions of the figure, nor, indeed, the details properly; and however apt the eye may have been in catching the general appearance of the drawing they were set to copy, their want of knowledge of the conformation is apparent in the unmeaning, slavish, spiritless imitation. Had they been first put to draw a strongly-marked outline of the whole figure, and made to know the relative proportions of the different parts, they would have been able not only to understand the details better, but also to put them together with relation to each other, according to their knowledge of the form. Mere copyists, who follow mechanically a pattern set before them, may succeed in this course, by practice, because all the work of the mind is done to their hand; we have heard, too, of artists of great talent proceeding in this way when painting an original picture; but such peculiarity is exceptional, and is one of the licences of surpassing dexterity, or genius, which makes laws for itself. The course of the student cannot be too carefully laid down; for any deviation from a right track at the outset leads to endless errors and difficulties, and tedious retracing of erring footsteps: keeping, or the due relation of parts to the whole, is essential to good drawing; and this can only be secured by a strong and comprehensive grasp of the ensemble. M. Dupuis appears to have had this object in view in his series of models for teaching to draw the human form; and though we venture to express an opinion that he has not accomplished it quite so thoroughly as is desirable, the adoption of the principle makes them valuable aids to instruction, and its application is highly ingenious. The set of models, which we saw at the Government School of Design—where we hope it will be used—consists of bassi relievi of the whole figure, in various attitudes of action and repose, half-life size; heads the size of life, in different postures; and colossal hands and feet. Each one is modelled with the leading forms blocked out, square and angular, like the rough-hewn marble for the sculptor to finish, as represented in the annexed figures of a hand and foot; and the same

are also modelled as finished sculptures. The heads are in four stages of development: the first resembles a wig-block; the second, the same with the hair, the projection of the nose, and the hollow of the eyes, strongly marked; the third has all the features roughed out, as in the annexed

figure; and the fourth is a finished head. A proof, were any needed, of the consistency of this plan with the principles before laid down; namely, proceeding from the whole to the parts, and advancing in delineation commensurately with the understanding, was incidentally afforded by the circumstance of Mr. Deacon having been designing a set of models for teaching figure-drawing on a similar principle, but different in details, without being aware of the existence of these models of M. Dupuis. Whether M. Dupuis makes his pupils draw the head and extremities of the figure before or after the entire figure, does not appear; but, from the circumstance of the head being cast in four successive stages of development, it is a probable inference that he commences with the head. Mr. Butler Williams,* who uses Dupuis'

* The mention of this gentleman's name affords the desired opportunity of stating, which we have much pleasure in doing, that Mr. Butler Williams has improved upon the French mechanical models, by reject-

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models in teaching the drawing classes at Exeter Hall, agrees with Mr. Deacon and the writer of this paper, that it is preferable to commence with the entire figure; and Mr. Frank Howard, in his admirable little treatises on the "Science of Drawing, for the Use of Amateurs," advocates this course. The best teachers of drawing, in setting beginners to copy outlines from paper, are in the habit of directing the pupil to block out the form squarely; that is, substituting straight lines and angular shapes for curved forms—that by this kind of exaggeration the hand may acquire freedom and spirit instead of a timid and tame littleness; and M. Villalobos, in his drawing academy, taught the drawing from the round on this principle. What these teachers direct the pupils themselves to do, M. Dupuis has done for them in his rough-hewn models; and there is this advantage attending his plan, that the pupil is enabled to copy truly and with knowledge all that he sees of form in the rude blocked-out mass before him. For the purpose of ornamental art, or amateur practice, this superficial acquaintance with the structure of the human frame—such a knowledge of its relative proportions, and the leading points of its anatomy as may be acquired by these means—may suffice; but it is essential for students of sculpture and painting to study the anatomy in the skeleton, and by dissection or demonstration. It is desirable also for the student of some branches of decorative art to go deeper: for this purpose bassi relievi of the figure in repose, showing both front and back views, might be modelled with one half showing the bones only, and the other half the muscles. An anatomical statue the size of life showing the muscles, and a well-articulated skeleton, are essential to every drawing-school, where the figure is taught to students of painting and sculpture.

We hope to conclude the consideration of this subject next month; when the publication of the Drawing Book for the Schools of Design will furnish occasion to speak of the progress of the students under Mr. Dyce's system of instruction.

THE STRAWBERRY-HILL COLLECTION.

THE pictures, generally, at Strawberry-hill, are remarkable rather as curiosities, than as triumphs of Art; and valuable especially as historical and biographical accessories. There is, however, among them, a portion taking rank with the most transcendant in their respective styles, but there is not one first-class picture in the entire collection. In turning over the catalogue before visiting Strawberry-hill, its pages conveyed impressions which were effaced by the *locale* and its contents. We may complain of this because the inimitable strain of the Gothanic advertisement breathed a hope that it would find a permanent place in the bookcase. Now it contains numerous errors—one whereof will serve to show what we mean—*eg* was then—in page 215 to the description of a crayon portrait by Rosalba, are appended the words, "Considered one of the best portraits of this *master*." Now, this *master* was a lady, and one whose works we have venerated ever since we have known the difference between crayon and oil.

We are led to doubt the originality of many of these pictures, inasmuch as they depart from the recognized and settled styles of the painters. Even when such warbeare "undoubted," they are at best but arrant homours of the authors—mere *caprices*, bearing, but not *sustaining* the names that attach to them. The most desirable of an artist's works, are specimens of his best style; if these are not procurable, there should be as little room as possible to question the originality of those substituted. There are, for instance, a 'Head' by Cuyp; 'Kitchen Interior,' by Watteau, &c. &c. Such derelictions of style we cannot estimate highly—since in them the artist presents himself in masquerade. Few houses are less calculated for the display of pictures than the villa at Strawberry-hill; and singular enough it is, that many of the best pictures are hung in such positions that their degree of merit is with difficulty determinable. As the space which we can afford to a notice of this collection is very limited; the few pictures upon which we remark are selected with a view to quality of execution; others which we pass by derive importance only from their antiquity and historical associations, since to them a jority of these, attach all the vices of the infancy of painting.

"The Tribune," so named according to Italian usage, contains many beautiful cabinet pictures. No. 3. (Catalogue p. 122) is a small and beautiful 'Landscape,' by Muntz. 'The Head of an Old Woman,' by Gerhard Dow 25, in the same room, exhibits in its high finish a striking contrast to similar works of Rembrandt the master of Dow. 26. 'A Man and a Woman seated in a Garden,' Watteau, is not a valuable specimen of the master. The female figure is evi-

ting some of Dupuis' arbitrary forms, and substituting others, so as to make them more susceptible of combinations suggestive of real objects.

deotly a portrait. It is brought forward by a light background, but the composition is not so well balanced as those of Watteau generally. 'The Temptation of St. Anthony,' by David Teniers, 44, is a small picture—retiring in colour, but spirited and elaborate in execution. The subject is grotesqued, and he might have entitled it 'St. Antoine poor rire.' The Louvre contains another more serious version of the legend by the same hand. Portraits of 'Pælemburg and his Wife' (37.) are curiosities, as the work of a landscape-painter, of whom Rubens said, "Were I not Rubens I would wish to be Pælemburg."

In the room called the Holbein Chamber is a most interesting and valuable collection of pictures and drawings, as well copies as originals. Of many of the latter attributed to Holbein, it is difficult to believe the authenticity; as they exhibit, upon close inspection, material differences in style. No. 40 (Cat., p. 199), is a 'Portrait of Man in a Black Dress, of the time of Henry VIII.;' the companion to which is a 'Portrait of Frobenius,' the printer to Erasmus, finished with singular care and labour. Near those is seen the portrait of another celebrity, 'Philip Melancthon,' with a Latin inscription on the frame—"Quæ cerain tantum non, viva Melancthonis ora, Holbinus rara dexteritate dedit;" and, indeed, the "rara dexteritate" is everywhere conspicuous. These works must not be considered, with respect to the present state of Art, as productions of an early period generally are; but if we refer them to their epoch of three centuries ago, they cannot be pronounced otherwise than wonderful. Holbein is described in an old Louvre catalogue—"Fils de son pere Jean Holbein;" but he must assuredly have been more than this. Holbein's oil miniatures are infinitely preferable to his larger portraits; for in those the hard lines and offensive markings of the countenance are softened and qualified. There is frequently an unnatural monotony of colour, and the hands are pitched out of a dark background, and so left without connexion with the other lights; but, notwithstanding these and other faults, Holbein was centuries in advance of his time. No. 86 (Cat., p. 203) is termed 'A splendid old painting, representing Henry VIII. and his Family;' the king is enthroned, and upon his right stand Philip, Mary, and the God of war; and on his left Elizabeth, attended by by Peace and Plenty; Henry is delivering his sceptre to Edward. The name of the artist is unknown; the work is distinguished by most of the errors of its period—so stiff is the dress worn by Elizabeth, that it seems to have been built on to her. Upon the frame appear some verses, imputed by Walpole to Queen Elizabeth, wherein she complacently enough claims all the *virtues* of her father and sister. No. 87 (page 203), 'A full-length Portrait of Margaret Smith, wife of Thomas Carye, Groom of the Bedchamber to Charles I.,' by Vandyke. This picture was in the Wharton collection, and subsequently in that of Sir Robert Walpole; and is an admirable work, maugre some rigidity which the artist might even have caught from nature in such a habit. The hands, in colour and lightness, remind us of Homer's figure, "rosy-fingered morn." No. 88 (page 203), 'Portrait of Philip Herbert, Earl of Pembroke and Montgomery,' by Mytens. We cannot agree with the proposition in the auction catalogue, that this would form an excellent pendent to the preceding. Although incorrect in drawing, it possesses many points valuable in portraiture; but the work of Mytens can never pair with that of Vandyke. No. 89 (in the same page) is 'A splendid Portrait of King Henry VII.,' on panel. The following passage we quote from the catalogue:—"This picture is considered incomparable for its truth to nature, expression, and chiaro-oscuro—the character and thought in the countenance, and its exact conformity with the bust by Torregiano, in the Star Chamber, make it unquestionably a portrait for which the king sat." The execution is by no means that of the period; it is said to have been retouched by Rubens; it is true that the glazing matter with which it is finished is similar to what is found in his works, but in these it is much more skilfully applied.

No. 99 (page 204), 'Richard I., Prisoner to the Archduke of Austria.' This picture is admirably painted, but faulty in its chronology. No. 100 (page 204). The 'Presentation in the Temple,' by Rembrandt, has all the characteristics of the master. The shadows are less transparent than in other similar pictures, and despite the supposition of its "parity," &c., some parts of the picture appear to have been touched upon. No. 101 (same page), is a 'Landscape, with Cattle,' by Gaspar Poussin; the foreground is in shadow, the effect being that of evening. The picture, as usual with this artist, is painted on the principal of denying colour to shadow. This does not merit the reproach so often cast upon him, of being too green. 'Mademoiselle Hamilton, Comtesse de Grammond,' painted by Echardt. The features of this lady are, perhaps, remembered with more pleasure than those of any of the other beauties among whom she is classed. The figure, in its movement, leaves the canvas behind it, and the *morbidezza* sets the bosom heaving under its effect. 'The Original sketch of the Beggars' Opera,' painted by Hogarth, No. 114 (page 205). It contains portraits of the first supporters of the characters, as the opera was performed in 1728, in Lincoln's-inn-fields. We need only say of it, that it is marked by all the spirit of the master, and was purchased at the sale of John Rich, the celebrated harlequin, and master of the theatres in Lincoln's-inn-fields and Covent-garden, for whom it was painted.

'The Rehearsal of an Opera' (115, page 206), by Sebastian Ricci, is a gem of its kind. The *corps operatique* are richly caricatured, being Nicolini, Mrs. Tofts; Sir Robert, Rich, &c., &c. Notwithstanding the freedom of pencilling, every touch has fallen in the proper place, with a care and forethought to amplify the substantive merit of the whole. The style of Ricci, who died in 1734, and was of the Venetian school, was allegorical; but in a run of subject like this, we should have been proud of him as an English painter. There is a small landscape painted in this picture by Marco Ricci—a reputation within a reputation—on the right of which is a beech-tree, worthy to be incised with the name of Œnone. "*Fage*, viva precor, hoc io rugoso cortice carmen habes."

The Round Tower contains six interesting sketches by Rosalba, as she is called, of the Earl of Lincoln, Horace Walpole, John Shute, Joseph Spence, Mr. Chaloner, and Mr. Whitesend. Crayon drawing was the profession of Curiern Rosa Alba, in which she has never been equalled. The collection contains other works by this lady: they are somewhat faded, but exquisitively tender. In the Refectory we find, by Reynolds, one of the finest groups of female heads ever painted by him; consisting of portraits of the ladies Laura, Maria, and Horatia Waldegrave, daughters of James, second Earl of Waldegrave. It is much to be lamented that this really valuable picture is seen in such an imperfect light. We may presume that it has occupied its present position, perhaps ever since it was painted, and the tones seem to have flattened and drooped under the privation of light, a most dangerous test for those pictures of Sir Joshua, upon which he may have experimented. The ladies are assembled round a work table, and the rigidity and stateliness of the female costume of the last century is here charmed into ease and grace. Much that might have been unbecoming is veiled, and that which could not be veiled, is rendered ornamental. 'The Education of Jupiter,' by Poussin, No. 46, page 211, is a fine picture, and infinitely preferable to many of the highly prized works by him in the Louvre.

The long Gallery contains many admirable pictures, a few of which we must be content, from want of space, merely to name. No. 55, page 213, is a 'Portrait of George, Duke of Buckingham,' by Rubens; 58, 'An Interesting Interior,' by Old Franks; and 59, a 'Portrait of Mr. Leneve,' by Cornelius Jansen; near which hangs a portrait of the son of the last named, by Sir Peter Lely, worn sober in tone and in better taste than his works generally. By Sir Joshua Reynolds, 71, p. 214, is a 'Portrait of James, second Earl of Waldegrave,' of high value, and extreme beauty; the pendant to which, the Widow of the above Nobleman, painted also by Reynolds, is a most beautiful female head, and equal in its kind to the productions of any school and any time. The figure is supported by a smokey background, from which it comes out with singular brilliancy. No. 83, page 215, called 'The *Interior* of a Kitchen,' &c., is described in the catalogue as a work of Watteau. It is in every respect the very antipodes of his style, yet may have been one of his *facetiæ*, for of such he had many.

No. 89 (Cat., p. 216) is 'A splendid gallery picture, whole length Portraits of Catherine de Medici and her Children, Charles IX., Henry III., the Duc d'Alençon, and Margaret Queen of Navarre,' by Janet. This picture is full of that kind of truth, the contemplation of which, in nature, is offensive, but in art positively painful. The work has every appearance of having been left in an unfinished state; the flesh-colouring seems not to have been advanced beyond a flat and mealey dead colouring, and the drawing is feeble, graceless, and full of imperfections. Notwithstanding the number of figures, there is no agroupment; no understanding between them; each is unconscious of the presence of the others; the heads possess, however, one great merit of old portraits—they are full of character; and the features of Catherine we cannot describe better than by the title of a book written by herself: they are "Le Miroir de l'ame pecherresse."

There is, by Mark Garrard, a whole length 'Portrait of Frances, Duchess of Richmond;' and by Vansomer, a whole length of 'Henry Carey, Lord Falkland,' which suggested to Horace Walpole the idea of the figure moving out of frame, to the "Castle of Otranto." The picture is in a very insufficient light, but obviously of no great merit. In the blue bedchamber is a family composition, containing 'Portraits of Sir Robert and Lady Walpole;' small full lengths; the former in his robes. The likenesses are painted by Eckard, from miniatures by Locke, and other portions of the picture by Wootton. Accessories are thrown in to typify the condition and tastes of both. The laboured finish of the picture is inimical to brilliancy; we find, therefore, much stiffness; no connexion between the figures, which are both looking out of the picture, and all the precision of a consciousness of being painted.

To the miniatures, their histories and associations, an entire book would scarce do justice. "The collection of miniatures and enamels," says Walpole, "is, I believe, the finest in any country;" and proud are we say that the best of these are by English artists. Persons who have not seen the works of Oliver and Hilliard may not believe that miniature painting has not advanced since the days of Queen Elizabeth; but such is the fact, this Art has, like the crab in the fable, been *progressing—obliquis passibus*.

THE ART-UNION OF LONDON.

SIXTH ANNUAL DISTRIBUTION OF PRIZES.

The eagerness of the public to enrol their names as subscribers in this excellent Association, as the time approached for closing the lists, was very extraordinary. During the two last days the office was literally besieged, while two or three clerks could hardly take the subscriptions fast enough. One post, it is said, brought no less than £700 from the country; and, to sum up all, the total subscribed amounts to £12,900, being again, as it has been each year from the foundation of the Union, more than double the amount of the previous year's subscription. This must be most gratifying to all who desire the prosperity of the Arts in England: from artists themselves gratitude is eminently due to those gentlemen who have worked out this great result, and who still devote their time and energies, without one selfish motive, to advance its interests, and to induce a right application of the large funds now placed at the disposal of the prize-holders. The honorary secretaries in particular, Mr. Godwin and Mr. Pocock, have, to our certain knowledge, worked night and day for some time past in this "labour of love," to perfect the arrangements and attain a satisfactory result—conduct which, as it entails much personal sacrifice, cannot be too highly honoured.

The progress of this Association, from the time when two or three gentlemen first met to arrange the plan to be pursued, up to its present position, has been singularly rapid. In the first year the amount collected was £489 6s.; in the second £757 1s.; in the third £1295 14s.; in the fourth £2244 18s.; and in the fifth, namely, last year, £5562 18s. Again, as we stated before, the amount is *more than doubled*; and it is hardly possible to say where its progress may stop, short of the whole adult population of the kingdom. The Art-Union of London has become national in importance, and on its proper guidance may depend the future state of the Fine Arts in England.

Tuesday, the 25th of April, having been fixed for the annual distribution of prizes, a meeting was held for that purpose in Drury Lane Theatre—no other available building in the Metropolis appearing likely to be large enough for the expected assembly. We shall presently give some details of the proceedings; but first extract a few passages from the "Report;" much of the information contained in it, relative to its former progress, its present state, and its future prospects, we have already published; it is, therefore, needless to occupy space by giving the whole of it entire. We feel bound to state, however, that it is an exceedingly clear, comprehensive, and satisfactory document, written in a style of considerable ease and elegance.

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"In the last Report made to the subscribers the progress of the Society was traced from the first year of its establishment, when the amount collected was £489 6s., to the close of the year 1841, when your committee congratulated the members on having attained a subscription of £5562 18s., an amount which some considered would not be exceeded in future years. On the present occasion, however, they have the pleasure to state that the number of members is 11,919, of whom one subscribes 10 guineas, one 7 guineas, thirty-three 5 guineas, four 4 guineas, fifteen 3 guineas, one hundred and eighty-three 2 guineas, and eleven thousand six hundred and eighty-two 1 guinea each, making a total of £12,905 11s.

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"Pursuing the statistical details of the Society's operations, one hundred and thirty-two pictures, and one piece of sculpture, were purchased by the prize-holders of the year 1841, at the cost of £4330 19s., being £680 19s. more than the total amount of prizes. A list of these works of Art was printed at the end of the last Report, so that it is not necessary to introduce it here. They were exhibited four weeks, by the kind permission of the Society of British Artists, in the Suffolk-street Gallery, together with the various engravings issued by the Art-Union. For the first three weeks the members and their friends were admitted by tickets, and for seven days afterwards the public were invited by advertisements to visit the gallery.

"It was estimated that during these four weeks no less than 75,000 persons viewed the collection, and it is a gratifying circumstance to record that, notwithstanding the pressure occasioned by the crowded state of the rooms, not one accident occurred. During the exhibition a large number of catalogues were sold, by which means a considerable sum of money was realised. With this amount, derived for the most part from visitors, your committee propose to commence the formation of a 'Reserved Fund,' to be increased hereafter by the addition of all moneys accruing to the Society, other than the actual subscriptions of the current year. By this means the future stability of the Art-Union will be rendered more certain, the trustees secured with regard to prospective engagements with engravers and others, which it may be desirable to make, and a fund will be provided, wherefrom Art in the abstract may ultimately be aided, without any sacrifice of the subscribers' pecuniary interests.

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"Formerly, the number of impressions required in order to present to each subscriber a copy of the print would have thrown great difficulty in the way of the Society's operations. Lately, however, science, in return for the many benefits derived by her illustrative art, has come to powerfully to the aid of her ally, and your committee hope, by means of the electrotype process, to be able to present to every member a perfect impression of the various prints which may be issued by the Society.

"For the subscribers of the present year Hilton's picture, 'Una entering the Cottage,' has been placed in the hands of Mr. W. H. Watt, to be engraved in line.

"Relative to engravings for future years, your committee have the pleasure to state that, by the kindness of the respective owners and artists, Sir Augustus Calcott's picture, 'Raffaelle and the Fornarina,' belonging to Sir George Philips, and Mr. Mulready's picture, 'The Convalescent,' the property of Lord Northwick, will be engraved for the Society.

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"Reference has been made to the illustration of the Report. Your committee, wishing to obtain an appropriate device, wherewith to head the Society's papers, offered a premium of 10 guineas for a design in outline for the same. More than 100 drawings were submitted, and from those your committee selected one, which was found to be by Mr. F. R. Pickersgill. The subject of it is 'Minerva encouraging the Sister Arts.'

"There were, amongst the drawings, several other very excellent designs, and your committee, desirous of rendering the Annual Report interesting to the subscribers generally, and so inducing its preservation as a record of the Society's operations, as well as to aid, although slightly, the art of wood engraving, selected two other devices, which, by the kind liberality of the authors of them, they are enabled to engrave for its adornment.

"The first (without reference to the order of merit) is by Mr. Bonomi, and is described as 'Minerva replenishing the Lamp of the Genius of Art.' The second is by Mr. Selous, and represents 'Genius nurtured in the lap of the Society.' The three are engraved respectively by Mr. Thompson, Mr. Orrin Smith, and Mr. Jackson.

"The receipts for the current year amount to £12,905 11s., and the disbursements to £10,572 9s. 10d.

"The amount set apart, according to the foregoing statement, for the purchase of pictures, statuary, or other works of Art, viz., £8900, will be allotted as follows:—

60 works of Art, the value of		£10 each	£600
40	"	15	600
44	"	20	880
30	"	25	750
26	"	30	780
20	"	40	800
14	"	50	700
10	"	60	600
8	"	70	560
6	"	80	480
6	"	100	600
3	"	150	450
2	"	200	400
1	"	.....	300
1	"	.....	400
271			£8900

"To these may be added 20 bronzes before mentioned, making 291 works of Fine Art; in addition to which, 10 casts, in plaster, of the marble figure of 'A Magdalen,' purchased by a prizeholder of last year, will be distributed.

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"Unwilling, however, to interfere with the prize-holders' right of choice, your committee are not disposed to alter the present regulations, but desire to impress strongly on those who obtain prizes the necessity of using the utmost care and judgment in their selection; to the end that the great object of the Association, viz., the advancement of the Fine Arts, and the elevation of the general taste, may be satisfactorily attained. To appreciate the highest efforts of Art, education and study are necessary. The power to enjoy these, and the manifold delights this power brings with it, will not come by inspiration, but must be sought for diligently. All can comprehend the merit of a faithful imitation of a familiar object; most persons can value representations of special and individual nature, so to speak. These however, useful and delightful as they may be, are not the works which elevate the beholder and immortalize the artist: it is UNIVERSAL and GENERAL nature which Genius grasps and delineates, which exists everywhere in parts, nowhere as a whole; which, when represented, is called the ideal, but is, in reality, Nature freed from the disfigurement of accidents and circumstances, viewed at large and from on high. Ability to enjoy such works (almost equally as to produce them), must be gained slowly and with effort. Rich and ample, however, will be the reward of the endeavour, and most sedulously should it be made. Let those who mistrust their present power of judging, should they to-day gain the right of selecting prizes, take prudent counsel; and let those works of Art be sought for which speak to the mind rather than to the eye. Certain it is, that only by pursuing such a course may great good be expected to result from the Association.

"For the two chief prizes your committee would strongly recommend subjects from the Bible, from some incident in British history, or from some English author, animated by a desire next to that of illustrating the holy scriptures "to enlist British art more immediately in the service of British history and British literature."

"Sculpture they trust will not be disregarded by the prize-holders, so that the younger professors of this elevated art, encouraged by the prospect of that aid from the public, which, as yet, has not been given to them in England, may be induced to labour strenuously to advance themselves in their profession.

"To the artists of the United Kingdom generally, your committee, in concluding their report, would point out the present scheme of prizes as an index in part of what the Art-Union of London may expect to require next year; and they venture to express a hope that efforts will be made to produce, not merely pictures for the wants of to-day, but works for posterity. Simply a pecuniary return for his labour and ability cannot be the aim of a true artist,—of one proud to say, "I, too, am a painter;" to induce new ideas and images, to uphold and inculcate the beautiful, to influence the growing mind of a country, to enlarge and elevate the enjoyments of a world,—these are the motives which lead to fame, and may end in immortality. Let, then, our young artists, in applying to the task so prompted, address themselves to the mind, and satisfied now that their endeavours will not pass unrewarded, find their chief delight in the production of truth and beauty, and know no higher reward than the exercise of their art. Every step forward will be a source of increased gratification, and every fresh triumph make succeeding triumphs more easy.

"GEORGE GODWIN, jun.
"LEWIS POCOCK,
} Hon. Secs."

The scene in Drury-Lane Theatre on the 26th was, without exception, the most gratifying it has ever been our lot to witness. Every part of the huge building was crowded; boxes, pit, slips, and gallery, were literally crammed; and we understand many hundreds went away "for want of room." On the stage seats had been arranged for the committee; but this portion of the theatre was also thronged. From an estimate formed by those who are best able to give an opinion, it is believed there were not less than five thousand persons present; and there can be little doubt that a vast majority of the immense assembly were there far less from motives of curiosity, than an earnest interest in the business of the day, and a sincere desire to advance the great purpose of the Institution.

An apology having been made for the absence of his Royal Highness the Duke of Cambridge, in consequence of indisposition, the chair was taken by Benjamin Bond Cabbell, Esq., one of the earliest and warmest supporters of the Society, and a gentleman who is distinguished for his zealous co-operation with every public institution having for its object the public good. Having made a few brief introductory remarks, he called upon George Godwin, Esq., F.R.S., one of the honorary secretaries, to read the Report.

Its adoption was moved by Hughes Hughes, Esq., M.P., and seconded by W. Wyon, Esq., R.A.; both gentlemen alluding in general terms to the gratifying results which had already followed the establishment of the Society; its great augmentation of means within six years from its commencement; the immense amount to which the subscriptions of the present year extended; and the vast sums likely to be realized hereafter, by the Institution, for the fostering, encouragement, and recompense of British genius.

S. C. Hall, Esq., F.S.A. (Barrister-at-Law), having been called upon to move a resolution of

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thanks to the committee, finding a general anxiety to proceed to the business of the meeting—the prizes about to be distributed being very naturally uppermost in the thoughts of the subscribers—made a very few observations in reference to the mighty impetus which the distribution of such large sums—collected in every part of the British dominions—had given to British Art; congratulating the subscribers, the artists, and the public, upon the gratifying results of the year's exertions, so far beyond the calculations of the most sanguine, and attributing these results mainly to the untiring energy and undiminished zeal of the committee, by whom the Institution had been guided from its small source into its present fertilising and productive channel. Too much praise, he said, could not be given to these gentlemen; for they had laboured without a reward, and also without patronage—the primary rule of the Society, which left the choice of pictures to the prize-gainer, taking from the committee all recompense but that which they derived from the consciousness of the great service they were rendering their country, the great benefits they were conferring upon the Arts, and the strong claims they were establishing to the gratitude of posterity.

One or two other "motions of course" having been made, two scrutineers were appointed, and two young ladies were requested—the one to draw the numbers, and the other the prizes from boxes placed conspicuously upon the tables.

In giving these few "business details" of the day's proceedings, it is necessary that we offer a few remarks.

We have given the Institution our heartiest and most cordial co-operation from its commencement, or rather from ours; for we are younger by some two or three years. It required no gift of second sight to foretell that its influence upon the Arts would be most important and extensive; but we confess the results have very much exceeded our most sanguine expectations; indeed, we believe that no person had, until very lately, the slightest idea of the astonishing extent to which it was destined to be carried. We may now very safely prophecy that within the next three or four years the annual income to be expended in the purchase of works of Art will not fall short of £50,000: we refer to *this Society alone;* for our readers are aware that, if we include all the provincial societies and those of Scotland and Ireland, the sum even now collected reaches somewhat more than half that amount. A mighty engine has, therefore, been formed, which, if skilfully, judiciously, and honestly governed, cannot fail to produce mighty effects. We accept as guarantees for the future just, discriminating, and equitable management of the committee, the proofs supplied to us by their past conduct. It is only bare justice to them to state, in addition to what we have said of their disinterested labours, that they have patiently listened to every suggestion made to them for its improvement; and that they have very considerably improved its constitution, gradually but safely, as their means increased; introducing some changes, and all of them for the better; and manifesting continually an earnest and sincere resolve to work the powerful machine they controul, so as to render it really and practically serviceable to the Fine Arts of Great Britain. No doubt further improvements will occur to them; let them be bold in making them. They received, on the 26th, satisfactory assurance that they have the confidence of the subscribers; and they are now certain that changes which *may* be introduced, so as to render the Institution emphatically NATIONAL, will obtain the sanction they require.

We shall have other opportunities of offering such suggestions as we may conceive desirable—some of which even now occur to us—and of giving publicity to those of our correspondents.

In giving the list of prizes we have thought we might better gratify curiosity by printing them in the order in which they were drawn, affixing the "lucky number" to each. The list has been carefully revised, and we believe will be found correct.

No. Drawn.	Subscriber's Name.	Prize Drawn. £
10,601	Plowman, J., Corn Market-st., Oxford	15
6,464	Mrs. Pearson, Manchester-terrace, Liverpool-road	60
3,610	George Wilson, Great Portland-street	20
5,136	J. Crafter, Stamford-street	15
4,020	Richard Jerwood, Furnival's-inn	10
3,450	Mrs. Skelton, Albany-street	40
11,461	W. Smithers, Park-place, Greenwich	50
11,623	Robert Rodger, Glasgow	10
1,256	Viscount Emlyn, South Audley-street	15
7,409	George Scrivens, Hastings	20
2,451	J. M. Warren, Grove, Kentish-town	10
10,636	G. Barnes, Winchester	10
1,429	W. D. Triquet, Bank of England	10
5,775	William Jones, Lyon's-inn	25
5,784	Henry Purkis, Elm-court, Temple	20
4,398	William Derby, Osnaburgh-street	20
11,659	Robert Watkins, jun., Arundel	15
2,336	Anthony Sparr, Old Change	13
940	Joseph Ede, Fleet-street	30
2,268	J. Littledale, Norfolk-street, Park-lane	40
7,668	L. Hodge, Upper Seymour-st., West Cononaght-square	20
9,704	J. Owencroft, Mount-st., Nottingham	20
1,110	T. G. Sambrook, Water-street, Strand	10
7,601	John Kelk, jun., St. John's wood	15
6,889	William Marshall, New City Chambers	25
4,683	James Coles, Old Park, Clapham	20
3,884	William Dixon, Alnwick	40
3,167	William Hardwick, Grantham	20
7,934	Dennis Pack, Woolwich	70
889	J. C. Stephens, King-street, Covent-garden	20
10,388	Benjamin S. Simpson, Boston	30
5,708	Francis Hicks, Mincing-lane	15
655	Charles Morgan, Farringdon-street	20
10,842	William Stallard, jun., Copenhagen-st., Worcester	40
3,878	Peter O'Callaghan, Regent-street	20
3,323	J. Walton, Lambeth	10
9,245	E. T. Carver, Hawley-terrace, Hampstead-road	10
7,896	Alexander Cross, Paradise-row, Stoke Newington	300
4,389	Mrs. Dale, North End, Fulham	25
2,945	M. Wiggins, Huns-place, Chelsea	25
2,848	W. C. Deedy, Stamford-street	10
1,121	John Vallance, Essex-street, Strand	20
4,341	G. H. Palmer, Lincoln's-inn	30
8,770	John Dodley, of Corbyn's-hall, Dudley	30
7,522	G. D. Skingley, Parthenon Club	20
9,351	Joseph Schofield, near Bolton	10
5,403	Thomas Payne, West Bromwich	60
11,383	H. M Usill, Wisbeach	20
3,810	James Scott, Clay-hill, Bromley, Kent	*Bronze*
5,977	F. Willis, near Stamford	20
4,050	T. S. Capel, William-st., Blackfriars	10
6,750	Dr. Gairdner, Bolton-street	13
11,305	John Haddon, Leamington	*Bronze*
4,434	Miss Darke, Lord's-ground	30
4,988	W. D. Jourdain, Holloway	*Bronze*
470	J. B. King, Newgate-street	25
1,471	George Morant, Wimpole-street	10
110	A. Urquhart, Lincoln's-inn-fields	30
3,703	John Luff, Melcombe-place	10
1,989	T. Paternoster, jun., Charlotte-street, Fitzroy-square	50
147	Dr. Jefferson, West-lodge, Hampstead	15
9,594	Charles Ainsworth, jun., near Bolton	60
6,707	Mrs. Serle, Lambeth	10
1,392	P. J. Salomons, Upper Wimpole-street	30
8,807	Robert Stewart, Clitheroe	20
4,296	C. D. Hodgson, Dean's-yd., Westm.	60
8,115	Lord Prudhoe, Whitehall-gardens	15
2,896	Alfred Hucknall, Bloomsbury-square	*Bronze*
9,968	F. R. Craddock, Stamford	60
1,641	Thomas Brough, Bow Church-yard	20
1,388	H. R. H. the Duke of Cambridge, Cambridge House	10
10,190	Wm. W. Brooks, Whitchurch, Salop	400
6,260	John Culte, Witham, Essex	50
10,469	B. D. Colvin, Heath Lodge, Croydon	30
5,991	R. Z. S. Troughton, Clapham-road	100
5,740	R. Malins, Bedford-place, Russell-sq.	15
9,285	William Esdaile, Berners-street	50
3,658	John Bradley, Great Tichfield-street	10
11,854	John Harris, Southernhay, Exeter	25
6,961	William Brooke, Sevenoaks	20
6,215	Mrs. General Osborne, Cheshunt	15
7,746	Henry Johnson, Bayswater	20
3,133	S. Fuller, Rathbone-place	10
5,332	R. C., per Mr. Harwood	70
2,778	James Selby, Sevenoaks	50
6,390	Samuel Folscutt, Lambeth	10
5,670	Edward Foss, Streatham	*Bronze*
611	F. Mildred, Nicholas-lane	30
11,699	Miss Wilson, Dover	20
10,511	E. J. Ridgway, Shelton, Hanley	*Plaster*
9,567	John Heaton, Bolton	15
1,609	Mrs. Campbell, Montague-square	75
8,204	J. W. Watson, Midhurst	13
10,070	James Fryer, Bewdley	13
470	James Hutchinson, Highbury	15
665	J. Humphry, Lincoln's inn	25
8,963	Mrs. Sheard, Oxford	10
4,039	F. Mc Gedy, Keppel-st., Russell-square	25
7,358	Dr. Palethorp, Upper Baker-street	13
8,710	Robert Mills, Norwich	15
12,132	W. W. Cracknell, Scarborough	100
5,258	James Douglas, Bradford, Yorkshire	60
8,920	Robert Pattison, Dorchester	*Bronze*
11,229	B. Binfield, Reading	10
325	Richard Parry, Newington Butts	20
7,998	W. Thomas Hooper, East India House	20
12,274	A. Spenser, Maidstone	15
7,950	Rev. H. H. Milman, Westminster	10
4,691	Charles White, Paragon, Kent-road	25
9,961	Dr. Watmough, Pocklington	20
1,750	W. C. Goodwin, Great Ormond-street	*Bronze*
11,497	Thomas Ayres, Stockton-on-Tees	*Plaster*
3,016	H. W. Scott, Glasshouse-st., Regent-st.	30
1,131	Joseph Dickinson, New Bond-street	70
10,535	Miss Westwood, Swinford, Dudley	*Bronze*
1,107	William Watson, St. Ann's-lane	200
6,896	James Taylor, Ryde	20
1,330	Mrs. Dean, Muswell-hill	10
5,331	G. Wheeler, Andover	30
9,424	George Jeffkins, Crosby-square	80
4,416	Miss Wilkinson, Highbury Park	30
1,807	J. T. Miller, Millbank	20
3,462	R. R. Roberts, Spitalfields	25
3,833	Richard Steib, Hackney	200
3,898	Mrs. Perkins, Hampstead	15
3,637	Richard Quincey, Basing-lane	150
7,310	M. S. Wilcox, Plumtree-street	150
1,084	F. Bennoch, Wood-street, Cheapside	25
3,077	J Colling, Parsons-st., Wellclose-sq.	30
1,932	J. C. Stafford, Oxford	40
5,250	Mrs. Aukljo, Kensington	50
1,195	William Kilnar, Fleetwood	100
6,893	R. T. Halford, Montague-square	40
1,000	D. Barry, Skinner-street	70
514	William Duff, Clement's-lane	15
4,906	H. H. Kennard, Lombard-street	10
3,488	Miss Agar, Camden-town	*Plaster*
11,114	B. Bacon, Cambridge	30
1,866	J. D. Waddington, Winchester	10
4,382	W. Bell, Fulham	20
6,988	Richard Wheen, Leyton	60
6,671	C. J. Anson, Cirencester-place	15
1,350	John Macmeikan, London Hospital	80
5,537	William Moresby, Gray's-inn	10
3,666	Mrs. E. Adcock, Princes-street	15
9,413	John Millar, Hampstead-road	60
2,840	D. Harvey, Nelson-street, Greenwich	40
7,010	John Rack, St. Dunstan's-hill	10
5,850	Joseph Manning, Camberwell	25
9,457	E. Hnth, Huddersfield	70
6,389	— Hurlston, Bridge-road, Lambeth	50
1,769	Alfred Bell, Esq., Lincoln's-inn-fields	15
9,204	Thomas Marchant, Deptford	15
2,032	Thomas Brockley, Hampstead-road	*Bronze*
860	J. Bird, Oxford-terrace	13
5,039	—— Thomson, Lowther, Cumberland	13
6,095	John Edmonds, Chas.-st., Hatton-gdn.	10
3,115	John Bent, Edgehill, Liverpool	80
1,032	William T. Norman, Plymouth	10
6,123	J. D. Kennedy, Austin-friars	60
4,229	Wm. Horsley, Clarges-st., Piccadilly	*Bronze*
8,438	Charles Grimshaw, Biddenham, Beds	10
1,283	C. J. Gale, Temple	25
3,671	Mrs. Norman, Crawley, Sussex	10
1,844	Henry Woodthorpe, Guildhall	10
6,422	John Livesey, Leeds	*Bronze*
6,110	W. J. Wickwar, George-st., Hanover-square	60
4,601	Anthony Nichol, Rock-ferry, Liverpool	10
11,210	John Snare, Reading	*Plaster*
8,430	Messrs. Blackwell, Stonehouse	10
767	Sydney Archer, Worship-street	*Plaster*
3,458	G. L. Coldrey, Gibson-square, Islington	10
12,179	C. Havell, Reading	10
6,686	Wm. Garthwaite, Newcastle-on-Tyne	10
5,067	James Cross, Greenwich	*Plaster*
9,363	J. H. Russell, Birmingham	30
8,474	James Shoolbred, Euston-square	25
2,480	Wm. John Dalben, Northamptonshire	15
1,173	Alderman Brown, Clapham-rise	10
1,272	Robert Wingrove, Coleshill	70
10,891	James Pentreath, Penzance	13
3,179	R. R. Wood, Bramford, Ipswich	25
1,166	Robt. Savill, London and Birmingham Railway	10
6,187	H. Mortoo, Chalcroft-ter., New-cut	30
8,775	George Dalton, Dudley	20
7,877	Felix Slade, Walcot place, Lambeth	50
6,813	Miss Copley, Eaton-place	10
2,294	John Lowe, of Greenwich	10
7,561	Lord Kinnaird, Lower Brook-street	50
6,190	John Ford, Surrey-street, Strand	50
475	W. H. Watt, Lodge-rd, St. John's-wd.	*Plaster*
6,544	Robert Bnrford, 5, Furnival's-inn	30
5,254	Oliver Lathom, Jermyn-street	10
7,407	Hubert Lloyd, Upper Clapton	10
12,170	J. Maurice, Marlborough	30
2,811	E. B. Gardiner, Paternoster-row	40
4,470	Thomas Trew, Woburn-pl., Russell-sq.	10
9,256	John Wade, Deptford	40
277	A. J. Canham, Sammerhill, Kent	40
3,167	Frederick Pope, Chippenham, Wilts	80
1,407	Sam. Ware, Hart-street, Bloomsbury	15
12,250	George Davey, Bristol	15
9,502	Lord Bernard Howard, Hyde Park-pl.	25
3,181	James Pilgrim, Church-st., Lothbury	25
10,893	Rev. G. G. Lynn, Hampton Wick	*Bronze*
9,664	Edward George, Croydon Common	10
6,091	Lewis Cubitt, Great Russell-street	40
1,338	Richd. Denew, Charles-st, Berkeley-sq.	*Bronze*
9,583	F. F. Molini, King Wm.-street, Strand	*Bronze*
1,980	Charles T. Bewes, Up. Berkeley-street	10

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No. Drawn.	Subscriber's Names.	Prize Drawn.
153	H. P. Smith, Crescent, Blackfriars ..	£0
6,506	John Webb, High-street, Worcester .	10
11,532	William M'Michael, Bridgnorth	25
651	Edward Tatham, Summerfield House, Yorkshire	20
9,578	John Scowcroft, Deansgate, Bolton ..	10
6,864	Samuel Solly, St. Helen's-place	20
5,874	A.G.Ward,Three Kings-ct. Lombard-st	*Plaster*
8,880	Mrs. Butt, Ryde	*Bronze*
1,764	Mrs. Levett, Milford, Lichfield	20
630	Edward Ellis, Harley-street	70
2,026	Thomas Muspratt, Russell-square ..	100
10,728	Charles Pinneger, Caine	50
11,676	—Oake, St. George's-square, Portsea .	20
7,905	J. H. Smith, Vale-place, Hammersmith	10
7,732	Rev. Alfred Bishop, Winchester	*Bronze*
6,613	William Hay, Clifford-st., Bond-street	*Bronze*
2,908	Captain Shea, Connaught-square	20
11,995	John Lloyd, Shrewsbury	10
8,951	R. A. Faulder, Oxford.....	80
8,082	James Stewart, Osnaburgh-street	10
6,969	Henry Steward, Great Winchester-st.	25
5,982	Benj. Bond, Commercial-rd., Lambeth	10
10,505	Henry Bance, Croydon	20
10,706	George Sylvester, Trowbridge	30
8,705	W. T. Cooper, Norwich	15
8,126	William Corbitt, Lombard-street ..	15
2,320	G. H. Child, Fitzroy-square	20
1,963	Mrs. French, Upper Islington-terrace	*Bronze*
8,048	Richard Allen, Trinity-house	40
11,495	Robert Rayson, Stockton-on-Tees	15
2,876	William Pegg, Old Barge House.....	25
4,260	F. John Law, Luton, Beds.	50
11,644	William Essex, Worcester	*Plaster*
8,283	Miss Sophia Petn, York-rd, Lambeth .	40
8,293	Henry Humphreys, Exchequer-office	40
6,198	W. H. Alfred, Coleman-street, City ..	20
5,810	John Rebarn, University Coll. School	30
5,475	John Moore, Bury-street, St. James's	25
8,759	J. M. Simpson, Southampton	*Bronze*
8,233	J. E. Stahlschmidt, Horse-guards	20
7,126	Samuel Grimsdell, Sun-st., Bishopsg.	25
7,617	Richard W. Consins, Orchard-street, Portman-square	100
4,566	Thomas Watson, Upper Dorset-place, Clapham-road	10
10,816	Thomas Bodley, Brighton	40
6,811	Thomas Griffith, Norwood.....	15
5,801	Charles Newport, Waterford	15
1,528	James Minet, Copthall-court	40
1,827	J. E. Walker, Temple.....	10
985	Joseph Beadle, Henrietta-street	20
10,806	Lady Montgomery, Beaufort, Sussex .	80
5,042	John Rylands, jun., Warrington	25
6,347	A. Harrison, Birmingham.....	25
4,079	J. J. Marks, Langham-place.....	40
6,478	James Mystt, Camberwell-road	30
11,304	D. G. Squirhill, Leamington	10
8,361	Wm. Langdon, London-street, City ..	25
10,795	Rev. James Babb, Plymouth	20
481	John Dean Paull, Strand.....	40
9,583	Thomas Andrews, Fold-street, Bolton	60
7,522	Geo. Young, Paradise-terrace, Liverpool-road	64
8,893	Henry Cremer, Oakley-sq., Chelsea ..	150
2,446	W. Cooper, Toddington-pk., Dunstable	30
8,391	T. A. Firmioger, Edmonton	15
12,163	James Holmes, Market Weighton .. .	25
2,608	Wm. Stone, Panton-street.....	25
8,968	Harry Lapton, Thame, Oxon.	20
6,493	George Hicks, Regent-pl., Regent-sq.	30
6,605	Mrs. Mary North, Oxford-ter. Hyde-pk.	*Bronze*
4,178	Miss Elizab. Elley, Tar., Gray's-inn-la.	20
3,036	Wm. Danbury, Regent-street	15
4,441	N. Hollingsworth, Gower-street	20
7,792	Sir Thos. Phillips, Newport, Monms.	20
768	W. A. Perry, Worship-street.....	25
8,587	James Sutherland, Derby	100
5,915	C. H. Holmes, John-st., America-sq.	30
11,727	Thomas Werner, Cirencester	10
1,979	Cecil E. Bewes, Beaumont, Plymouth	20
4,150	Philip Leyburn, Clapham-road	15
7,782	Mrs. Orrok, Alexander-sq., Brompton	*Plaster*
4,460	J. Bright, of Sheffield Moor, Sheffield	20
5,117	W. J. Bishop, Falkner-ter., Liverpool	10
10,546	Charles Thomson, Primrose, Clitheroe	30
11,014	Mrs. Mortimore, Chippenham, Wilts,	60
3,390	Henry Vaughan, Cumberland-terrace	15
3,608	George Gabian, Martin's-lane, City ..	10
3,920	Charles Haghe, Gate-street	40
2,106	Mrs. Courtauld, Bocking, Essex	10
10,870	Henry Footman, Claybrook, Leicester.	10
5,832	Miss M. G. Baldwin, Torquay	25
11,846	Wm. Nicholson, Pensher, Durham ..	20

26th April, 1842. James Whishaw.

Royal Irish Art Union.—A public meeting of this Society was held, in Dublin, on the 19th of April, when the hon. secretary, Stewart Blacker, Esq., read the Annual Report. It is very encouraging, and anticipates a sum of upwards of 4000 guineas; fixes the last day of June for closing the subscription list; and adverts to many prospective advantages for the Arts in Ireland. Seven members of the committee retired "by rotation," and their places were supplied. A few passages of the Report we desire to quote, as hints to "the Art Union of London."

"We have received from time to time, from various of our members, most useful suggestions; some we have been able to act on with advantage, but there are others which, though well considered in themselves, are unfortunately not quite compatible with our rules or our present resources.

"Our recommendation is to turn our thoughts and energies to the obtaining a National Gallery for this country, and thus provide suitable objects of imitation for our rising artists.

"Another is the forwarding our purchases of modern works to form exhibitions through the principal provincial towns, thus rendering the works of our living artists more generally known, as well as exerting and keeping alive a taste for modern Art in the provinces.

"A third is the getting up courses of lectures on the various subjects connected with the Fine Arts, and by this popular mode of instruction, trying to induce the public to give the matter greater study and attention.

"A fourth is the having a common place of meeting for all the lovers of Art, artists as well as amateurs, where books of reference connected with the subject may be consulted, or questions discussed, and an interchange of information take place."

Too much credit cannot be given to Stewart Blaker, Esq., for his exertions in bringing the Institution to its present high and balmy state.

Norwich Art Union.—It will be perceived, by an advertisement in our journal of to-day, that a society has been formed in Norwich, under very auspicious circumstances. Artists should be directed to the announced exhibition of works of Art in that city.

THE WORKS OF THE LATE SIR DAVID WILKIE.

The long and impatiently expected sale of these works commenced on the 25th ult., and continued during the five following days, previously to which they were exhibited two days, at the rooms of Messrs. Christie and Manson, by whom they were sold. These productions in number amounted to upwards of 600, in every style of Art, from the slightest water-colour sketch to the most elaborate oil painting. Wilkie's method of working has long been known to the world; it is not therefore a matter of surprise that his drawings should have grown into number, during a long course of prosperity, as that those particular kinds of sketch as which are generally the earliest studies of an artist should have continued to multiply even as preparatory to his latest projected works. Success and the caresses of the world frequently operated as a powerful sedative to the energies; but if Wilkie's latter works are not altogether as good as his earlier productions, it is by no means through any lack of labour. A glance at any of his pictures brings home conviction, that every object entering into its composition formed a distinct and separate theme for study, and was as carefully treated as if the success of the entire work had depended solely upon such particular perfection. Nothing, how insignificant soever in appearance, has escaped his notice—nothing has he found unworthy of his pencil in preparatory study; and, although this was sufficiently known, it is not too much to repeat it here on the occasion of these sketches going forth to the world.

The first day's sale consisted of academical studies and early sketches, among which were 'Card Players,' 'The Clubbists,' also sketches for latter works, and others that were never executed. 'John Knox administering the Sacrament,' &c. &c.; two 'Talleyrands;' study for the unfinished picture of 'The School,' &c. &c. On the second day were sold the sketches made in Ireland, together with many others of hands for celebrated pictures, &c. &c. The third day's sale began with studies of hands, and comprehended drawings made in Holland and the Netherlands in 1816, together with a variety of other *morceaux*; many recognised as prominently figuring in well-known pictures.

The drawings made during the last journey of Sir David Wilkie were sold during the fourth and remaining days of sale, together with the finished oil pictures and various other drawings. In the eastern sketches, character is well supported; many of the women are beautiful; and among the men we found the well-tanned Arab, the roddy Persian, and meny a dash of the Tartar character. A few of these only can be named, though all have elicited universal admiration. 'The Sheikh who accompanied the Travellers from Jaffa to Jerusalem,' 450; 'The Muleteer from Jerusalem to Jaffa,' 451; 'Portrait of a Circassian Lady,' 468; 'The Dragoman of the Austrian Consul at Alexandria;' 'Madame Josephine, the landlady of the Hotel, Constantinople;' 'The Dead Sea,' 573; 'A Sheikh who accompanied the party to the Dead Sea,' 573; 'Ahmed Wefyk Effendi,' 581; 'Reachid Pasha,' 582; 'Mahemet Ali;' 'Three Greek Sisters at Therapia,' &c. &c. No. 643, 'The Queen in her Robes.'—Her Majesty wears a tiara of diamonds, and is otherwise correspondingly habited. It is a finished half-length, and less fictitious than other portraits we have seen of the Queen. No. 646 is a small full-length 'Portrait of George IV.' in Highland costume, equally rich, and by no means so opaque in the shadows as the larger pictures.

No. 652. 'John Knox administering the Sacrament at Calder House.' Of this picture little has been done, the panel being as yet almost blank, with the exception of the principal heads, which have been put in with the usual powerful effect of the artist. It was designed to supply a pendant engraving to the other famous work, 'Knox Preaching before Queen Mary.' The heads are some ten or a dozen, Knox occupying the middle of the picture, his place having been determined by two lines crossing the panel at right angles. The *animus* of the work is already distinguishable, and it is as it should be, different in everything from the other, in which is thundered forth the blighting anathema of the zealot preacher, while here would have been read his *pax vobiscum*. A picture on panel, to have been entitled 'Samuel and Eli,' remains in the condition of the preceding, or in a less advanced state it may be—five heads have been painted in, the rest of the panel being blank. The whole-length finished portraits are those of George IV., William IV., Queen Adelaide, Queen Victoria, and a head of William III., begun upon a full-length canvass. Of these, that of George IV. is obviously the best. It is an imposing work—the king wears the Highland dress, and the heron feather is in his bonnet. He fronts the spectator, but is looking to the right. The feeling of portraiture is almost laid aside, for in the work there is a measure of pictorial worth raising it beyond its class. The portrait of William IV. is perfect in resemblance, but we find throughout a littleness which reminds the spectator of miniature, in the place of a more ample treatment which rarely fails to make him feel a *presence*. The work has been flooded with a glaze, which has settled heavy and opaque, rather than given richness. The great error in Wilkie's large portraits, especially in ceremonial pictures, was his applying to them the same maxims which guided him in smaller works: the result has been spottiness, and the sacrifice of breadth and brilliancy.

During his last tour, Sir David Wilkie began eight pictures upon panel, the subject of one of which that is somewhat advanced, is 'A Tartar relating the News of the Capture of Acre;' another is 'The Letter Writer'—one of the public scribes of Constantinople, writing from the dictation of a lady who is accompanied by her attendant. The writer by the way seems to have made the pilgrimage to Mecca, if we may so judge from the green band round his cap. Parts of this picture are carefully finished.

No. 662. 'The School,' carries us back to Wilkie's early days; it is unfinished save the figures, which as usual have been painted first. It reminds us of Jan Steen's school, inasmuch as the two pedagogues are the finest fellows of their condition that have ever figured upon canvass. In neither is fraud anything like the modern pretension to the

"Foolscap uniform turned up with ink."

Both sit covered, and Wilkie's genius wears under his hat something like the famous tow wig which in one of Scott's novels covers a head of kindred material—but in our dominie, the head has unquestionably the best of it. The composition consists of about thirty figures, each of which contributes its *quota* to the main stock of interest. There is a promise of less finish, but not of less genuine nature than in earlier works—'A Head of Talleyrand' is an extraordinary work. Beyond the mask nothing has been even sketched in, the remainder of the panel being bare: the effect, however, is startling at first glance, so unlike is it to ordinary productions, to every thing of the kind we have seen. The face is unfinished; according to Wilkie's principles of Art—it has been wrought up to the crisis at which he began to finish: the features are painted freely and firmly, every touch being creative of a spirit of eloquence proclamatory of the subtle disciple of Loyola.

Although this collection contains many of the early sketches of Wilkie, it is not to be understood that all were assembled here, for many have already enriched the portfolios of collectors. We trust that this is not the last exhibition of the works of an artist the most esteemed and most generally understood of modern times. We may indulge a hope that the directors of the British Institution contemplate an exhibition of his pictures.

Mr. Fergusson—Mr. Ritchie has recently finished the model of a colossal statue, designed to be erected on the summit of a hill in the immediate vicinity of Dirlton, in Haddingtonshire, to commemorate the late Mr. Fergusse, of Raith, one of the early patrons of Wilkie, and an enthusiastic encourager of artists and of the fine Arts. The design and execution of the subject are capital, cleverly modelled and manly in conception; the likeness, by all who have seen the models and known the original, is pronounced accurate in every lineament. When executed this monument will form one of the most beautiful, as well as the most imposing features of the fairest landscape in Scotland. The total height of the figure, including the pedestal, will be upwards of fifty feet; and, placed upon the top of a gentle hill close to the sea shore, will form to the mariner a most interesting landmark in guiding his

"——— homeward veering skiff."

To the landward it will command an amphitheatre of hills, encircling it at a distance of nearly twenty miles, including Edinburgh on the one side, and Berwick on the other; it will also be a prominent object from the Fife shore; while at its base the delightful village of Dirlton is spread out on a lawn so sweet, beautiful, and freshened by the sea breeze, in such a manner as may challenge competition.

REVIEWS.

THE WAVERLEY NOVELS. "Abbotsford Edition." Part I. Publisher, ROBERT CADELL, Edinburgh.

We hail with great satisfaction the publication of this work; as certain to place in the hands of an immense proportion of the public, illustrations by a large number of the artists of Great Britain, in association with the most famous fictions of the age. There is no saying how far it may be made to operate in extending the influence of the Arts; in rendering excellence familiar to the mass; and in advancing a general taste for, and appreciation of, what is really good and true in pictorial embellishment. The occasion is an important one; we trust the exertions of the liberal and enterprising publisher will receive from the painters and engravers such zealous co-operation as will contribute to secure his interests while forwarding the great object we more immediately keep in view. To illustrate the Waverley Novels, is a task worthy of genius commensurate with that of the great producer of them; and we hope the majority of our leading artists will engage in it. There is no style of Art that may not here find ample scope; every character of subject, from the most elevated, and the purely imaginative, to the merest matter of fact, may be introduced into the pages. The chivalric may suit one; the home scenes of Scotland another; the foreign marvels of Nature and Art, a third; the sea with its innumerable accessaries, a fourth; veritable history, a fifth; the supernatural, a sixth—in short, there is no topic upon which the mind can be employed so as to give occupation to the pencil, that may not be made available, for illustration, so as to render perfect this edition of the novels of Sir Walter Scott. We earnestly hope that a sound judgment and a refined taste will be exercised in applying the abundant resources at the command of the publisher. Both are very requisite, in distributing the several branches of the agreeable duty; for it is not only essential that "many hands should make light work," but that each hand should be employed in the manner best suited to its peculiar power; and to accomplish this great purpose effectually, much experience, as well as much labour, is necessary.

The publication is to run through several years; the issue being at the rate of two parts in each month, "once a fortnight." It is, therefore, of great moment that from the commencement, it should be *well done:* should be made as complete and as perfect as the present advanced state of the several arts can render it.

The specimen before us, Part the First, although very satisfactory, is not, as it should have been, a remarkable advance upon the publications issued in monthly parts, that have preceded it; but from all we have heard, and much that we have seen, we do not hesitate to assure our readers that it will be greatly surpassed in excellence by its successors. Several "mistakes" have been made, of which we take note with regret. The page is too broad for elegance; a very little less breadth would greatly improve it; and the poverty stricken initial letters, "inventions" of the type-founder, considerably mar the text. Two or three of the subjects are failures both in design and execution—we may point to one of them, at page 39, which does little credit to either painter or engraver.

The work will have an immense circulation—of that there can be no doubt—and at present it is merely commencing. To point out defects is, therefore, not only a duty, but may be useful. Even taking into account those that we consider to exist—but which may be surely remedied hereafter—the publication is highly interesting and most valuable; it will prove a desirable acquisition to all classes—and is indeed within the reach of nearly all—not excepting those who already possess one of the editions of the novels; for this will be so full of *facts*, explanatory of the matter, and of beautiful works of Art, illustrative of the characters, scenery, and incidents introduced, that for reading or reference it will become an almost inexhaustible treasure.

"SCENERY OF THE PYRENEES."—We have received a few specimens of a work, on the eve of publication, to be thus entitled. It will consist of 26 plates, executed in lithography from the drawings of William Oliver, Esq., a member of the New Water Colour Society; and are to form a volume designed to class with those of Stanfield, Roberts, Muller, Haghe, &c., of which it will be in no way, an unworthy associate. The drawings "taken on the spot" are lithographed in a very meritorious and effective style; the subjects have been judiciously selected, and, taken altogether, are perhaps as interesting a series as we have ever had an opportunity of inspecting. Of their great variety, a passage from the prospectus will convey some idea:—

"Fertile valleys and verdant plains, cultivated by a peaceful peasantry, of pastoral habits and unchanged costume — impenetrable forests, clad in rich harmonious foliage — cheerful villages, with humble church and sainted shrine—clear, cool rivulets, or sweet cascade—lakes high in mid air, o'er whose waters hangs a death-like gloom—gigantic mountains, capped with eternal snows—dangerous passes, accessible only to the climbing goat or nimble izzard—rugged and many coloured rocks tossed in chaotic confusion —amphitheatric landscapes of boundless extent and grandeur—bridges of snow crossing yawning gulfs—subterraneous grottoes—appalling precipices—unexplored caverns; such is the scenery which the Pyrenean range presents, and which delights and astonishes the most experienced traveller, by its endless variety and diversified character; affording, with frequent and sudden transitions, specimens of every class—the simple, the beautiful, the picturesque, the magnificent, the grand, the sublime."

We shall review this volume, at some length, next month; meanwhile, judging from the specimen we have seen, we give it a strong recommendation.

FOREIGN PUBLICATIONS CONCERNING ART.

DE L'ART EN ALLEMAGNE, par H. FORTOUL. Paris, 2 tomes, 8vo., 1842.

ON ART IN GERMANY, by H. FORTOUL. Rolandi. London, 2 vols. 8vo., 1842.

No subject has been probably so much misunderstood, as the rise and progress of modern German Art. In its feeling it has been mistaken; in its character despised: or,

"Raised in extremes, as in extremes decried,"

it has suffered as much from the injudiciousness of praise, as the injustice of censure. Into the cause of the decline of Art, it is needless now to enter. The student does not require to be made acquainted, the scholar to be reminded; it was an affect partly local, partly temporal, assignable to various conditions no less of the individual than of the social state. Genius was the exciting cause, religion the consecrating feeling, enthusiasm the motive power of the Florentine. But the effect produced by the great masters of this school was as the momentary brilliancy of the sun, which sheds far and wide an atmosphere of beauty, creating an ethereal landscape; then extends into deep masses of light and shade, which slowly fade until the rich hue that lingers in the horizon is the only indication of the splendour that has declined. The greatness of Da Vinci, M. Angelo, and Raffaelle was naturally imitated; but imitation, however successful, or occasionally heightened by originality of treatment, was but the faint reflection, the fading tint which hovered in beauty o'er the waning light. In 1717, the critical spirit of the German, ever restless in literary research, was directed to Art. Its tendency was to antiquity from classic influence; its philosophy was the metaphysical abstraction of the time. From that period to 1800, Art became gradually the type of religious and national feeling, but the main cause of its restoration, and of its mediæval tendency is ascribable to the influence of modern literature and the zeal and industry of the brothers Boisserée. In 1803 they established themselves at Cologne, and in 1817 they had formed a collection of pictures by German masters extending over two hundred years. Thus the Germans became aware of a school of Art very distinguished in the fifteenth century; and which, equally with the schools of Italy, might be traced to the Byzantine period. They felt *this to be inherently national*, and in many of these works they traced a purity of thought and feeling not before acknowledged. Thus they became an object of study, of enthusiasm, and imitation. The Boisserée collection, and that formed by Mr. Solly, were both purchased; the first by the King of Bavaria, the other for the museum of Berlin. It cannot be denied that this tendency towards early Christian Art was enthusiastic and unreflective. There is always in Germany an inclination to cure by cutting off the wrong leg; or by the adoption of the *one sole method*. To attain perfection in the nineteenth, they adopted the characteristics of the thirteenth century. It was as if, to amend our lives, we should return from manhood to infancy, and recommence life as a child. They forgot the purity of a child arises from natural circumstances, not from the deductions of reason; and that though the early productions of Art, as the first attempts of poetry, excel generally in strength and invention, the later combine this with elegance and refinement. But the enthusiasm of the artist might have been weakened, and public feeling diverted; for professions are united not so much by any peculiar tendencies of opinion, as by the general influence of the collective interests of their own class; and public attention pursues pleasure in novelty, or subsides into apathetic indifference. But the zeal of the present King of Bavaria combined the efforts of many, and gave direction and unity to the natural impulse of all. From 1814 to the present time, the abilities of Cornelius, Hess, and Schnor in painting; Kleuze, Ziehland, and Gartner in architecture; Schwant, Haler, and others in sculpture; with numerous pupils, have contributed towards the creation of those buildings, which have already made Munich an object of interest, by reviving the practice of ancient Art, and extending the progress of its modern form, in various modes of expression, alike illustrative of intellectual greatness, as of national feeling. The work which we have cited at the head of this article, will be of much interest to those who desire to be made acquainted with the present state of Art in Germany, and its progress there, during the course of the last half century. The first volume contains chapters on "German Archaism," a description of the public buildings of Munich, and of their style of decoration, with discussions on the "Renovation of Art," the "Schools of Painting," and biographical sketches of Cornelius, Hess, Schnorr, and Kaulbach. The second volume comprises a "History of Greek Art, after the collections in the Glyptothek," &c.; "History of Christian Art, after the collections in the galleries of Cologne, Frankfort, Munich," &c., with observations on the principles of German Art, in connexion with architecture and painting. Thus, in extent and variety of information, this work has superior claims to any with which we are acquainted; that of Count Raczynski being too elaborate and expensive for the general reader. The chapter on "Monumental Art" we have read with much pleasure; and in the opinions expressed with regard to its power as an historical development of opinion we agree. M. Fortoul's new theory of "Greek Art," and "Observations on the various Schools of Painting in Italy," and "On the Architecture of the Lower Rhine," possess much of originality in criticism, and of useful detail in description. But we cannot but wish that the work was less verbose, and more reflective, and that we were not so often reminded of the existence of the genius of France. We are well aware of the obligations we owe to that great country for her beneficial influence on European civilization.

TO CORRESPONDENTS.

A lady, the grand-daughter of a famous artist in former times, expresses a wish to reside, for a few months, in the family of an artist, where she may have the advantages of information and instruction concerning the Arts. We will forward to her, confidentially, any letter that may be sent to us.

In answer to a kind letter signed G. H. H., we beg to say, first, that the British Institution will close on the 7th of this month; next, that the Exhibitions of the Royal Academy, the Society of British Artists, and the two Societies of Painters in Water Colours, will continue open, each and all of them, until about the end of June, or the middle of July. The best time for artists to visit London with a view to these Exhibitions is, certainly, the month of May.

We state, we can scarcely say with regret, that the numbers of our Journal for the months of January, February, and April, of the present year, cannot be obtained. Our edition is exhausted. This will be an answer to several persons who have communicated with us on the subject.

Another part of Messrs. Finden's "Gallery" will be published, we understand, immediately.

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EAST OF ENGLAND ART-UNION.—An EXHIBITION of MODERN ART in PAINTING, DRAWING, and SCULPTURE, will take place during the ensuing Assize and Festival weeks at THE ARTISTS' ROOM in NORWICH.

Connected with, and at the close of this Exhibition, will be an Art-Union, in which it is anticipated that the Drawing of Pictures will be on an extensive scale, the Subscription List having already met with the most distinguished patronage and is progressing rapidly.

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The constitution of this Society is similar to that of the Art-Union of London, in which every subscription prize-holder will be entitled to one or more pictures at the drawing.

Artists and Amateurs, intending to exhibit their paintings, drawings, and models, are requested to communicate their intention to the Secretary at their earliest convenience, who will supply farther information.

The expense of carriage will be paid to and from Norwich of all works sent for Exhibition, being the production of and contributed by artists to whom a circular will be particularly addressed.

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MILLER'S ARTISTS' COLOUR MANUFACTORY, 56, LONG ACRE, LONDON.

ARTISTS' BENEVOLENT FUND.—Under the Patronage of the QUEEN.—Established 1810: incorporated by Royal Charter, August 2, 1827.—The THIRTY-THIRD ANNIVERSARY DINNER will take place in FREEMASONS' HALL, on SATURDAY, the 7th of MAY, 1842.

The Right Honourable Lord JOHN RUSSELL, M.P., in the Chair.

STEWARDS.

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J. H. Le Keux, Esq.	

Ticket, 20s., to be had of the Stewards, or at Freemasons' Tavern.—Dinner on Table at Half-past Five for Six precisely. JOHN MARTIN, Secretary.

WOOLLETT, THE EMINENT ENGRAVER.—TO THE LOVERS OF THE FINE ARTS.—Forwardness the British Public has ever been to alleviate misfortune and reward merit, it is presumed the announcement of the necessitties of the only surviving daughter of this distinguished artist will strike a chord of sympathy, not confined alone to those who, by their connection with the Arts, will at once recognise and acknowledge the genius that raised his Art from comparative obscurity to a perfection that artists only can duly appreciate, but universally in the breasts of all who feel identified with the glory of their country, some of whose brightest achievements his talent has assisted to immortalise. From the death of Mr. Woollett, in 1785, until the commencement of the war in 1793, his widow and family derived a respectable income from the sale of his works on the Continent. From the occurrence of that event until the year 1819, with the exercise of the strictest economy, the small property he had left was their chief support, which then being exhausted, the family were advised to make over his plates and prints to Messrs. Hurst and Robinson, the publishers, for the consideration of an annuity for two lives. Six years after this arrangement the firm failed, and the only surviving daughter, Elizabeth Sophia Woollett, has been since that period dependent on a very small annuity, raised by subscription by the friends of the family, together with the assistance of her brother, who being no longer in a situation to afford it, she is now reluctantly compelled to make this appeal to the sympathies of the public.

As, in the course of nature, few of Mr. Woollett's contemporaries live to attest his merits, the following extracts are appended, doing justice to the private worth of the man, as well as to the excellency of his genius:—

"This eminent English engraver was born at Maidstone, in Kent, in 1735. He was instructed in engraving by an obscure artist, named Tinney; but he was indebted for the admirable and original style for which his works are distinguished to the resources of his own genius. By an intelligent union of the point and the burin, he carried landscape engraving to a degree of beauty and perfection which was unknown before him; and which, perhaps, still remains unequalled. The foreground of his plates are as admirable for depth and vigour as his distances for tenderness and delicacy; and in his exquisite prints, from the pictures of our inimitable Wilson, he appears to have impressed on the copper the very mind and feelings of that classic painter. The talents of Woollett were not, however, confined to landscapes; he engraved, with equal success, historical subjects and portraits. The extent of his abilities, and his extraordinary merits, are so universally acknowledged, that any further comment on them is unnecessary. His character, as an artist and as a man, has been drawn up by one of his friends, with so much truth and simplicity, that it is here inserted:—'To say that he was the first artist in his profession would be giving him his least praise; for he was a good man—naturally modest and amiable in his disposition, he never censured the works of others, or omitted pointing out their merit. His patience, under the continual torments of a most dreadful disorder, upwards of nine months, was truly exemplary; and he died as he had lived, at peace with all the world, in which he never had an enemy. He left his family inconsolable for his death, and the public to lament the loss of a man whose works (of which his unassuming temper never boasted) are an honour to his country.' He died the 23rd of May, 1785, aged 50."—Bryan's Dictionary of Painters and Engravers, 4to., 1816, page 620.

"On Saturday last was interred (agreeably to his desire) in the churchyard of the parish of St. Pancras, Kentish Town, the remains of Mr. William Woollett, engraver to his Majesty. He was attended to the ground by a considerable number of his pupils and friends, whose concern for so worthy and benevolent a man was expressed in a manner which deeply affected even the vulgar who were present."

"We are credibly informed that the works of this distinguished artist have greatly contributed, not only to improve the Art itself, but that they have been the means of raising the reputation of the English engravers abroad, so that a balance of 30,000*l.* annually, in favour of this kingdom, hath for many years arisen from the exportation of our prints in general—of such importance to his country is a single man of genius in this profession, and his death may, therefore, be considered as a public loss. It is no exaggeration to affirm that, in landscape at least, Mr. Woollett hath hitherto stood unequalled, though we trust that many, who have caught no inconsiderable portion of his elegance and yet greatness of manner, will go on to merit the public favour, and to carry the Art still further, upon his principles, towards its utmost degree of perfection."—The Gazetteer and New Daily Advertiser, May 30, 1785.

The following gentlemen have volunteered their services, in the hope that a sufficient sum may be raised to enable them to secure to Miss Woollett, now in the decline of life (her 60th year), an annuity for the remainder of her days, and will readily and thankfully receive subscriptions for this purpose:—

Samuel Cartwright, Esq., F.S.A., Old Burlington-st.
Wynn Ellis, Esq., M.P., 30, Cadogan-place.
Messrs. Ellis and Son, 36, Fenchurch-street.
Richard Gibbs, Esq., White Hart-court, Lombard-st.
Richard Hervé Girard, Esq., 7, Furnival's Inn.
Robert Moffatt, Esq., Mincing-lane.
John Noble, Esq., F.S.A., 90, Gloucester-place, Portman-square.
Alexander Randall, Esq., Maidstone.
W. W. Wren, Esq., 32, Fenchurch-street.
Richard Westall, Esq., 115, Lower Thames-street.

THE LATE MR. SINGLETON'S PICTURES.

MESSRS. CHRISTIE and MANSON will SELL by AUCTION, at their GREAT ROOM, KING-STREET, ST. JAMES'S-SQUARE, on THURSDAY, MAY 5, at One precisely, the beautiful COLLECTION of PICTURES, the works of that elegant artist, Henry Singleton, Esq., deceased; consisting of historical, poetical, and fancy subjects, treated with the greatest taste, and displaying the fertile genius of that distinguished artist.—May be viewed two days preceding.

CAPITAL ENGLISH PICTURES.

MESSRS CHRISTIE and MANSON will SELL by AUCTION, at their GREAT ROOM, KING-STREET, ST. JAMES'S-SQUARE, on FRIDAY, MAY 6, at One precisely, a COLLECTION of PICTURES, by the most eminent English Painters, formed by a distinguished patron of British Art, comprising works of upwards of sixty artists of the English School. Among them will be found specimens of the following artists:—

West, P.R.A.	Turner, R.A.	Gill
Sir A. Callcott, R.A.	R. Wilson	Holland
A. Chalon, R.A.	Uwins, R.A.	Hurlstone
Collins, R.A.	Knight, A.R.A.	Linnell
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W. Daniell, R.A.	Witherington, A.R.A.	Liversiege
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Etty, R.A.	Barker	Rippingill
Fuseli	Bonnington	Shayer
Hart, R.A.	Mrs. Carpenter	Sharpe
Jones, R.A.	Corbould, sen.	Stanley
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Pictures and Prints, the Property of the late Matthias Wilks, Esq., brought from his Residence in the Country.—By Mr. RAINY, at the Gallery, No. 14, on the east side of Regent-street (in the division between Piccadilly and Pall-mall), early in May, by direction of the Executors,

A Small COLLECTION of PICTURES, and amongst them three beautiful specimens by that distinguished artist of the British school, the late George Morland; a fine set of 25 Prints, the Luxemberg Gallery, after Rubens, framed and glazed; some carvings in ivory, &c.—Due notice of the days of view and sale will be given.

Pictures of the Highest Class.—By Mr. RAINY, at the Gallery, No. 14, on the east side of Regent-street (in the division between Piccadilly and Pall-mall), some time in May,

THE very valuable and select COLLECTION of PICTURES, chiefly of the Italian school, well known in Scotland as purchased by the late Mr. Irving for the late Sir William Forbes, Bart., from the Tenari and Zambeccari palaces at Bologna, from Count Lecchi at Brescia, and other noble families at Venice, Florence, &c., for whom many of them were painted. They are generally in a pure state, and among them are specimens of fine quality, by the following great masters:—

Gian Bellini	Luini	Ann. Carracci
Rembrandt	Titian	Salvator Rosa
A. del Sarto	Morone	Paolo Veronese
Canaletto	Guido Reni	Sasso Ferrato
F. Francia	Lud. Carracci.	

Particularly the Virgin and Infant Saviour, with St. John, a grand gallery picture by Guido; the Martyrdom of St. Giustini, by Paolo Veronese; portrait of the Doge Grimani, Titian; View on the Great Canal, Venice, Canaletto; St. John in the Wilderness (after Raphael), A. del Sarto; a splendid Landscape, Albano, &c.—Due notice of the day of view and sale will be given.

Cabinet Pictures of a superior Class, from the Country Mansion of a Gentleman.

MR. PHILLIPS begs to announce that he will SELL by AUCTION, at his GREAT ROOMS, NEW BOND-STREET, on TUESDAY, MAY 3, at ONE precisely, a VERY PLEASING and VALUABLE COLLECTION of ANCIENT CABINET PICTURES, selected by the Proprietor, a gentleman of known taste and liberality, at very considerable cost, from distinguished collections, which have been disposed of both at Paris and in England during the few past years; amongst these is a 'Holy Family,' by Francesco Vanni; 'Daniel in the Den,' and the 'Infant Saviour,' by Rubens; a 'Dead Christ with Angels,' by Guercino; an 'Old Lady seated in a Chair,' Metzer; an 'Interior,' J. Steen; a 'Landscape,' Ostade; 'Battle Piece,' Borgognone; a 'Subject,' by Etty, R.A.; 'Farm-yard,' Morland; and other equally interesting examples, which will be more fully detailed hereafter, by

Domenichino	Cignani	Teniers	Cuyp
Parmegiano	Wynants	Berchem	Watteau
Mariuart	Wouvermans	Borgognone	Maas, &c.

May be publicly viewed two days preceding the sale, at Mr. Phillips's, 73, New Bond-street; and catalogues then had.

THE ELEGANT LIBRARY OF SIR FRANCIS CHANTREY, R.A., DECEASED.

MESSRS. CHRISTIE and MANSON respectfully inform the Public, that on TUESDAY, MAY 10, and following day, they will SELL by AUCTION, at their GREAT ROOM, KING-STREET, ST. JAMES'S-SQUARE (by order of the Executors), the valuable LIBRARY of WORKS of ART and GENERAL LITERATURE, in the most beautiful condition, of Sir Francis Chantrey, R.A., deceased.—May be viewed Saturday and Monday preceding.

THE VERY CHOICE COLLECTION OF MODERN PICTURES OF JOHN TURNER, ESQ.

BY Messrs. CHRISTIE and MANSON, at their GREAT ROOM, KING-STREET, ST. JAMES'S-SQUARE, on FRIDAY, MAY 13, the small and very select COLLECTION of PICTURES, the works of the most celebrated Modern British Artists, collected by JOHN TURNER Esq., and removed from his late residence, Clapham Common; comprising the 'Rabbit on the Wall,' the much-admired work of Sir David Wilkie, painted for Mr. Turner, in 1816; a 'Nymph and Cupid,' a beautiful work of the late W. Hilton; 'The Morning Star,' a highly poetical design, by Howard, R.A.; a most capital and important work of Morland; 'Richard and Saladin,' and two others, by Cooper, R.A.; three charming subjects of Rustic Figures, by Witherington; and some of the happiest efforts of the following talented artists:—

Ward	Burnet	Cooke
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The Work will be issued in Monthly Parts, small Quarto; the Part will consist of five sheets,—forty pages; and *every page* will contain an Illustration engraved on Wood, in the finest style of which the art is capable.

The present intention of the Editor is to complete the Work in twelve Parts, so as to form one Volume; but if the public shall call for its enlargement, it may be increased to twenty Parts, so as to form two Volumes, beyond which it will under no circumstances be extended.

Part I., to be published on the first of June, will contain the ballads of—

CHEVY CHASE; illustrated by J. FRANKLIN; the engravings by SMITH, LANDELLS, ARMSTRONG, BAUTIN, &c.
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THE DEMON LOVER; illustrated by J. GILBERT; engraved by FOLKARD.
THE NUT-BROWNE MAYD; illustrated by T. CRESWICK; engraved by J. WILLIAMS.

Each ballad will be preceded by two pages; giving its history, and supplying such information concerning it as the Editor may be enabled to obtain. Into these pages will be introduced, generally, the airs to which the ballads were sung; and any pictorial illustrations that may serve to explain the text.

Each ballad will be illustrated by one artist, and in every instance the design will be drawn by him on the wood,—so as to secure uniformity of character; and such arrangements have been made, that as the Work progresses, it will exhibit examples of the genius of a large proportion of the most accomplished artists of Great Britain.

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The aim of all parties engaged in the production of the Work will be to render it worthy of the Country and the Arts.

It is unnecessary to add, that the Publishers calculate upon a very extensive sale to return the immense outlay of capital that will be required: they feel assured that public patronage may be looked for to an extent corresponding with the value of the Work.

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Mr. Green, of Charles-street, Middlesex Hospital, has been appointed Agent to the Society for packing, and all works of Art should be forwarded to him by the 11th of July.

No carriage or expenses will be paid by the Institution, except on works sent from those Artists to whom the Exhibition Circular has previously been forwarded.

By order of the Committee,
St. Andrew's, Norwich, May 24th, 1842. W. WILLIAMS, Hon. Sec.

THE ART-UNIONS OF GERMANY.—In order to facilitate and render more convenient to parties non-resident in London, who may wish to become Subscribers to these Institutions (for full particulars of which see Advertisement in last page), Mr. HERING, the appointed Agent for this Kingdom, is willing to receive from Gentlemen resident in the following Cities and Towns, Proposals for the Office of Honorary Local Secretary, in the selection of which Officer a preference will be given to any one more immediately in connexion with Art or Literature in the town in which he is resident. The application to be accompanied by a reference in London.

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German Repository of Art,
9, Newman-street, London,
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The winners of prizes will be allowed to select one or more Works of Art, to the amount of their prize, from either of the Exhibitions in Plymouth or Exeter, or from the Polytechnic Exhibition at Falmouth; or they will be allowed to have Portraits of any members of their families, painted by an artist chosen by themselves.

It is believed that this latter regulation will be found very acceptable to many prizeholders, and will afford encouragement to a class of artists who have hitherto been very much excluded from the benefits of Art-Unions.

The drawing for 1842 will take place at a Public Meeting, to be held in Plymouth, the last week in August.

To obviate the objection so frequently expressed by Subscribers to Art-Unions, of having to wait many months after the distribution of prizes, before the Print is delivered, arrangements have been made with Mr. Rydll, the eminent engraver, to complete an engraving in his best style, from a very beautiful picture by Mr. A. Penley, entitled 'The Spring of the Valley;' the Prints to be ready for distribution to the Subscribers within one month of the time that the prizes are drawn. It is believed that this Print will be one of the most attractive that has ever yet been issued by any Art-Union. The impressions are to be delivered strictly in the order of subscription.

Subscribers' names received at the Devon and Cornwall Banking Company, Plymouth and Exeter, or at any of its Branch-offices; by Mr. E. Fry, Honorary Secretary, Plymouth; Mr. W. Roberts, Honorary Secretary, High-street, Exeter; by Messrs. Ackermann and Co., 96, Strand; Messrs. Graves and Co., Pall-mall; Messrs. Wilson and Newton, Rathbone-place; and Mr. E. Ramsden, 12, Finch-lane, London.

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THE ART-UNION.

LONDON, JUNE 1, 1842.

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THE ROYAL ACADEMY.

SEVENTY-FOURTH EXHIBITION.—1842.

THE EXHIBITION was opened to the public on Monday, the 2nd of May. We were among the spectators who went to—look at the people; as to seeing the pictures, that was out of the question, if we except those that were "out of sight;" for upon the first day, the works that occupy, in one sense, the highest places, enjoy advantages of which those "on the line" are deprived. Unfortunately for the Academy and the exhibitors, the old and unwise system is persevered in, and the critic is systematically deprived of the power to give to the public a just and fair estimate of the collection. To us, this is of small consequence; for we can, afterwards, enter the rooms, as soon as they are opened, again and again, before we are called on to offer any remarks upon them. But to those who are compelled to write on the Monday night, for the journals of the next day, such observations as result from an inspection made in the midst of a crowd, subjected to every possible inconvenience and annoyance, the evil is great; the results unquestionably are, often, irritability of temper which prevents the possibility of writing generously; and, always, a want of power to discharge the duty with either accuracy or ability. Yet these things will be done whether they are, or are not, desirable to the Academy; and will, as certainly, inevitably and invariably, be done badly, while the present unwise, illiberal, and unjust system is so pertinaciously adhered to. We may judge of the feelings of others by our own; and have no hesitation in saying, that if we had been called upon to write a detailed criticism, on the afternoon of the Monday, we should have been ashamed to have read it "in print" on the Tuesday morning. We trace, indeed, to this absurd principle of exclusion, which belongs solely to the Royal Academy, much, if not the whole, of the asperity and bitterness to which writers so continually indulge when treating of that body; so long as it is continued, so long will its members be annoyed upon every occasion where annoyance may be given with the semblance of justice. Under what pretence the plan is kept up, we cannot say; but sure we are that the courtesy of sending admissions to a dozen of the leading journals, might be accorded without being considered derogatory; and there can be no rational doubt that by so doing the members would best consider, not alone their own interests, but the interests of the great body of British Artists of whom they are, in a degree, the appointed guardians. If the Council had been situated as we were on the 2nd of May, and heard the complainings of gentlemen who "attended for the public press"—and who were *compelled* to be in the gallery, in discharge of their duty—they would, we humbly think, rescind a rule which, to say the least, is unwise, and not very creditable to this, the second quarter of the nineteenth century.*

Of the seventy-fourth exhibition of the Royal Academy, there can be—and there is—but one opinion. It supplies evidence of great and *general* improvement. There are few pictures of all-engrossing merit; few at which crowds will rush, and beside which they will stay until their limbs grow wearied; but as a whole, it is highly satisfactory, and affords cause of sincere congratulation to the artists and the nation. It consists of 1409 works; yet, we understand, no fewer than 900 works were rejected FOR WANT OF ROOM. This is an evil not so deplorable as it is disgraceful. It is really not to be tolerated, that in a country like this, where "means and appliances" are ample, there should exist, from year to year, a necessity for excluding from competition, perhaps from distinction, and certainly from profitable occupation, the many who must be included among those whose pictures are returned to the galleries, the painting-rooms, or the attics, in which they have been produced. The evil is so much the greater, because it is capable of a simple and easy remedy. The portion of the long building built by the nation for national objects, surely could not be better occupied during two months of the year, than in supplying space upon which the works of British artists might be hung—and *well hung*.

The paintings of the old masters might be laid aside for a brief while—or rather covered up by a temporary wall—as they do at the Louvre, where "they order these things better." Every meritorious picture might then be exhibited—and exhibited, not to the injury but the advantage of the artist.

It would give us exceeding pleasure to learn that the Royal Academy had been stirring in this matter. The duty is entirely theirs; it would be impossible for more than a suggestion on the subject to proceed from any other source. To them such an improvement would produce results most beneficial; for they would rid themselves, in a great degree, of that painful responsibility which attaches to the duty of hanging the pictures; a duty which an archangel could not discharge to the satisfaction of all parties; but which might be made infinitely less difficult by such an arrangement as we take the liberty to suggest. We feel quite certain that, if a proper representation were made by the Royal Academy to the trustees of the National Gallery, the plan would be at once acceded to.

As usual, there is, this year, the customary quantum of complaint regarding unfairness or ignorance in placing the pictures of unprivileged contributors. It is a troublesome and embarrassing topic to touch upon. Persons who think themselves aggrieved will make no allowance for the difficulties under which the "hangers" labour; and pay no consideration whatever to the fact that there may be two very opposite opinions as to the merit and value of a work—upon which there is a very sincere desire to judge rightly. We certainly think that in the present exhibition there have been some "mistakes;" but we are far from willing to attribute them to a bad motive. We know who the "hangers" are, and consider it impossible to sustain a charge so unworthy and discreditable as that of premeditated injustice. Yet among these "mistakes" there are some—we shall find it our duty to refer to them—that the ordinary observer will find it difficult to account for upon other grounds.

EAST ROOM.

No. 1. 'Portraits of Misses Wynn, children of Lord and Lady Newborough,' T. M. JOY. Placed over the entrance, and yet seen to advantage. The work is pleasing in composition, and painted with sound judgment; happily blending the actual with the fanciful.

No. 5. 'Portrait of Mrs. Bure,' B. R. FAIRLESS. A work that ranks high above the ordinary standard of its class. The figure of the lady is graceful, and the expression of her countenance full of gentleness. The work contains a bold attempt to paint a "shot" silk, and if the artist has failed, he has done so only with greater men—one of whom was Paul Veronese.

No. 6. 'A Magdalen.' W. ETTY, R.A. No matter what subject this artist may select for the exercise of his pencil, there is always in the execution much that is valuable—much that a school might safely follow, but at the same time much that prudence would counsel to eschew. The Magdalen stands with dishevelled hair, looking upwards in fervent ejaculation. The expression of the countenance is earnest—not dramatically intense; indeed the work is without any alloy of affectation. It would have been better had it been more conventional, since the learning of the artist must have added a value of its own to such a quality. The colouring of the picture is in the lights, a truth incontrovertible, while the shadows are heavy and turbid. There is no life in solid asphaltum or umber, as it is here used; and we appeal to this test—if the lights of the flesh were covered—the shadows alone would extinguish all idea of the relationship of the substance with anything so life-like as the lights of the picture.

No. 8. 'The Schoolmaster,' C. W. COPE. A subject from the well-known description in Goldsmith's "Deserted Village." The schoolmaster seems to have surprised some little truants, in whose faces the artist has skilfully depicted an apprehension of direful consequences: he is "severe and stern to view," but has withal playing in the corners of his mouth a light, which partially dispels the cloud on his brow. The picture is a happy conception of character, true to the poet and to nature; the execution exhibits the master hand.

No. 9. 'Interior of the Church of San Miguel, Xerez, Spain,' D. ROBERTS, R.A. A most ex-

* It is neither our duty nor our inclination to canvass the opinions expressed by the newspapers; but we feel justified in asserting that some of them will be read with contempt, some with anger, and some with commingled disgust, by the artists. Not a few of them are—to our certain knowledge—written by persons who are painters *by profession*; but who, having utterly failed to attain to anything like ability, are consequently the rejected of Exhibition-rooms, and the despised of the public generally, and who vent their spite and spleen upon successful men, labouring continually to bring down merit to their own miserable level. Our regret is that the directors of public journals should lend their columns to men who can judge no better than they can paint; and supply ample evidence that they are influenced by envy, hatred, and malice. One of them, now before us, in language absolutely revolting, describes the glorious work of Maclise as unworthy of a pot-house; and the estimable President of the Royal Academy in terms such as we will not insult our readers by quoting; while the writer, as if to leave no doubt of his ignorance, in one small paragraph, mis-spells the names of no fewer than four of our leading artists. This, to be sure, appears in a journal pre eminent for all that is infamous; but its circulation is great; and it supplies to a bad painter a weapon—powerful and dangerous, because it is one against which any honourable man would scorn to present a shield.

Very different in character are two leading newspapers now upon our table, which we regret to perceive treating the Academy most inconsiderately, and therefore most unjustly; both repeating the old and hackneyed, but refuted, assertion, that the Royal Academy is a "national" Institution, and that therefore the people have a right to a voice in its management. Neither our time nor our space will permit us again to canvass this matter; we have already done so fully. Up to the present hour, the Academy is no more a national Institution than the Royal Society, or the Society of Antiquaries; both these societies are provided, free, by Government with apartments in Somerset House; and from Government the Royal Academy receives nothing more. Surely it would be equally reasonable and equally just to call upon these Societies to submit their proceedings to the public voice, as to demand that the Royal Academy should do so.

We are by no means prepared to say that a system of encouraging and protecting British Art might not be devised that should be strictly "national;" or that such a system might not be greatly preferable to that which now exists; but until such a change has been effected, it is most unjustifiable to argue against the Royal Academy upon grounds utterly untenable.

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quisitely-finished work; one of the happiest efforts of an artist who, in picturing these glorious remains of old time, peopled by a degenerate race, remains without a competitor.

No. 10. 'An English Landscape—Composition,' Sir A. W. CALLCOTT. We have of late seen but little of the works of the accomplished author of this picture; we hail his reappearance on these walls with such evidence as he brings us, that the principle of life is yet strong within him. The elements of the composition are common-place, and to which none but a master spirit can attach even a limited measure of interest; here they are brought forward with a profound veneration for the sublime and beautiful, which, thus expressed, cannot fail to be participated by all who may look upon the picture. It is an upright landscape, rather large, made out simply of a foreground covered by shallow water, in which are a few cows luxuriating, a few trees, and a distance. On the right, the eye is confined by th stately trees, whence it ranges over a gently undulating country into an airy prospective, which is finally mantled in the sky of the horizon. The season is summer, the day is sultry, and the painter has charged the air with a slight haze, which gives to his composition an effect rarely equalled. The water is cool and inimitably limpid; but the triumph of the picture is its atmosphere—air has never before been better painted. The shadow under the trees is pure and deep; a cow has sought refuge there, but she is pursued by the flies, if there be any meaning in the movement of her ears. If the end of painting be to move us to unison with the intended spirit of a representation, none will ever more eminently succeed than this 'English Landscape.'

No. 11. 'The first introduction of Christianity into Britain,' J. R. HERBERT, A.R.A. This is a work, in all respects, of the highest class; the production of an artist of unquestionable genius, and one of the most "prospering" professors of the "grand Art." In parts it is evidently insufficiently finished, and in other parts it is wrought most elaborately; this inconsistency is an evil. But it is a happy conception of a striking and interesting incident; strictly historical, yet with ample scope for the exercise of imagination; and the artist has given to his fancy full play. An early Christian teacher (somewhat too close a resemblance to the modern monk) is converting a group of ancient Britons, under the shadow of those huge Druidic monuments which still exist at Stonehenge. The group is beautifully pictured: a young mother presents her babe; a sturdy youth is breaking one of his idols; an old man listens thoughtfully; while at the side of the missionary stands a graceful youth bearing a cross. The picture affords evidence of thought and study; the painter has obviously entered upon his task under the conviction that it was not to be performed as a work of ordinary labour, but that due consideration was required for every portion of it. We must wish that longer time had been taken to finish the subordinate parts.

No. 12. 'A View of Bolton Abbey, Yorkshire,' C. FIELDING. We are not to blame that,

"Thou hast dealt us memories so passing sweet,
That naught less dainty now doth serve us."

We cannot help comparing Mr. Fielding, as he presents himself to us here, with himself *in se*. The force of certain styles of Art lies in their breadth and freedom; that of others in their microscopic finish, a quality which debilitates a substantial firmness of manner. We wish this oil picture had partaken more of the tone of his water-colour works; it wants their breadth and sweetness: yet this comparative failure in him would have been a triumph to another.

No. 20. 'Vallone dei Malini, Amalfi,' C. STANFIELD, R.A. A view in Italy, a sort of rocky defile, crowned in the near distance by one or two white Italian buildings. There are no trees to tell us so; but the season is summer, or the thread of water, trickling down the picture and losing itself in the frame, would have been swollen to a brawling torrent. In the foreground there is more freshness than in the soil of Italy under its summer sky, gaping with innumerable cracks, like so many mouths opened to catch the *largesse* of the heavens. This picture throughout is inapproachable in its execution; its tones are mellowed and harmonized with the nicest skill; and the foreground is a palpable reality from which all would shrink, to whom a rugged ascent is at all objectionable.

No. 21. 'Winning Gloves,' J. C. HORSLEY. A lady sleeping in a chair, and a cavalier about to "win gloves" by kissing her. In this picture there is much that is beautiful; but brilliancy in the lights and depth in the shadows are counteracted by a finish of parts which breaks the unity of these qualities. A care, even *zu Hollandisch*, has been lavished on unimportant matters in the composition, while some of the same would have advantaged the female figure, who sits uneasily; indeed she would seem to have thrown herself hastily into her seat, and feigned sleep on hearing the approach of the gentleman. The gloves will be won easily; the lady is an accessary before the fact. We trust that artists will not receive ungraciously remarks like these, which can give us pleasure in proportion only as they may be productive of good.

No. 24. 'The Invalid,' J. W. KING. The invalid is a lady reclining on a sofa reading. The picture is an effect of light, which is thrown so judiciously on the figure as to disengage it from the canvass. It is a work of good promise.

No. 25. 'Portrait of a Gentleman,' M. MEL-READY. Pure and bright in tone; the figure is easy in position, and we cannot fancy it otherwise than a likeness.

No. 27. 'Portrait of Lady Haddo,' Mrs. W. CARPENTER. There is about the works of this lady a greatness of purpose rarely found in those of professors of portraiture. Her execution is worthy of the highest walk of art. In composition and general treatment this portrait is unexceptionable.

No. 32. 'Mrs. Cooper, of Markree Castle, and youngest Children,' F. R. SAY. A group of full-length portraits in a garden. The lady is seated with her head turned to the left; the features are extremely felicitous in expression. The drapery is richly and effectively painted, and the background is put in with an old school feeling of which we cannot complain.

No. 33. 'The Dance,' W. ETTY, R.A.—

"A figured dance succeeds; a comely band
Of youths and maidens bounding hand in hand,
The maids in soft simars of linen dress,
The youths all graceful in the glossy vest," &c.

The lines are a portion of the quotation appended to the title in the catalogue—they are from Pope's Homer—the description of the shield of Achilles. None of Mr. Etty's works that we have lately seen, have—being pronounced finished—been left in a state so studiously sketchy as this. A band of youths and maidens, as the lines above express, have joined in a dance, while, at the same time,

"Two active tumblers in the centre bound."

So subtle is this painter's apprehension of the graces of the female figure, that no production of his may we expect to see without a demonstration of this power. We have, accordingly, one of the principal figures distinguished by the most accomplished execution. In consonance with the regime of Mr. Etty's late works, this picture wants colour; indeed it seems to have been kept down in tone by an effort. In how many more cases shall we have to lament the abandonment of particular styles which have nurtured reputation into fame?

No. 45. 'Portrait of the Rev. Hugh Mac Neill,' G. PATTEN, A. This is a subscription portrait, painted for the congregation of St. Jude, Liverpool, by whom it is presented to their respected pastor, Mr. Mac Neill. The figure is in clerical robes, and the background is correspondingly grave: an arrangement which gives extraordinary force to the head.

No. 46. 'Welsh Guides, Llanberris, North Wales,' W. COLLINS, R.A. A most sweet picture; three little urchins stand by the way side, with their small stock of merchandise, gathered in the neighbouring mines. In the foreground is water, and in the back-ground are the mountains. A dog at the feet of the juvenile group adds much to the interest of the subject.

No. 48. 'Scheveling Sands,' E. W. COOKE. A work of great merit, which, in its particular style, is surpassed by very few of our British painters. It supplies evidence of a matured acquaintance with nature, and close observation of peculiar characters and effects. All the accessories of the scene are skilfully and happily introduced.

No. 50. 'Portraits, A Family Group,' the late Sir DAVID WILKIE, R.A. The figures in this composition are three small full-lengths, circumstanced with all the truth and reality which characterized Sir David Wilkie's smaller works, he having in this, as usual, mustered his force in his figures, leaving the picture to stand or fall by their merits. The whole of the work has been subdued to something of a Dutch household hue, which makes us wish that its better parts had been more worthily toned.

No. 51. 'The Course of the Greta through Brignal Wood,' T. CRESWICK. The title is followed by a quotation from the poem of "Rokeby." The subject of the picture is a bower of greenwood, woven by nature over the course of the Greta, amid the rocks and stones of which struggles a shrunken thread of water. The foliage is painted with the accustomed excellence of this artist, and a portion of it conveys perfectly the effect of the light of the sun breaking without the screen of leaves. It would be difficult to exaggerate in praising the works of this accomplished painter. He paints *facts*: at least he always seems to do so, for his works are full of what appears strict truth; and, at the same time, he always contrives to make a poem of a picture, no matter how insignificant may be the scene. A solitary tree, a lichen covered rock, a bubbling rivulet, become most graceful and most effective when touched by his almost magic pencil.

No. 52. 'The Dogana, San Giorgio, Citella, from the Steps of the Europa,' J. M. W. TURNER, R.A. Venice was surely built to be painted by Canaletti and Turner; her greatness scarcely held out till the former had done with her; and by the time the latter has given us his aerial version there will be nothing left for anybody else to celebrate. These Venetian pictures are now among the best this artist paints, but the present specimens are of a decayed brilliancy; we mean, they are by no means comparable with others he has within a few years exhibited. A great error in Mr. Turner's smooth water pictures is, that the reflection of colours in the water are painted as strongly as the substances themselves, a treatment which diminishes the value of objects.

No. 54. 'A Jewish Maiden in Exile,' T. MOGFORD. This, although placed high, seems to be a work of no common value; there is much in it from which we augur excellence. The painter appears to have appreciated truth of character, and to have manifested no inconsiderable ability in the execution of his task.

No. 59. 'The Lady Glenlyon,' F. GRANT. This is a charming portrait, as remarkable as any of Mr. Grant's works, for its total absence of affectation. The expression of the countenance alone is such as only a master of the art could achieve. The figure is seated, and relieved by a landscape background.

No. 60. 'A hora me cognoces?' A. E. CHALON, R.A. A portrait of a Spanish lady removing from her face a mask, at the same time saying, "Now do you know me?" The picture is distinguished by national character, and all the archness which should prevail in it; but the hands seem too large, and we cannot help declaring our greater relish for its author *all' acqua*, as the Dottore Linguadoro preferred his liqueur.

No. 61. 'Mrs. Beauclerc,' F. GRANT. A small portrait. A lady lapping her dog. It is surpassingly beautiful; a most sweet subject, most exquisitely copied. The painter informs us who the lady is; one of "lineage high and proud;" but if it were possible to imagine one so graceful and beautiful, the spouse of a cheesemonger, the picture would lose nothing of its value. The lady is nothing to us; yet we do eagerly covet her portrait; we fancy we might grow better in heart and mind by frequently looking upon it.

No. 62. 'The Play Scene in Hamlet,' D. MACLISE, R.A. As a work of Art this painting is worthy of association with the more magnificent creations of the great poet. It is, in all respects, a *chef-d'œuvre* of the British school. Fault-less it is not; but its faults are of very minor import in comparison with its perfections. There may be too much horror expressed by the group to the left, who are ignorant of the consequences of the experiment on the "conscience of the King;" and in the perspective to the right, there seems to us to be something wrong; but in all the grander qualities it approaches very near perfection. Ophelia has been objected to for the very reason in which we think the merit lies—she expresses sympathy, rather than love, for Hamlet; and in the countenance of Hamlet there is just the character we look for from familiar acquaintance with the poet's work—a mingling of horror, abhorrence, and ven-

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geance to be taken—yet still a "letting I dare not wait upon I would." How famously is this contrasted with the calm but resolute watching of Horatio! How grandly depicted is the sudden and amazed remorse of the King; how admirable the wonder, mixed with suspicion, and yet conscious innocence, in the Queen! But the triumph of the picture is, unquestionably, "the play" acted in the background. What a sublime conception!—how intrinsically full of poetry is the figure of the murderer seeking to shadow his face from the yet lingering light of day—and the dim gigantic form, his huge outline, reflected from behind! The play is, indeed, "*the* thing." As an example of fine drawing it is unsurpassed; in all the highest attributes of Art it will rank among the most memorable productions of our school.

No. 63. 'Portrait of the Queen,' J. Partridge. This portrait will not be a favourite with the English people. It is not a pleasant likeness; and as a painting it is ungraceful.

No. 69. 'Portrait of Mrs. Pulleine,' H. W. Pickersgill, R.A. There is, in this portrait, much truth and beauty, but it is marked by an execution which declares abundant occupation. The neck wants purity of tone—there is a haze, inconsistent with the warmth of life. Other portions of the work are painted with the known excellence of the artist.

No. 70. 'Portrait of Mrs. Richard Bevan,' T. Phillips, R.A. A beautiful and most effective portrait. It absolutely looks out of the canvass.

No. 71. 'Ophelia,' R. Redgrave, A.R.A. "To one thing constant never"—verily should we not have recognized Mr. Redgrave in this picture; not, be it understood from a want of excellence, but from its inconsonance with all our impressions of its author. The title is followed by a quotation—

"There is a willow grows ascaunt the brook," &c.

and, according to its description, Ophelia is occupied in making "fantastic garlands" of

"Crow-flowers, nettles, daisies, and long purples."

She is pale—woe-begone—and her restless, fevered eyes, bespeak a mind diseased. The painting of her dress, which is white, resembles the manner of some of the old masters, a feeling which is extended to the banks of the brook, this part of the work being enamelled on the canvass like the foreground of some of Giorgione's garden scenes.

No. 72. 'The Tired Soldier resting at a Roadside Well,' F. Goodall. We have had frequent occasion to speak in terms of the highest encomium of this young artist; but we marvel that he should delay so long to "flesh" his pencil in English scenery. The composition of this work carries us over to Normandy, or Brittany it may be. It consists of but few figures—a man with an ass, the old soldier seated near the well, and a *paysanne* drawing water. The figures are powerfully characterised; the female is a repetition, but this is a foible of some of the greatest professors of the Art. The work altogether is certainly but a retrograde movement.

No. 73. 'Campo Santo—Venice,' J. M. W. Turner, R.A. Again—Venezia la ricca—water, and a few lustrous buildings in the distance. We have seen many of Mr. Turner's pictures, which, although not highly coloured, vie in beauty with anything he has ever done; these were constituted of the same materials as this, and similarly treated, but yet infinitely superior to it. The infirmity of which we complained in the other picture is more distinctly shown here in the reflection of the said of a boat, which is painted up to the force of the sail itself, producing at a near view a false effect, which is not improved by distance.

No. 79. 'Devonshire Scenery,' F. R. Lee, R.A. The productions of this artist afford us very accurate representations of effects the most volatile in nature, and consequently the most difficult to define upon canvass. The objects composing this 'Devonshire Scenery," are found everywhere and painted continually; but rarely, very rarely, with the profound intuition which is conspicuous in every part of this picture. The water has motion.

No. 83. 'Portraits of Seyron and Tit,' A. Cooper, R.A. A lurcher and a diminutive terrier, which having been upon the stroll together, have hunted down a hare, over which the pair are panting in exultation after a hard run. The background is a moor thrown into deep shadow, and overhung by pinky clouds which do not contribute favourably to the picture.

No. 91. 'The Ford,' W. Mulready, R.A. A main "virtue" in the works of Mr. Mulready is, that they tell their own story without the aid of descriptive title. The reading of this picture is so simple that such a remark is not called for in speaking of it; although it partakes of the character of others, where we find in connexion with the immediate subject, a previous and a subsequent tissue of relations. Here two youths are bearing a maiden across "The Ford," while the remainder of the party (the old people) are about to follow on horseback. It sustains the high reputation of its author; it is a work of surpassing beauty, grace, and excellence—one of the most valuable paintings ever produced in England.

No. 92. 'Maria,' T. Uwins, R.A. A most sweet and delicate composition; a touching and effective reading of the famous story in the "Sentimental Journey."

No. 94. 'Dorothea,' H. Le Jeune. A good example of rising genius; but the artist must study nature more and academic models less. This is broadly and forcibly coloured, and is a decided approach to excellence.

No. 95. 'Dorothea disguised as a Shepherd Boy,' T. Uwins, R.A. This is a small picture, treated with so much of the spirit of Michael Cervantes as to show, if evidence were wanting, that the accomplished painter is not less at home in such subjects than in those Italian scenes, for which he has created so strong and general a taste.

No. 96. 'Otters and Salmon,' E. Landseer, R.A. In the catalogue of the last year this name did not appear—a *hiatus* which taught us all the real value of him who bears it, perhaps, as much as anything else could have done. No artist was ever more purely national than Mr. Landseer; the public have persuaded themselves into the idea of an annual claim upon him, and the long accustomed indulgence having been but once withheld, complain loudly of a breach of prescriptive privilege. In this picture, an otter having secured a salmon, which it has dragged to a rock, is disturbed in his intended repast by another animal of the same species, desirous of sharing the prey. The animals are painted in a manner so substantial, as to approach the reality as nearly as art can ever do.

No. 97. 'Scene from Twelfth Night,' C. R. Leslie, R.A.—

Sir Toby.—Accost, Sir Andrew, Accost.
Sir Andrew.—What's that?
Sir Toby.—My niece's chambermaid.
Sir Andrew.—Good Mrs. Accost, I desire your acquaintance.

The productions of this artist are figure-pictures in the strictest meaning; his *persona* being accompanied by circumstances just barely enough to signify the scene of action. He does not call our attention to the perfection of his *upholstery*—such a diversion being unnecessary. The figures are here but three in number; Sir Toby is seated, and Sir Andrew turns his back to the spectator in the act of "accosting." The picture excels in character, the *forte* of this artist, but the point of sight is unusually high; this which may, or may not be a fault, is but as a speck on the sun. The work is of rare value; intrinsically excellent; calculated to satisfy and gratify the mass no less than the critic; and, to the highest degree, delightful to those who can thoroughly comprehend and fully appreciate almost the nearest approach to perfection of which the Art is capable. We cannot regret that it manifests a design to return to his former tone of colour, and an intention to abandon the unnaturally white hue that of late often spoiled the effect of a graceful, a beautiful, or a powerful conception.

No. 98. 'The Highland Shepherd's Home,' E. Landseer, R.A. Another exquisite work of the artist, who is as completely "at home" as the shepherd himself in a Highland bothy. The subject is a most pleasant one: a happy mother is gazing on the face of her first-born sleeping in its cradle; the father, with his rougher countenance, but equally thankful expression, sits by her side; and the guardian dog is at his post.

No. 99. 'Desire,' J. J. Chalon, R.A. A work of no common merit, with some qualities in the production of which it has been surpassed by few. As a landscape it is remarkable; a fine and powerful tone of colour pervades it; and the reality of the scene is preserved with great ability. The comment upon the word "desire" is made by a group of youths and maidens in a boat; one of the lads is striving to reach a water lily—apt gift for the lass beside him; the boat, however, has grounded, and can advance no nearer to the tempting object. There are few to whom the incident is not familiar; few who have not found the long stalk of the water lily slide from his grasp. Although a frequent occurrence, the use of it thus is very original. The shadow of the boy in the water is surely too strong; at first sight we fancied it a drowned youth, turning upon his light-hearted companions the ghastly look of death from beneath the clear wave.

No. 104. 'Prayer; a Family about to leave their native shores imploring Divine protection,' W. Collins, R.A. The scene is Italy; the sun is below the horizon; and before a public crucifix, planted on the sea-shore, a family are kneeling in prayer. A lamp is burning before the image, and its rays fall upon the figures, bringing them forth out of the dark back ground with most felicitous effect. The work is pervaded by the finest sentiment. It is probable that the balancing of the composition may be questioned, as the group is assembled on the right of the picture; but this arrangement leaves a void which may contribute to its grave tone. The wayfarers have no friends on earth; darkness and solitude are before them. This is a picture of a high poetic rank, doing honour alike to the head and heart of its accomplished author.

No. 115. 'Inquiring for the Ferry—Evening on the banks of the Thames,' T. S. Cooper. It has often been regretted, that in the pictures of this most able and justly-popular artist the figures are not so well painted as the cattle—if they were, a large proportion of his works would be faultless. We are content that the dish which he contributes to the banquet is *toujours vache*—we are satisfied, because no one else could supply us with such material so good; and a monotony in Art is more tolerable than in anything else; were it not so, painters innumerable would be exhausted before their prime. This picture consists of a few cows tended by a woman, very indifferently painted, of whom a man is "inquiring for the ferry." Mr. Cooper's works generally present us with two skies—one so heavy that the cattle lean against it, the other clear and atmospheric, of which latter this picture presents an example; notwithstanding these defects, this gentleman is the *ursus maximus* of the *milky* way. We beg his pardon for the comparison, but will let it stand; only hoping that ere long he will have the good fortune to add to his herd.

No. 116. 'Portrait of his Highness Mehemet Ali, Pacha of Egypt,' the late Sir D. Wilkie, R.A. This is a small portrait treated in the simplest taste. It is marked by much of the signal excellence on which the fame of Wilkie rested; and although not of a size to receive the finish he bestowed upon his small figures, it was yet small enough to escape the manner of his large portraits. The famous Pacha is habited in black velvet, and looks precisely the man he is known to be.

No. 117. 'Portrait of his Imperial Majesty the Sultan Abdul Meedgid,' the late Sir D. Wilkie, R.A. The Sultan is costumed in the European taste, and seated on a sofa. No sooner does the eye rest upon this figure, than the attention is roused as if a voice had proceeded from its lips. The posture, although sedentary, is one of movement, not of repose. This picture, which is of the same size as that of the Pacha, has not been filled in by the hand of Wilkie, but the other we believe was.

No. 121. 'Portrait of James Aspinall, Esq.,' T. H. Illidge. A portrait of a right good class; soundly and carefully painted; and as we happen to know the original, we can testify to the striking accuracy of the resemblance.

No. 123. 'The Lesson,' T. Uwins, R.A. One of the beautiful Italian subjects whence Mr. Uwins has raised for himself an enduring fame. The scene is the *loggia* of the cottage of a vine-dresser, where, under the shade of a vine, the family are assembled on a *festa* day. The child of the vine-dresser is receiving a lesson in the steps of the tarantella from the mother, while the grandmother touches the tambourine. This work is highly successful in character and expression; it manifests a fine feeling for nature—happy nature, in its rich and full and pure enjoyment; and is remarkable for excellent qualities as a production of Art. The

possession of one of this painter's pictures is a perpetual feast; one that contents without overloading the mind. In the joyous and sunny countenances he so loves to pourtray—reflection of tempers undisturbed and hearts at ease—one can fancy the artist copying his own gracious and generous thoughts—and loves for all human things that are good and happy.

No. 127. 'The Challenge,' F. P. STEPHANOFF. "None but the brave deserve the fair," is the spirit thrown into the demeanour of a burly gentleman occupied in the serious business of delivering a challenge, which is received by the party challenged with a simper that would argue something of contempt for the challenger. The subject of dispute is a lady, who is concealed behind a screen. The picture is extremely rich in rabbed colours, and remarkable, as are most of the works of its author, for the play of the limbs of the figures. The story is not very clearly told. It occurs, we believe, in some modern novel, but we cannot call it to mind; and are uncertain whether the burly gentleman be the mere bearer of the cartel, or the actual competitor for the hand and heart of the wily mistress.

No. 128. 'Isola Bella, Lago Maggiore,' C. STANFIELD, R.A. The fidelity of the pencil of this artist, in rendering the likeness of a locality, is not to be surpassed; the perfect identity of the scene itself with the picture will be acknowledged by all who have seen both. Mr. Stanfield does not paint the southern sky with such a blaze of affected purity as we are so often accustomed to see; but his version is not the less true: we see his distances through a volume of air, of which there is no apprehension in the bulk of our painters of Italian scenery: the whole of this picture is most skilfully cleared up by a piece of broken rock, &c., as foreground.

No. 130. 'The Mother.' The name of the artist in printed Lander, but it should be R. S. LAUDER. The work seems to be a portrait. We have remarked in the productions of this gentleman a laudible effort to give, in *composition*, a tone of sentiment to portraiture. There is yet room enough for sentiment in heads. A certain contus on in the drapery might lead the spectator to impugn the drawing: the work, however, bears, in many parts, the impress of originality and power.

No. 130. 'A Portrait,' E. M. WARD. We notice this small and unpretending portrait, chiefly because it is a likeness that will instantly strike all who have seen the original—off the stage, that is to say, when Mr. O. Smith is not the "discontented and repining spirit" he usually represents.

No. 136. 'Sisters,' C. L. EASTLAKE, R.A. This is the only picture contributed this year by Mr. Eastlake—a disappointment of which we hear complaints in every quarter—expressions of impatience highly complimentary to the author—for were he never again to exhibit, his work of the last year was one that raised him to the level of the greatest masters of expression who have ever lived. The elements of this production are of every day—two female figures in a gardeo painted with a German, or rather an old Italian, feeling. The citadel of the strength of the painter is, as usual, the features, which discourse with abundant eloquence in the language of the heart. If the perfection of didactic art be to arrest and enregister the emotions in the characters of that tacit language intelligible to every human eye—if it be to translate the soul with its deepest and purest affections to the countenance—then are the works of this gentleman the essence of that perfection. If Mr. Eastlake exhibits this year so very little as to create a want which the whole gallery cannot supply, our readers know that he has not been an idler—that his time has been less spent in extending his own great fame, than in laying a foundation for the fame of his professional brethren. We can ill spare him from this annual hamper; but we know that his absence from it is rather matter for rejoicing than regret. It augurs of noble deeds of which we shall some day have ample evidence.

No. 140. 'The Highland Gillie,' A. COOPER, R.A. A sort of Callum Beg, as wild as the heather of his native hills; he is in charge of a shooting pony and a lurcher—a favourite race, by the way, with this artist. A fine highland background closes the scene; but the clouds are of a most distempered hue—a pinky sommerism, which marks so many of the pictures of this artist—the value of which would have been enhanced by something less original, and more ordinarily natural.

No. 141. 'Ziva, a Badger Dog,' belonging to the Hereditary Prince of Saxe Coburg-Gotha, E. LANDSEER, R.A. Ziva is by no means one of the beauties of his species—a black, glossy, short-legged animal, with an eye of intense meaning fixed upon an apple which a monkey is rapidly devouring. To say that the monkey is as well given as those of years and years ago by the same hand, is to say enough. The dog is living, and even warm on the canvass; there is very little gradation of shade on his coat, but he is nevertheless of an astonishing roundness.

No. 142. 'The Grandmother,' T. WEBSTER, A.R.A. Two figures—a child receiving instruction in reading from his grandmother. The repugnance to the task, manifested in the countenance of the pupil, is expressed with a truth resulting from the nicest observation; the boy looks out of the picture, and is willing to be amused with anything save the matter in hand.

No. 145. 'A Pair of Brasilian Monkeys, the property of Her Majesty,' E. LANDSEER, R.A. This is a small picture, and the diminutive animals are mounted on a pineapple, regarding with intense astonishment the proceedings of a wasp near them. This little work is characterized by an extremely high finish; and the mixture of surprise, curiosity, and apprehension, could not have been more successfully expressed in the human subject.

No. 147. 'The Impenitent,' T. WAASTER, A.R.A. This little picture requires no title; so well do the circumstances hang together. A boy having been disgraced, is placed in what seems to be a kitchen, to do penance with his book as his only companions; but his heart is hard, there is in his face no contrition, he stares at you with such a look, as signifies that he only waits for the opportunity of repeating his fault. Others of his class-fellows are seen in another room, undoubtedly pursuing the routine of "good" children. A valuable gleam of light penetrates the gloom of the impenitent's cell; it falls upon some broken earthenware, to illustrate, perhaps, more pointedly the direct impulses of his organ of destructiveness.

No. 148. 'Scene from Henry VIII.' C. R. LESLIE, R.A. We remember a very similar version of the same subject by Mr. Leslie, which was engraved in one of the "Annuals." The Queen is seated, and her attendant stands behind her with a lute. It is a graceful and beautiful and very touching composition; telling forcibly the sad story of the crowned queen, whose

"Sool grew sad with troobles."

No. 153. 'Portrait of James Walker, Esq., LL.D.,' &c. &c. J. P. KNIGHT, A. This portrait is painted with that kind of care which gives due value to every part of the composition, without interfering with the importance of the figure. The likeness is striking, and the expression significant and conversational. The various textures of the objects and materials are made out with the nicest truth.

No. 154. 'Ambledon Ferry, near Henley on Thames.' W. F. WITHERINGTON, R.A. There will be two opinions in reference to this picture. Those who demand a high tone of art, harmony of colour, and vigour in execution, will be dissatisfied with it; but it will more than content those who love nature, and love to see her copied by a "friendly" hand. The several accessaries—the group, the boat, the horses, are skilfully "put in;" and a pleasant English character—fresh and green, and simply happy—pervades the work. If not the production of a powerful pencil, it is the work of a graceful one, influenced by a kindly spirit and a generous mind; and cannot fail to afford enjoyment to such as desire natural and true copies of scenes and incidents peculiar to England. The critic may murmur; but the mass will be pleased.

No. 156. 'Horses pursued by Wolves,' T. WOODWARD. A herd of horses have been surprised on the skirt of a wood by a pack of wolves, some of which are already in the midst of them. The terror and confusion of the animals are described with a power and reality which bespeak long and diligent study. The horses are numerous, and the artist seems to have courted every difficulty of position and circumstance, and has acquitted himself to admiration.

No. 157. 'A Scottish Dinner,' A. FRASER. One of those interiors which seem diminishing in number with each successive year. A cottage family have placed themselves at table, and the precise point of time chosen by the artist is that at which the "head of the house" says grace. The substance of the dinner seems to be a "singit sheep's head." The picture is well painted throughout.

No. 158. 'Frankfort,' G. JONES, R.A. A picture of a style of Art which has been more or less imitated by every school in Europe, but in which the English school stands yet unrivalled. Somewhat more of finish would have increased its value: it is, however, marked by many excellent qualities; and of its class, may be placed in a very foremost rank.

No. 159. 'A Greek Girl preparing for the Toilette,' A. GEDDES, A. The work in this production comes forward with the utmost freshness and the most perfect beauty. The drapery is described with consummate skill; but character is wanting to the head to warrant the title 'A Greek Girl.' Such pictures are continually painted of necessity from English models, but in most cases a national character is communicated to the subject. Deducting somewhat, therefore, from its value on this ground, there are few modern paintings superior to this; it is rich, firm, and sound; and at the same time refined to delicacy. The expression of the countenance is peculiarly sweet; the attitude is strikingly graceful; and it abounds in proofs that the painter is thoroughly a master of his art.

No. 166. 'An Italian Landscape,' composition, Sir A. W. CALLCOTT, R.A. Here is a mingling of ancient and modern history; the crushed and fallen diadem of old Italia is at our feet, in contrast with the *alla giornata*, the perking tile-covered houses of modern Italy. The foreground is in shadow, and so elevated as to afford a distant prospective. In the middle distance flows a broad and winding river, across which stretches an old Roman bridge of many arches; it is broken and dilapidated, and is the work, we are here shown, of another time, when another genius presided over the destinies of the land, called by Virgil *terra beata*. The extreme background, managed with unexampled skill, fades into the grey mist of the remotest distance. This great artist (as well as others of high reputation) repudiates here the vulgar error of painting a crude blue sky, and calling it "Italian."

No. 167. 'Advice Wasted,' E. V. RIPPINGILLE. A bandit is idly listening to the earnest counsel of a friar—'Advice Wasted.' The picture possesses considerable merit; the characters are pourtrayed with great ability; but the style is crude and hard, the excellent artist having obviously fallen into the error so general with our English artists, who have lived just long enough in Italy to learn to paint nature as she is not—anywhere else. They get rid of the evil habit in time, and so will Mr. Rippingille; while the strength and originality of his mind will be unimpaired.

No. 168. 'Tired Pilgrims,' P. F. POOLE. Two sisters, worn out by travel, are resting in the solitude through which their path lies. One has fallen asleep, supported by the arm of the other. The free and firm manner of the artist is perceptible in every part of the work, which is of high merit. The picture is a fine moral lesson. We are safe in foretelling the future distinction of the painter. He looks into nature closely, but kindly; his copies of her works are never exaggerations either of her beauties or her deformities; he loves to pourtray the delicate and the graceful, but also the true. His productions are just such as thousands will covet who desire excellent displays of Art, but require something more than mere artistic skill in objects they will daily be called upon to contemplate.

No. 171. 'Portrait of Prince Albert,' J. PARTRIDGE. We cannot congratulate either the artist on his production, the Prince on the copy, or the Duchess of Kent, whose property the portrait is to become. This portrait and that of her Majesty, its "companion," are strikingly inferior to the portraits of the Queen and her Royal Consort, exhibited last year, the works of the same painter; and which are in process of engraving, the one by Mr. Doo, the other by Mr. Robinson. *These* two were, at all events, very pleasing transcripts of the originals; valuable as likenesses, and good as works of Art.

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No. 172. 'Hymen burning the Arrows of Cupid,' G. Patten, A.R.A. This, although a "conceit," is a striking and original one;—a good idea, skilfully treated, and painted with much ability.

No. 178. 'Portrait of his Grace the Duke of Richmond,' S. Lane. A capital portrait; accurate as a likeness; and painted with freedom, force, and right good feeling.

No. 180. 'A River Scene,' T. Creswick. Another of Mr. Creswick's delicious copies of nature; somewhat too green perhaps; but refreshing to the eye and mind; and making the pale student miserable, as the fox in the fable, when the grapes were beyond his reach.

No. 181. 'Poor Arabs,' a sketch, W. Müller. Few productions of our school are more original than the "sketches" of this gentleman. His poor Arabs, humble enough, are seated on the ground, begging of some wealthy Mussulmauns. Every figure is purely Oriental, all having been undoubtedly transcribed from the life. The background may be a fragment of some one of the Egyptian cities visited by Mr. Müller in his recent tour in the dominions of the new Pharaoh.

No. 182. 'Snow Storm,' J. M. W. Turner, R.A. Through the driving snow there are just perceptible portions of a steam-boat labouring on a rolling sea; but before any further account of the vessel can be given, it will be necessary to wait until the storm is cleared off a little. The sooner the better.

No. 184. 'Thebes, looking across the Great Hall, Karnac,' D. Roberts, R.A. This picture presents to us a view of the vast substantiality of Egyptian architecture, which would seem unwilling to decay, save with the world itself. The painting is executed with the usual perspicuity of its distinguished author; the shadows are clear and support admirably the higher tones.

No. 185. 'Portrait of a Lady,' Gambardella. The work of a modern Italian artist, and one of high merit. The portrait is very life-like.

No. 190. 'Portrait of Sir James Eyre, M.D.,' G. Patten, A. Many of the most valuable points of portraiture are discoverable in this work. The treatment and accessaries are becoming the profession of the learned and excellent original, of whose person the figure is a striking transcript. The materiality of the features is perfect in resemblance; not less so is their *morale*, wherein we read a category of the milder virtues.

No. 201. 'The Battle of Preston Pans,' W. Allan, R.A. The particular period of the battle is that of the death of Colonel Gardiner, who is a foreground figure, mounted on a grey horse, from which he is about to fall having been mortally wounded. Gardiner's Dragoons are in full retreat, and the English Infantry are surrounded and cut down by the Highlanders. On the right of the picture Charles Edward is riding up, attended by the Duke of Perth. The artist has bestowed upon the action and passion of the work the utmost study, and with the best results. The picture is, indeed, one of the best of its class that has been produced in this country. To represent a battle is a task of no common difficulty—it must be all action; to convey an idea of the several incidents that occur, so as to come up to the imagination of the spectator, is almost impossible. The artist has very nearly reached this point. In all its minor details the work possesses great merit: there seems to be no portion that has not been carefully considered. It is the production of a man of industry as well as of genius.

No. 202. 'Juliet and the County Paris at Friar Lawrence's Cell,' J. Hollins. Even under the most skilful treatment this is a subject which would yield but a meagre return. We have before us the three figures with much power of painting, but the soul of the matter—their discourse—is ill sustained.

No. 208. 'Innocence,' J. P. Philip. A graceful and happy thought communicated with skill and judgment. We rejoice to find the name of the artist among the exhibitors; we have missed it for some time. Although we have here but a limited notion of his progress, it is by no means unsatisfactory.

No. 210. 'A Portrait,' Miss E. Setchel. A luminous and life-like little work; but there is a want of drawing, which it would well repay any care to remedy.

MIDDLE ROOM.

No. 212. 'The Death Bed of John Wesley,' M. Claxton. Some twelve or fourteen portraits are comprehended in this work, which is far superior to the bulk of its class. The principal light falls upon the dying man, around whom are grouped members of his family and friends. It is full of good drawing and good colouring; and the grouping is admirable.

No. 213. 'Reading the Letter,' T. Clater. A picture painted with the artist's usual ability in depicting homely or domestic scenes; the subject is taken from a story by Mrs. S. C. Hall—an author whose works, we venture to say, supplies many good themes for the pencil. It relates an incident of a young girl who, being unable herself to read her lover's letter, is compelled to communicate her secret to an aged recluse. The incident is related with much truth, simplicity, and effect; and it is very carefully finished.

No. 214. 'The Look Out—a Swiss Soldier of the sixteenth century,' J. A. Houston. This, although a small and unpretending picture, appears to possess considerable merit. It is the production of an artist with whose name we are not acquainted.

No. 222. 'The Cottage Door,' P. A. Mulready. An admirably painted picture, possessing great merit; the figures, however, are too large for the canvass. This young artist seems bent upon overtaking his accomplished father.

No. 227. 'Winchester Tower—Windsor from the Thames,' F. W. Watts. A chalkiness of tone pervades this landscape, but for which it would be a picture of high merit; as it is, the foliage is made out with a decided and crisp touch, and the shadows are so graduated as to give fulness and luxuriance to the masses.

No. 228. 'The Chapel of the Convent of St. Catherine on Mount Sinai,' D. Roberts, R.A. Gorgeous as is this interior, we miss those effects to which Mr. Roberts has now so long accustomed us, that we complain of their absence. The present picture is painted in subdued tones, mellowed into one grand and harmonious whole, which, in the precision of its details, excites our unbounded admiration; yet this picture is not the style of *Roberts* we should think of adding to a collection of our own.

No. 229. 'The Contest of the Lyre and the Pipe in the Valley of Tempe,' F. Danby. We seldom see a picture by this artist without experiencing as much pleasure as the contemplation of a picture can give. The ancient poets have been much followed by artists in bucolical composition; but the general range has seldom got beyond dry academical inanities. The presented work consists of two magnificent compositions—the Contest—and the "*frigida Tempe*"—of Mr. Danby's most Thessalian brain; the latter a landscape to awaken in the heart of every churl a passionate love of the beauties of the world he lives in. It is evening, and the sun is looking for the last time on that day on the brow of Ossa, while the river Peneus flows below with a light borrowed from the skies; but the picture should be seen, it cannot well be described. Mr. Danby is a kind of ancient *redivivus*, he must have also lived at a period anterior to these iron times. Virgil surely alludes to him in these lines—

"Fortunatus et ille, deos qui novit agrestes,
Panaque Sylvanumque senem Nymphasque sorores!"

By the same artist is No. 236. 'A Soirée at St. Cloud in the reign of Louis XIV.' Another style of subject, but treated with exquisite feeling.

No. 237. 'Queen Elizabeth, widow of Edward IV. delivering the young Duke of York into the hands of Bourchier, Archbishop of Canterbury,' E. M. Ward. This excellent artist is successfully pursuing, with zeal, energy, and industry, the highest walk in his profession. He evidently reads and thinks; and is not content to transfer merely what he sees to canvass. We have occasionally under his hand, convincing proofs that he labours to cultivate his mind—so that in picturing historic personages, and in depicting historical events, he may bring knowledge, and the advantages of comparison, to bear upon his work: and this is the sure way to achieve excellence. Here also, as elsewhere, we perceive proofs that his powers of execution are strengthened by study; and that while he strives to mature intellect, he does not neglect the less essential but very important objects of the artist. Every part of this work is carefully finished; the story is skilfully told; and the characters are represented with admirable truth of purpose.

No. 240. 'Sorrento, Bay of Naples,' W. Collins, R.A. A small upright landscape, painted with infinite sweetness. We have in it a mere snatch of the Bay, but (che vorreste?) with such a foreground we do not miss it. The following number, 'Villa d'Este, Tivoli,' is by the same accomplished artist; painted with a fine perception of the beauties of nature.

No. 244. 'Cinderella,' R. Redgrave, A.—We find here an exertion of those powers which so eminently distinguish this artist. The sisters have just tried the slipper, into which, from its dimensions, it is easily seen they have found it impossible to compress their feet; and the Prince is bringing forward Cinderella for the same purpose. We read in this work the fairy tale over again—not only its main incident, but also all the by-play, in the description of which the imagination of this painter is so rich. The sneer which curls on the features of the envious sisters is rendered with much power, as is also the retiring demeanour of Cinderella. In colour the picture is rich, and in effect most successful.

No. 251. 'Going to School,' T. Webster, A. The subject is a school-boy about to depart to a boarding-school. The room resounds with the note of preparation, and is strewed with such items, in addition to those of a boy's equipment on such an occasion, as a fond mamma provides for a darling of whom she is to lose sight for at least a quarter. In this walk of Art Mr. Webster is unrivalled; and this is equal to his best works.

No. 252. 'Scene from the Tale of the Bold Dragoon,' F. P. Stephanoff. A manner cleaves to a painter through his life—it is a sort of familiar, ever mocking him with the point of his own pencil—it begins with his beginning, lives with him, and sees the last of him. The manner of this artist is a pleasant one, although sometimes in his movement pictures the figures are a trifle too theatrical. In this case the canvass is filled up with the usual tact, and overspread with the rich and deep tones which mark the pictures of Mr. Stephanoff. The 'Bold Dragoon' is in person a fine fellow, but in features too feminine, a failing we have before observed in the pictures of the artist.

No. 253. 'A Fisherman's Cove,' E. W. Cooke. A nook on the sea-coast, apparently so retired as—setting aside the fisherman himself—to be haunted only by the screeming sea-mew. It is painted with the usual ability of this excellent and able artist.

No. 255. 'Breeze, a favourite Retriever,' E. Landseer. A picture signalised by all the beauties of this artist's canine portraits.

No. 256. 'Mary, Queen of Scots, when an infant, stripped by order of Mary of Guise, her mother, to convince Sadler, the English ambassador, she was not a decrepit child, which had been insinuated at Court,' B. R. Haydon. The mere choice of a subject from history does not constitute historic painting. The artist has long been labouring to show that modern painters cannot achieve "great Art;" and he exhibits a picture to prove the truth of his assertion. The work approaches excellence in no one quality; it is neither well conceived, well drawn, well grouped, nor well coloured. It has no claim whatsoever to a rank beyond that of the merest mediocrity. It contains nothing that a mere tyro in the Art might not have achieved.

No. 258. 'Paul and Francesca, of Rimini,' H. O'Neil. This is a work of a much higher class: we do not allude to its position—where it certainly ought not to have been—so much nearer the ceiling. The subject, as will be remembered, is from Dante, taken from the sad story related by Francesca da Rimini, in the second circle, the place of punishment for the luxurious. By any other name the picture would have produced an impression equally forcible; so strongly is love characterized by the two figures—love, indeed, of that kind which describes in the line—

"Amór condusse nói ad una morte."

The female is especially beautiful—beautiful not only in form and expression; the figure is painted with exceeding grace and power: there are few more admirable works in the Gallery.

No. 260. Portrait of a Gentleman as a Pilgrim,' H. W. Pickersgill, R.A. Much good painting

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thrown away. The whimsical costume—so ill in harmony with the countenance—was no doubt the choice of the "sitter" and not of the artist. The "gentleman" cuts a very ridiculous figure.

No. 261. 'Portrait of the Rev. George Stanley Faber, B.D.,' T. PHILLIPS, R.A. Painted with all the truth and brilliancy of this gentleman's style.

No. 262. 'Dort,' Sir A. W. Callcott, R.A. Surely this is beating Albert Cuyp on his own ground; there is the same spire and other lofty objects in the distance; and—not the same cows, but their descendants fully as well-favoured as they—which Cuyp has painted twenty times in an atmosphere not so palpable as in this picture, which is in short a Callcott with figures, every whit as Dutch as even Cuyp made his, and without any balancing between Dutch nature and human nature.

No. 264. 'On the Scheldt looking toward Antwerp,' H. LANCASTER. This view seems to be on the Flushing side of Antwerp, though we do not remember anything like it in that direction, save always the lofty *flèche* of the cathedral. The picture is, however, full of matter, free, airy, and generally well painted.

No. 267. 'Charles the First receiving instruction in Drawing from Rubens,' S. WEST. There are manifestations of considerable talent in this picture; it is a good composition, carefully drawn, and skilfully coloured. The expression does not please us; Charles is made to look too finnikin; and the great painter does not resemble either of his well-known portraits.

No. 268. 'The Reverie of Alnaschar,' T. BATGSTOK. A capital reading of the famous old story—a story that has been read a lesson to many a castle builder. With the name of the artist we are not familiar, but he has here given evidence of ability, from which we feel justified in expecting great things hereafter. The subject is admirably imagined; we have rarely seen the sentiment of disdain so cleverly depicted; it is strongly expressed in the countenance, and every muscle and motion of the body seems to sympathize with the feeling. The drawing, too, is unexceptionable. The picture is sadly prejudiced by being hung so high; it is most skilfully fore-shortened, and this effect is completely destroyed.

No. 273. 'The Return of the Knight,' D. MACLISE, R.A. One of the most beautiful we have ever seen of the minor works of this artist. The Knight is returned, he is yet in full panoply, and his lady eagerly assists him to unbuckle his harness—the work, by the way, of his squire and pages—but she cannot wait for them, and the helmet of course is the first to be doffed. It is a charming picture, and in every way worthy of its author.

No. 274. 'Evening in the Downs.' W. A. KNELL. The effect of this picture is admirable, but it wants breadth. A dismasted hull is labouring on the heaving sea, which is over canopied by a sky charged with a coming storm. In the west the sun is gone down behind a curtain of red and threatening clouds, in contrast to which the gloom of the swelling waters presents a powerful effect.

No. 278. 'The Departure of Charles II. from Bentley, in Staffordshire, the house of Colonel Lane,' C. LANDSEER, A.R.A. 'The Departure' is gracefully pictured; but even with a tolerably correct impression of the adult features of him who grew into the "Old Rowley" of after years, it might be difficult to make out the Charles of the party. In this style of painting success will most frequently attend the labours of this artist, whose descriptions, with such materials, are always extremely forcible. This is certainly a clever composition, and some parts of it are admirably painted; yet it can scarcely be characterized as a decided improvement upon former productions.

No. 279. 'The Money-lender,' R. M'INNES. A jaunty cavalier is negotiating a loan with a usurer, whose abode is furnished with all appliances becoming his calling. The borrower is a roister, somewhat of a braggart, and little of a gentleman; his old age will be a "latter summer," without a Sun to mature the fruits of early experience. The expression thrown into the countenance of each party of the group is admirable; fully bearing out the story, with its impressive moral. It is excellently drawn, and all the minor parts are carefully finished. The work altogether is one of a high class, and may be quoted as an example in support of the opinion, that the English school is advancing.

No. 285. 'Portrait of William Coningham, Esq.,' J. LINNELL. An excellent work, full of life and character; but the general tone of the picture is too flat.

No. 288. 'Highland Scenery—a Snow-storm passing off,' F. R. LEE, R.A. This gentleman is most happy in the selection of his subjects, since all the localities themselves which he presents us must in nature be remarkable. His picture is the song of a Bairdh, who sings of the snow-drift mantling on the hill, and the shadow of the storm demon darkening the earth.

No. 295. 'An Italian Widow selling all her Trinkets to a Jew, except her Husband's Picture,' J. SEVERN. An effect, and a carefully studied one. The heads are most forcibly painted, but the artist has communed much with the spirit of the earliest masters. "So much the better," some will say. There is great force and vigour in the painting; in the arrangement of the group, a display of judgment and taste; a nice feeling in the expression given to the leading figure; and the picture is wrought with well applied and well sustained labour.

No. 298. 'Portrait of F. Twynam, Esq.,' G. P. GREEN. The pose of the figure is extremely easy, and the portrait is generally well painted.

No. 300. 'Portrait of Charles Hampden Turner, Esq.,' Sir M. A. SHEE, P.R.A. A work distinguished by the solid and rich impasto of the manner of the president. The heads painted by this gentleman are such as must give pleasure to all spectators when closely inspected; they are careful, firm, and transparent, and they acquire force by distance.

No. 301. 'Hagar,' A. GEDDES, A.R.A. A finely wrought and deeply touching picture; full of interest in subject, and evidencing great power in Art.

No. 302. 'From the Play of Edward VI.,' E. M. WARD. A capital work; abundant in interest, and in skilful "workmanship." The point represented is that in which, in the presence of the Duke of Gloucester, the Beadle performs a miracle by making the pretended lame to leap. The picture is full of matter; the treatment of the subject is faithful and judicious, and has been wrought with very considerable ability.

No. 308. 'Portrait of Admiral Napier,' J. SIMPSON. An excellent likeness, and a remarkably well-painted portrait; for which the gallant sailor owes the artist much; for while he has preserved the resemblance accurately, he has not—as some other artists have done—laboured to make the brave original as great a bugbear to his friends as he has been to his enemies.

No. 313. 'Pozzuoli, looking towards Baiæ—Istria in the distance,' C. STANFIELD, R.A. Here we look again upon the water cleared and deepened by the treatment of the near objects. The distance is most skilfully thrown off by the force of the buildings, and some tall pines which rear their dark cresis sky-ward, throw a valuable shadow on the foreground, on the left of which some peasants are addressing prayers to the Virgin or a saint.

No. 314. 'A Pause! Two Portraits,' E. U. EODIS. This is a method of circumstancing portraits of which we would willingly see more. The work is interesting to others beyond the circle of friends to whom the ladies may be known, because in it there is more of picture than of portrait. It is, indeed, a graceful and beautiful production, possessing high value apart from consideration of the mere fact that it is a portraiture. It would be a welcome acquisition to all who love Art, and know nothing of the fair maideas who sat to the painter.

No. 315. 'Samuel relating his Dream to Eli,' J. H. WHEELWRIGHT. In the general effect there is much grandeur, which would have been well sustained by more breadth of manner. The head of Samuel is too English, but that of Eli is as good as many of those which in celebrated pictures are the cynosures of the eyes of all spectators, because they are associated with great names.

No. 321. 'Admonition,' F. STONE. In all exhibitions there are pictures which are never forgotten—which we can, at any moment, call up amid recollections of thousands which we have learned *by* heart, yet which have no place *in* the heart. Of such memorable compositions this will be one—it consists simply of two figures, an elder and a younger sister, the latter of whom has received a love-letter, and is listening with downcast eyes to a lecture from the other on the impropriety of encouraging the addresses of the writer. The incident is so common in nature and in Art, that nothing but powers of the highest order could bring it forward in a manner so touching. These high powers have been exercised with admirable effect. Mr. Stone has been gradually advancing towards a foremost position in Art; if he has not yet quite reached, he is very near, it; another step or two forward and it is gained. And when he has gained, there will be no fear of his losing it; for he evidently trusts nothing to chance, and owes even more to persevering industry and resolute application than he does to genius. He is right. A lucky hit may he made in a moment of inspiration; but fame can be sustained only by a resolution not to risk failure at any time.

No. 322. 'The Spurn Lights at the Mouth of the Humber,' J. WILSON. The "lights" form but an insignificant feature of this picture, the main object of which is a little vessel standing in for the harbour, and bidding fair to outsail the storm-cloud that overhangs her wake. This is a picture into which the sea birds would long to dip their wings.

No. 325. 'An English Servant attacked by Robbers,' E. V. RIPPINGILLE. This incident, we are told, occurred near Rome; and the desperadoes are portraits of the famous Gasparone, and one of his gang. The manner of this work exhibits evidence of the study of early works of the Italian schools.

No. 328. 'An intercepted Raid—Ettrick Shepherds,' T. S. COOPER. This picture carries us back at once to the flourishing days of black mail—of the legitimate raids of the border rievers—when every man's house was his castle, and his best friends, in the day of trial, his jack and his good sword. The cattle are painted with Mr. Cooper's usual excellence; and the subject is of a more stirring character than many of those we have of late seen from his pencil.

No. 336. 'Portrait of a Lady,' A. FRASER. A fine taste pervades this work; the background is rich and deep; and the figure comes forth rather a living presence than a painted form.

No. 338. 'Peace—Burial at Sea,' J. M. W. TURNER, R.A. In substance, this picture is only a steamboat temporarily at rest on the broad bosom of the silent waters. The effect is a moonlight; and the time may be midnight, or any other time after night fall; as to the "burial at sea," the spectator must imagine that—there is a light at the side of the vessel, but the matter and the manner are sufficiently indistinct, and "Turner-like." There is but little colour; in fact, much of the canvass is covered with a mere modification of white and black, thrown on in seeming mockery of every thing like design. On the paddle-box of the steamer is visible the word "Oriental"—we may therefore conclude that the "burial" is that of Sir David Wilkie. The steam-boat, which on close inspection seems so loosely put in, appears at a distance round, and somewhat real. Still it is very provoking to see genius so misapplied. The strength of a great and original mind is visible, undoubtedly; but the mass of spectators would receive just as much enjoyment if the picture were turned upside down; and perhaps even then the judicious might perceive as abundant evidence of power gone mad. If Mr. Turner were to frame his palette, by way of an experiment, and send it to the Academy, working up with his finger a corner of it into something like form, it would be almost as valuable, nearly as intelligible, and quite as remarkable as this "picture."

No. 347. 'Kitchen of the Inn at Amalfi,' C. STANFIELD. This kitchen would be open to the sky but for the partial covering afforded by an arch; and even upon one side it is walled in by the bare rock which rises out of the picture. The buildings, &c., are painted in a firm and substantial manner; the work is worthy of the artist, although a novelty.

No. 348. 'Landscape,' H. JUTSUM. The productions of this artist are always fresh and beautiful; they are constituted, as are those of so many of our artists, merely of trees, often with the addition of water; and this is, perhaps, the best that has ever come from his easel. His touch is free and decided, but entirely guided by the nature of the object under his hand. These trees are rich in

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colour and leafy in character; and laid in with a peculiar method of pencilling which we have no desire to see changed.

No. 352. 'Market Girl,' P. F. POOLE. She bears on her head a basket of fowls; one of the simple subjects, in the execution of which this artist shows the most refined feeling. The figure is most effectively painted; she leaves the canvass behind her.

No. 353. 'War—the Exile and the Rock Limpet,' J. M. W. TURNER, R.A. Napoleon apostrophizing a rock limpet. An extravagant picture, in which there may be much meaning, but it does not appear.

No. 361. 'Portrait of a Florentine Lady,' R. ROTHWELL. The countenance of this figure will remind the spectator of many of this gentleman's heads; the eyes are piercing to a degree, and the movement is light and graceful.

No. 363. 'The Microscope,' G. LANCE. The unexampled patience with which this picture has been elaborated, is approached by nothing save the veriest niceties of the Dutch school. The composition consists of one figure, having before him "the microscope," painted with the most curious accuracy; there is also some tapestry on the left of the figure, the threads of which may be examined by the aid of the microscope itself.

No. 367. 'The Locks at Windsor,' F. W. WATTS. Often as these have been painted we have rarely seen them better described than here, though a little more breadth in the foliage would have improved the picture.

No. 368. 'Desolation,' F. R. LEE, R.A. We need not the title to tell us that this is the haunt of the wolf and the vulture; the place seems cursed; and the now unhallowed soil refuses support even to the trees which, in happier times, flourished there. This picture may be a composition, but the parts are adapted in the closest adherence to natural facts.

No. 369. 'Virginia discovered by the Old Man and Domingo,' H. J. TOWNSEND. A work of great merit as regards either the conception or the execution. At first sight, it seemed painted under an erroneous impression that the subject was one for an elevated, rather than a touching, sentiment, and that an attempt had been made to invest the picture with an heroic interest which it could not sustain. As we look closer, however, this feeling diminishes; and we perceive a happy blending of the grand with the pathetic. The energy of grief in the negro is natural and in no way exaggerated; that of the old man is more repressed but equally true; while the dead Virginia is a fine conception, most skilfully rendered. A great and yet a refined purpose is apparent in the work; the sad incident is related in the most impressive manner; the picture will retain a firm hold on the memory of the spectator—and this, after all, is a strong test of its merit.

No. 370. 'Percy Bay, Northumberland,' T. M. RICHARDSON, sen. A right good picture; the production of a landscape-painter of established reputation; and although that reputation is "only" provincial, he is not encountered at disadvantage in any gallery of British Art.

No. 375. 'The Holy Family reposing during the Flight to Egypt,' F. DANBY, A.R.A. We are strongly reminded by this work of many of the pictures of Gaspar Poussin—the shadow is equally deep and parts are made out with the firm and decided touch of Mr. Danby's earlier works. This production must have been the result of a devout resolution to keep all in shadow as much as possible—the time is daybreak, but this uniform purpose is by no means disturbed by the dawn.

No. 376. 'Una and the Lion,' H. LE JEUNE. The lion crouches at the feet of Una—

"His bloody rage asswayed with remorse."

And the realization of this passage evinces the finest feeling for the poetry of Spencer. We find here none of those palpable diversions which enervate so many works of this kind; but the artist takes at once high ground, and we do not see that he has mistaken his position. Let him keep it, steadily, and it may be proudly too, in the teeth of some discouragement. He will be a great man yet.

No. 377. 'The very Picture of Idleness,' R. ROTHWELL. A gay and laughing maiden with an expression of countenance which the pencil of this gentleman seems to reach better than that of any of his cotemporaries. The face beckons you with its laughing eyes—everything is resolved into inviting sweetness, in short she is

"Not very dashing, but extremely winning."

No. 379. 'Il Voto, or the Convalescent,' P. WILLIAMS. This is a "voto sciolto," the fulfilment of a vow made to the virgin during sickness, on which occasion the Convalescent comes to the shrine of the "Madonna della Salute," attended by her family and friends. The principal figure—a young girl—yet pallid from recent suffering, is mounted on an ass, and habited in black, according to the custom of the ceremony. Her now useless crutches are carried by her mother, and her friends are the bearers of small offerings in gratitude for her recovery. The general execution of the picture is that of a master mind moving at will a hand which, like the wonderful lamp of the Eastern tale, realizes the conceptions of the dominant power. In all respects, it is a work of the very highest class; beautiful and accurate in conception, and almost perfect in execution. A more faultless performance has never been sent to us from Italy—the production of an English artist. In expression it is exquisitely fine; every member of a numerous group contributes to the deep and touching interest of the whole design; examine as closely as we may, we can find nothing to object to. It is a volume in a single passage; taken altogether it may be pronounced the gem of the exhibition; at least, the gallery contains no work, not by a veteran in Art, of such surpassing excellence.

No. 380. 'Portrait of Mrs. Warburton,' B. R. FAULKNER. A fine daylight effect distinguishes this work—some of the rarest points of female portraiture are abundant in it.

No. 387. 'A Scene at Aberystwith, Cardigan Bay, with Portraits of the Three Children of Edmund Antrobus, Esq.,' W. COLLINS, R.A. To deal with materials so simple as those constituting this "scene"—and to invest them with interest, displays a power with which few are gifted. The view comprehends a considerable extent of seashore—the life of the picture being several children in the foreground with precisely such heads as Reynolds would have delighted in painting. This is a method of treating the portraits of children, which succeeds beyond all others.

WEST ROOM.

No. 389. 'Margaret alone at the Spinning-wheel,' P. F. POOLE. Margaret is here lamenting the absence of Faust. The words are, if our memory serve us,—

"Meine Ruh' ist hin,
Mein Herts ist schwer;
Ich finde sie nimmer
Und nimmer mehr."

Now, in the spirit of these lines there is a sentiment so deep that it had better not have been disturbed by the stream of light which is thrown into the room from the window; but for this a broken heart could never touch us more than it does from the canvass. It is most unfortunately hung, although but a small picture. The artist is rapidly making his way to fame, and will, ere long, rise higher in one sense and descend lower in another.

No. 391. 'Nostradamus predicting the future Fate of Mary Queen of Scots,' J. E. CASEY. The Nostradamus of this composition is well conceived and ably executed. The same amount of care exercised upon a more manageable subject would produce a work incalculably superior to this.

No. 395. 'Flight into Egypt,' J. MARTIN. It is scarcely necessary to allude to the effect or period of the day signified in this work, or the manner of its signification, remembering the words—"He took the young child and his mother by night, and departed into Egypt." The scene is one of rocks and barrenness, unlike the prolific land whence, according to the Turkish tradition, Mahomet had fruits sent from heaven. This, however, aids the loneliness of the pilgrims, who move along a winding path enveloped in the shadow which is cast over the entire composition. The figures are unaccountably large, considering their position in the picture; but of this we can scarcely believe the accomplished author to have been unaware. The lofty and rugged mountain, one of the granite bores of the earth, tells severely against the lighter sky, with a colour uncompromisingly blue; we see too much of it, but the effect is nevertheless freught with grandeur, and the chill night air comes off the canvass strongly enough, without other evidence to convince us that the scene is yet presided over by Hesperus and a bright society of dew-distilling stars. The work is marked by all the care of other latter pictures of the artist; a fact which it is gratifying to observe.

No. 402. 'The Lady Caroline Duncombe and the Lady Elizabeth Campbell, daughters of Earl Cawdor,' Mrs. J. ROBERTSON. Two miniature full length figures, painted with a refinement of taste unequalled in this now rare style of Art.

No. 403. 'The Daughters of the Count de Flahault,' a similar work, containing three figures, is painted by the same lady, in a manner equally beautiful.

No. 404. 'Edward the Black Prince thanking Lord James Audley for his gallantry at the Battle of Poictiers," B. R. HAYDON. Mr. Haydon has at least no ground to complain of injustice on the part of the Royal Academy. They have placed him where he may, at all events, speak for himself. Was there not some sly malice in this? for they have permitted him to pass his own sentence upon himself. Who will hereafter marvel at his exclusion from Academic rank?

No. 406. 'Thetis bathing Achilles in the Styx,' W. CARPENTER, jun. This picture seems to be judiciously painted—all that we can say about it from its being so high; it is one, however, which, although so placed, attracts the eye, and we think might have hung lower.

No. 410. 'The Two Children,' FANNY M'IAN. Gallantry, if not justice, might have found a worthier place for this small picture. The lady-artist had a right to it, not because she is almost the only one of her sex who essays loftier subjects in Art, but because her merits entitle her to a post of honour in any exhibition. It is impossible to judge of the ability displayed in the execution of this work; that it is not unworthy of her accomplished mind, and powerful as well as graceful pencil, we cannot entertain a doubt; because we may not believe that she would be so regardless of her own fame, and so indifferent to the judgment of the Royal Academy, as to send to the gallery a production inferior to many she has already produced, and which have invariably found purchasers as well as admirers. We can see, however, enough of 'The Two Children' to know that it is a beautiful design, skilfully, happily, and naturally placed upon the canvass; that it illustrates interesting passages in human life; and that it is altogether, in conception and in finish, a work of high order.

No. 425. 'Portraits of Lieutenant Colonel Thomas Wood, M.P., Captain David Wood, Royal Horse Artillery, and Captain Robert Blucher Wood, 10th Hussars,' J. LILLEY. A triad of full-length portraits brilliantly made out—there is, perhaps, some slight want of relation between the figures, which play rather to the spectator than to each other; yet it is altogether one of the most meritorious performances of its class we have for some time seen. The colouring is generous and ably distributed.

No. 427. 'Moses going to sell the Colt at the Fair,' vide "Vicar of Wakefield," C. STONHOUSE. One or two happily illustrated passages from a known book are sure to be followed by an almost interminable series from the same source. One Sir Roger de Coverley is productive of a score, as is also a good Oliver Cromwell or Robinson Crusoe. They do not follow in units, but in higher powers of numeration—they grow like the armed men of Cadmus, and have precisely the same fate—that is, they destroy each other. The bulk of artists do not think enough for themselves, consequently those who do, the pioneers of the profession, become, each of them, an involuntary *dux gregis*. The present subject has often of late been painted; our remarks are not intended for any individual, but apply to a large class of our painters. It is, as are all the works of this artist, decidedly good.

No. 428. 'The Origin of the Harp,' D. MACLISE, R.A. Conceived in the purest sentiment of poetry. The subject is from Moore's Irish Melodies, and is brought with the very best attributes of Art and without any of its trick. The lines whence we have this beautiful picture, resulting from the conjunction of the twin stars, Moore and Maclise, are—

"Still her bosom was fair—still her cheek smiled the same,
While her sea-beauties gracefully curl round the frame;
And her hair, shedding tear-drops from all its bright rings,
Fell over her white arms to make the gold strings."

This picture must be seen to be understood and felt; any prosaic description would be a profanation, from which we shrink with becoming reverence.

No. 429. 'Whitby Pier, Coast of Yorkshire,' A. CLINT. A beautiful version of sea-side nature, though not so brilliant as many similar scenes we have noticed by the same hand.

No. 430. 'Interior of a Temple inhabited by Arabs, who sell the curiosities found in the Tombs, Thebes, Egypt,' W. MOLLER. This admirable work is laid in with a decision and solidity which characterize this gentleman's works generally, and whence they derive so much of their value. The tones of the picture are kept down, and the place seems to be drawn precisely as it is—a feeling we could wish more extended. The huge pillars have coloured capitals, and every plain space is covered with hieroglyphics.

No. 431. 'The Sanctuary,' E. LANDSEER, R.A. "Loch Maree, a poem, 1842," affords the subject for this production, which illustrates the power of a great mind over the simplest materials in composition. The immediate objects are, a stag and a flock of wild ducks that he has scared from their retreat; but the poetry of the whole is such as never can be excelled in Art. The scene is in the Highlands, and the eye of the spectator is carried across a broad expanse of lake, on the opposite shore of which the rising backs of the hills come out in shadow against the subdued light, for the sun is behind the ridge. To escape his pursuers the flying stag has taken the water, and has just gained footing after a long swim in "the Sanctuary," an island in the lake.

> "How blest the shelter of that island shore!
> There whilst he sobs, his panting heart to rest,
> Nor hound nor hunter shall his lair molest."

The waters of the lake are perfectly at rest, so that we can mark the course of the "wearied swimmer," by his wake, which is yet distinct on the surface: and the solitude and security of the sanctuary is most powerfully illustrated by the alarm of the wild fowl, which have risen from their shelter, and direct their flight to the main land. This is the last (as numbered) of the pictures exhibited this year by Edwin Landseer, whom we, for ourselves, thus thank aloud, as others will do in their hearts—*curet ut valeat*—that is, may his shadow never grow less.

No. 433. 'Portrait of a Lady,' T. P. DICKSEE. Parts of this picture are equal to anything that colour is capable of effecting. The satin dress is represented with the most singular truth; but other portions of the work are not comparable to this.

No. 436. 'The Death of Sir W. Lambton at the Battle of Marston Moor,' R. ANSDELL. The cavalier is extended in death, while his horse, having been shot by a wounded trooper, is rearing with the agony of the wound. This is a large picture for such a subject, which certainly would have been advantaged on a much smaller canvass; the design, however, is admirably conceived and vividly executed. The name of the artist is new to the exhibition; but it is unquestionably destined to be famous hereafter.

No. 439. 'Bad News from Sea,' R. REINAGLE, A. A picture of a sailor's home, which is about to become a house of mourning, the wife of the absent mariner having received a letter with a black seal which she hesitates to open. The sudden revulsion of feeling depicted in the countenance of the wife on discovering the black seal is described with the utmost natural truth.

No. 443. 'Rivals,' J. G. MIDDLETON. This is a portrait of a little girl, carefully drawn, and well coloured. The 'Rivals' are her bird and dog—the latter of whom solicits a share of the attention she bestows upon the former. It is one of the sweetest and most graceful compositions in the gallery; and is admirably finished.

No. 449. 'Portrait of Lady Baring,' J. LINNELL. Nothing can exceed the simplicity and unaffectedness of this portait, which is a small full-length; but the strong yellow glaze which has been thrown over the face is objectionable.

No. 451. 'A Great Sinner,' BIARD. This is a contribution of a French artist to the British Royal Academy, and one for which we can scarcely thank him; for although exceedingly clever, the subject is "nasty;" and affords a striking contrast to his picture of 'The Slave Dealer.'

No. 454. 'A Scene from the Vicar of Wakefield,' W. P. FRITH. The "scene" is that passage of the novel, where Mrs. Primrose, telling the Squire that he and Olivia are about the same height, causes them to stand up "to see which is the tallest." The two are accordingly erect, and *dos-à-dos*, while the good lady claims the attention of the Vicar to the measurement. The main characters of Goldsmith's novel are here charmingly portrayed, and nothing strikes the eye of the spectator so forcibly as the generic difference between the Squire—the destroyer—and every member of the family by whom he is surrounded. He is the pronounced man of pleasure—he has an eye of reckless sensuality—and a person and manner to captivate one so simple as the Olivia of this picture—"Our Olivia." The Vicar is all benevolence; Dame Primrose all business and match-making; and the younger branches precisely what they should be. The author of this work studies profitably the characters he transfers to canvass. He is not a mere picture-maker; but thinks, and thinks long and deeply over what he does. His abilities to execute are not inferior to his powers to conceive. He is acquainted, and that intimately, with the capabilities of Art. His style may bear somewhat more of vigour and less of delicacy; and will no doubt have it ere long; but it is exceedingly effective, and cannot fail of being appreciated by "the mass," while it will as certainly satisfy "the critic." Mr. Frith is—and this we have long foreseen—a candidate for professional distinction; and one who will be sure to have his claims allowed.*

DRAWINGS AND MINIATURES.

558. 'Sir F. Chantrey when a boy,' H. P. PARKER. The immediate subject of the picture is the story which appeared in the *Sheffield Mercury* about the first money earned by Chantrey. He is here represented going to Sheffield with his milk, and carving with his knife the head of 'Old Fox the Schoolmaster.' The picture is painted in a clear and effective manner; but it would answer equally well for any boy with a donkey.

No. 563. 'Portrait of James Rennell Rodd, Esq.—enamel from life,' H. P. BONE. An example of some of the best properties of the process of enamelling. The colouring generally is rich, and the shadows are deep and transparent, but the features are lethargic.

No. 587. 'Portraits of Lady Hawley and her Infant Daughter,' J. HAYTER. One of the well-known chalk sketches of this artist. The heads are finely rounded without being conspicuously elaborate, and the feeling thrown into that of the mother is of the most refined description.

No. 611. 'Les Arbres ont des Oreilles,' G. H. HARRISON. A water-colour drawing, with much power of description and decision of execution. It is surrounded by a garland of flowers, which give an undue insignificance to that intended as the principal work. They are, however, beautifully and most skilfully wrought.

No. 610. 'Children of Elhanan Bicknell, Esq.,' S. P. DENNING. An interesting group, admirably drawn; the drawing being finished carefully and skilfully; the whole being obviously the work of an accomplished master.

No. 615. 'La Blonde,' W. PATTEN. Very graceful and very sweet; a most fortunate original, the value of which the artist seems to have duly appreciated.

No. 625. 'Portrait of a Lady,' T. CRANE. The figure, which is a full length, is graceful, and parts of the attire, such as the velvet, &c., are admirably described.

No. 638. 'Portrait of a Lady in an Old English Dress,' MISS AUGUSTA COLE. An exceedingly clever drawing, gracefully composed, and coloured with spirit and delicacy.

No. 670. 'Portrait of a Gentleman,' A. CHISHOLM. The effect of this head is an ample compensation for the manner in which it has been wrought out.

No. 694. 'Portrait of Mdlle. Celeste in the character of *Narrenattah*,' ELLEN DRUMMOND. A boldly drawn portrait, supplying an excellent idea of the subject.

No. 708. 'Madlle. Rachel, role de Camille dans les Horaces,' A. E. CHALON, R.A. There is in this portrait less of dramatic action than is seen in those generally by the same hand. In this the sketch is superior to others of Mr. Chalon's theatrical portraits; but we cannot identify Rachel in the face, which is too round. As a drawing it is of the very highest character; a work absolutely grand.

No. 714. 'Sketch of a Turkish Letter Writer,' the late Sir DAVID WILKIE, R.A. Parts of this are extremely slight, although distinct and well defined; it seems to have been the original sketch for the oil picture recently sold by Messrs. Christie and Manson. The subject is the dictation of a letter by a lady to one of the public scribes of Constantinople. The head of the writer has been studied in a manner such as to show at once the intention of painting from it.

No. 715. 'Portrait of Mrs. Charles Kean,' A. E. CHALON, R.A. A most beautiful work, full of the higher qualities of the Art; a great example of the effect that may be produced by a picture of a single figure.

No. 722. 'Portrait of his Grace the Duke of Wellington,' S. DIEZ. A positive libel; the great captain converted into an old village schoolmaster. There are several other miniature drawings by this artist—of sundry royal personages—all intolerably bad.

No. 730. 'The Hon. Charles Mount Edgcumbe,' C. BROCAS. A chalk drawing on coloured paper of a child's head; most skilfully invested with the winning graces of infantile character.

No. 743 and No. 813. "Portraits of Gentlemen," by J. S. TEMPLETON, are miniatures of high character; delicately pencilled, yet manifesting no inconsiderable vigour. They are conspicuous for a wavy style in design, and for careful finish in execution; and are behind few in some of the best qualities of the art.

No. 763. 'Portrait of Mrs. Luigi Sagrini,' W. BOOTH. Without great mastery in composition, a striking brilliancy has been communicated to this miniature; it is in every part highly wrought, and the objects and materials are clearly defined.

No. 768. 'A Young Lady,' A. ROBERTSON. About this miniature there is all the richness and feeling of oil, with all the niceties of water-colour.

No. 769. 'W. Stirling, Esq.,' A. ROBERTSON. Our remark on the preceding number will also apply to this; the head, however, is better relieved, and has, in respect of the background, been painted with the consideration due to a life-sized portrait.

No. 774. 'Portrait of Lord Walter Butler,' Sir W. J. NEWTON. This miniature is made out in the usual method of Sir W. Newton's male portraits. The background quiet, but transparent, throws out successfully the head, the flesh colour of which is florid, but life-like.

No. 778. 'Portrait of Major Waymouth,' T. CARRICK. We find in the works of this artist a new and original style of miniature painting, the value of which does not lie in what is understood by "finish," although the finish of his miniatures is equal to the most tedious elaboration. The force of his work consists in their luminous breadth; and the clear definition and prominency of their parts, without any cutting up or diminution of the main effects of the heads. Other miniatures by Mr. Carrick are—799, 'Portrait of the Earl of Shaftesbury;' 810, 'Portrait of Lord John Russell;' 816, 'Portrait of P. C. French, Esq.,' &c., all drawn with the most astonishing truth and effect. There is, however, a flatness of tone in the colouring, which it is to be hoped will be remedied. We are aware that this artist paints upon marble; if this defect arise only from this basis, a remedy is at hand. From what we now see of this gentleman's works, we may safely predict that his name will be one of the most celebrated that has ever been known in miniature painting.

No. 786. 'The Arran—Fisherman's drowned Child;' No. 897. 'Connemara Girls on their way to Market,' P. W. BEATON. These are large drawings, of a high order of merit; the productions of the leading artist of the Royal Hibernian Academy. They are certainly not seen here as they were in Dublin last year, where we had the good fortune to examine them under more favourable circumstances. Yet even here, placed high up, and surrounded by small and highly-wrought miniatures, they will satisfy all who look closely into them that the painter is a man of genius. In

* Notwithstanding our anxiety to review the whole of the exhibition in this number, we have found it impossible to do so: and it is, therefore, postponed the publication of the remainder until next month. To have compressed it we should either have entirely destroyed the "variety" of our journal, or have left many good works unnoticed.

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vigour of execution, as well as in delicacy of touch, his merits are of a high order. These two works are full of matter, and of very touching interest; the one telling a sad story with "moving eloquence," the other picturing Irish character, with no less truth than poetry. We hope he has not made a voyage to London to "see how his pictures look;" he would return no doubt greatly disheartened, but perhaps somewhat instructed: for it is no very grand achievement to be great among little men; and before Mr. Burton can take professional rank, he must be compared with others who are, like him, candidates for distinction.

No. 812. 'The Lord Bishop of Hereford,' W. C. Ross, R.A. This striking resemblance to the right reverend prelate is the perfection of portraiture. The work is somewhat large, and involves details which are made out with a fidelity that would astonish, had they been painted by any other hand than that of Mr. Ross.

No. 816. 'Master York,' R. Thorburn. A full length miniature of a child; the head is successful in its expression, but colour and light are denied to the picture.

No. 847. 'Portrait of her Majesty the Queen,' W. C. Ross, A. This is one of the richest and most beautiful of the works of this artist. The felicity of the resemblance has never been exceeded, and the colour is that of the life. Her Majesty is seated in an ancient high-backed chair, with an ease and grace which must have been carefully studied in nature, to be so perfectly represented here. Other valuable portraits by Mr. Ross are, No. 857. 'Her Majesty the Queen of the Belgians;' No. 861. 'Mrs. Charles Kean;' and No. 886. 'A full length of Lady Norreys,' in all of which the materials of composition are painted with extraordinary truth.

No. 917. 'Lady Carmichael,' R. Thorburn. There is in this miniature an undue severity of style which cannot be understood by the many. There is a German taste about the work which, however well it may suit the highest walk of Art, will tell to disadvantage in a miniature. There is in the face a fine tone of sentiment, but the figure is otherwise heavy.

No. 937. 'Portrait of H. Roxby Benson, Esq., 17th Lancers,' B. De la Cour. An officer in uniform, painted in a manner to concentrate the interest in the figure, which—a half-length—is well drawn and substantially made out.

No. 943. 'Portrait of Mrs. Ibbotson,' Miss M. Gillies. A half-length with a countenance full of gentleness. The figure and materials are turned to the best account.

No. 942. 'Portrait of Captain the Hon John Vivian, M.P.,' W. Enley. The author of this portrait perfectly understands that purity of tone may be destroyed by being over-wrought. The flesh tones are clear, and the portrait generally is effectively executed.

No. 963. 'Portrait of Miss Gray,' Miss M. Huckleridge. The *pose* is most natural, and the general disposition highly effective. There is, indeed, great evidence of very high ability in this production.

No. 964. 'A Portrait,' C. Cousens. A half-length of a young lady, painted with much force but wanting brilliancy; there is, however, a breadth of touch that we much admire.

[We are compelled to "skip" over a great number of excellent miniatures; it is indeed utterly impossible for us to find space for comments upon more than a small portion of those that are decidedly good. The catalogue contains a list of works exhibited in this room, extending from No. 557 to No. 988.]

In the "miniature-room" and in the room dedicated to "architecture," visitors will find some paintings of very great merit. We judge less from the results of inspection than from the established reputations of the artists—acquired elsewhere; for they are placed as near the ceiling as may be, in wretched lights, and above hosts of works that ill prepare the eye for an appreciation of their merits. This is "too bad,"—on a par with the system pursued by a certain small Society in the immediate neighbourhood; for there is no one of the exhibitors so placed who would not give more than the value of his picture, or rather the sum he once hoped to obtain for it—to be permitted to remove it from the walls. It is an unequivocal sentence of excommunication; a ban which points out the unhappy "sinner" as a reproach among his brethren; a sort of hint to carry a hod rather than paint pictures. We cannot envy the feelings of the parties who preferred hranding the painter, so that a very long time must elapse before the mark of shame can be effaced—to sending back his work, that it might be at least "hung at the place from whence it came." It would have been merciful, and comparatively generous, to have placed these works with the faces to the wall.

It will scarcely be expected that we criticise pictures we cannot see; but here is a list of those we *know* to be good—because we know that the respective artists can paint well and have painted well—and cannot entertain a suspicion that they have sought to insult the Royal Academy, by sending to their exhibition productions that would discredit the producers and the exhibitors of them.

We earnestly hope the Academy will order this matter better hereafter; and respectfully call upon them to enter tho two rooms referred to; and consider how many hearts have been made to ache and reputations to suffer, by a very unnecessary act of *cruelty*—we can use no milder word.

Thus circumstanced, for example, are two works of H. Jutsum—a vigorous landscape-painter, who might put to the blush some veterans in the Art, who "stand at ease" upon the line.

Another by H. Montagus—also an admirable landscape-painter, whose works would do credit to any exhibition.

Two others by H. Gaitten—scenes painted from continental cities: where he has been travelling at great cost to gather knowledge and experience.

A capital picture by "a stranger" in the exhibition—we do not know his name, and probably it is a first appearance, or rather attempt to appear—we refer to a 'Scene in North Wales,' by D. H. M'Kewan; evidently of a most meritorious class.

H. J. Boddington is thus also doomed. Let the visitor who is here made sceptical as to his merits walk into Suffolk-street and see some admirable landscapes of his.

G. E. Hering is another case in point. His works have been hung "on the line" for the last three years at the British Institution; and, we believe, were in every instance "sold," as they ought to have been.

And surely a painting of T. C. Hofland might have been subjected to more worthy treatment. No. 948 (he has sent but one), 'Castellamare,' is worthy of an artist whose pencil is at all times pure, vigorous, and effective.

Condemned equally is a beautiful moon-light picture by J. B. Chome, an artist who, in this peculiar class of Art, has few, if he have any, rivals.

A. J. Woolmer—his works in the Gallery of British Artists have gained for him a high reputation—here he is at the "tip-top" of the architecture rooms, literally above the roofs of a score of buildings.

Here, too, is a sweet and touching picture by H. O'Neil. We answer for it that if a question as to its value were put to the vote, among the members of the Royal Academy, there would be a majority for hanging it on the line.

Here, also, is a capital picture of 'Don Quixote and Sancho,' by J. Gilbert, an artist who ought even now be a candidate for the distinction implied by the two mystical letters R.A.

W. Denny—a name we have not, we believe, heretofore met with—contributes a work 'Infancy,' which seems entitled to a far different doom.

It is scarcely necessary for us to say, that we make these observations with exceeding pain: first, because in doing so we are compelled to add to the evil by giving greater publicity to the opinions apparently entertained of these artists by the judges of their merits; and, next, because we know how arduous, embarrassing, and distasteful the duties of the "hangers" must be; and have no desire to make the labour still more distressing than it is, by harping upon the terms "partiality," "injustice," and so forth. But, in the cases we have quoted, we can really see no excuse, unless the hangers had actually persuaded themselves that men such as those we have named would rather see their pictures hung anywhere than not hung at all.

"'Tis villanous—pray you avoid it."

SCULPTURE.

1267. 'Marble Bust of her Majesty the Queen,' J. Francis. In the features of this bust of our Gracious Sovereign, there is much in common with those of the illustrious family whence she is descended; but we find also somewhat of "anxiety," of which it would have been better to have relieved the countenance, substituting the character of benignity, which must be ever present in memory with all who have once seen her Majesty.

1268. 'His Royal Highness Prince Albert,' R. W. Sievier. This is also a bust, and it is remarkable by much power of execution: the likeness is striking, and the work is, in all respects, characteristic of his Royal Highness. It is to be regretted that the marble has turned out so defective.

1269. 'Marble Group to be erected in St. George's Church, Madras,' H. Weekes. Two figures constitute the group—representing the Right Rev. Daniel Corrie, LL.D., imparting religious instruction to an Indian youth. It is executed by public subscription to the memory of Dr. Corrie; and, being in design well conceived and most appropriate, cannot fail to enhance the solemnity of the interior of the edifice for which it is intended. The lawn sleeves of the principal figure are not well expressed, but a material more difficult to minister to in sculpture cannot well be imagined. The youth is finely modelled, but he is not of Indian mould, although distinguished by the lock of hair at the back of the head, whereby, according to the faith of his land, he is to be "lifted up to heaven."

1270. 'The Broken Pitcher,' W. C. Marshall. The charm of this work is its simplicity. A child has broken a pitcher, and laments the consequences with tears. This little figure must attract its share of attention, for the incident is rendered so literally, as to be open at once to the plainest understandings.

1271. 'Model of a Nymph preparing to Bathe,' E. G. Physick. From the "prentice" to the practised hand in every school of Art since the antique days of Phidias have 'Nymphs Bathing' been the wherewithal to fall back upon, because sculptors in their onward progress are too heedless of storing materials for thought. This nymph is like the universal Venus of some of the foreign schools—of which every disciple produces a version in each cycle of three years. We speak not, be it understood, in reference to the statue under notice, but to hundreds that have been executed under the same title, and whole galleries of others that will follow, unless there be more research for original subjects. In this figure there is some exquisite modelling, and the adaptation of parts is unquestionably good; the action not only sufficiently declares the intent, but relates also to many graces of the female form.

1271. 'The Mother,' H. F. Woodington. This is a group of two figures—supposing a mother bewailing her child drowned by the waters of the deluge. The artist has allowed himself some licence, for the text of Scripture declares that "*All* in whose nostrils was the breath of life, died." The subject, as we read it in Genesis, is worthy of the chisel of the greatest sculptor who ever lived. The grouping is unfortunate; the mother is bending over the child in a manner to conceal every beauty, and if the drapery be intended to fall as if wet, the design has been injudiciously managed, for we fear it will not be generally understood.

1273. 'Model, life size, of a statue of Lord Viscount Nelson,' to be executed, 18 feet high, in stone from the Granton Quarry, and to be placed upon the column now being erected in Trafalgar-square, E. H. Baily, R.A. By those yet living, to whom the person of Nelson was known, this statue is pronounced a remarkable likeness of the hero of Trafalgar. The figure is in uniform, wearing a three-cocked hat, the right sleeve is looped to the coat, and the left hand rests upon a sword. We can conceive no impersonation more difficult for a sculptor to deal with than that of Lord Nelson; subjects presenting such untractable material will yield nothing, save to the most unaffected simplicity; a method of treatment to which this statue owes much of its success. Such statues seldom have the head covered, but conventionality has here given way to recollections of the man, upon occasions in which those who may have seen him can only forget him when they have forgotten everything else.

1274. 'Sketch for Eve—the Bride,' J. Bell. A work ably executed after a peculiar style of fe-

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male figure: it appears to have been wrought out from one model, whose imperfections have been carried into the design. Many of the parts present a matchless play of outline, but the figure is substantially too heavy. A devout admiration of the really beautiful would have dictated in this case a more *literatim* adherence to Milton—

"Grace was in all her steps; heaven in her eye:
In every gesture dignity and love."

1275. 'Venus rescuing Æneas from Diomed,' J. H. FOLEY. A group of three figures, well managed for effect, but not sufficiently epic in feeling to sustain the grandeur of the subject. There is everywhere visible, great anatomical knowledge, with evidence of study well directed.

1276. 'A Phrygian Hunter, modelled in Rome,' E. B. STEPHENS. The hunter holds a hound in leash, and powerfully instances attention fixed upon some distant object—as game. The idea is good, and the manner in which it has been wrought out is highly narrative; but the figure has the fault of being too meagre—wanting development.

1277. 'Statue in marble of Admiral Sir P. Malcolm,' E. H. BAILY, R.A. Eight feet is the height of this statue, which is intended for St. Paul's Cathedral. It is backed and upheld by a mass of marble wrought into a cloak; an appendage of which we lose sight in considering the movement whereby the figure disengages itself from the supporting substance. The work will be a valuable addition to St. Paul's; a few more statues like this, and Behnes's 'Babington' would so effectually overshadow the bulk of the monumental erections which we find there, as to raise the general character of the sculpture of that cathedral.

1278. 'The Babes in the Wood,' J. BELL. The children lie enfolded in the arms of each other; and to aid the aptitude of the illustration, a few leaves are scattered near them. The relation is pathetically sustained, and the degrees of human life, infancy and childhood, truthfully pourtrayed. The work is, indeed, one of those pure and happy conceptions—skilfully and beautifully worked out—in the production of which the accomplished sculptor has few competitors. His mind is deeply imbued with a poetic feeling; he is one of the few artists who attempt higher efforts than mere busts; and as his success has been great, he may take a very prominent station in the most elevated department of the arts. We consider his onward and upward career as matter of certainty.

1279. 'Statue in marble of Andromeda,' L. MACDONALD. Many of the most elevated qualities of Art are visible here. The author has taken a clear view of his subject, and endowed it with due poetical eloquence; although we conceive his construction would not have been too literal even with the addition of other circumstances from the story. We have seen from the chisels of the old *magnates* of the Art—the subject, as well in basso relievo as in pure sculpture—and (though, now, alas! "sedeant spectentque Latioi", for the spirit has departed their school)—these respected fathers began and ended their tale; yet how indispensable soever a conclusion may be, it is, perhaps, the *exordium* that we miss here, rather than the catastrophe, which cannot well be forgotten.

1280. 'The Falconer, to be executed for Flete, Devon, the seat of J. C. Bulteel, Esq.,' C. R. SMITH. This figure wears the costume of the palmy days of falconry, and will tell admirably in an old hall surrounded with the trophies of the chase. It possesses great merit.

1281. 'Group of the Graces in marble,' J. LOFT. Three figures seated—contrary to usage. Much grace may be displayed in a sedentary figure, but all that can be thus shown must fall far short of the attributes of these creatures of poetry. The figures are so individualized that each is in the group, but yet not of it: such a want of correlation is always fatal to the interest of a subject. With respect to the disposition of the figures, it may be remarked that a mere departure from a normal propriety is not originality—and in regard of the subject, it may, at once, be pronounced a bad one from adoption so general, since each sculptor, who selects it, subjects himself to comparisons, whence not a few may derive a modicum of credit; seeing they have entered the lists and broken a lance with the greatest men of all times.

1282. 'Model of a statue of Michael T. Sadler, Esq., M.P.,' to be executed in marble, for Leeds, P. PARK. This statue is set forth in the ordinary attire of the day, without any of the legitimate aids whence sculpture derives advantage and value. The figure is in the act of addressing an assembly, having the right arm uplifted in a manner to give an angular and ungraceful appearance to the whole.

1283. 'Group of Abel and Thirza, from Gessner's Death of Abel,' T. EARLE. Abel is a fine conception wrought out with much ability; the subject is well chosen and has yielded a grateful return for the labour bestowed upon it. The power displayed in the male figure has flagged in the execution of that of Thirza; although the latter, considered apart, must be allowed to be of high merit.

1286. 'Eve and First-born,' W. C. MARSHALL. The affectionate cares of maternity are here but defectively expressed, for Eve seems heedless of the infant at her side. The work, however, like the other productions of the artist, gives abundant evidence of genius. This and No. 1287, may be referred to in proof of the high power both in conception and execution of our British school.

1287. 'Venus rescuing Æneas from Diomed,' W. C. MARSHALL. In 1841 we are told this group obtained the gold medal, and it seems a very likely work to earn such distinction for its author. Venus and Æneas only are present, Diomed being left to the imagination. The subject having been proposed as an effective one for sculpture, the part of Venus could not, by any means, have been *left out*: although it is derogatory to the multipotence of even a heathen deity to be compelled, in defending her son, to throw herself between him and his enemy. The classic poets often reduce their divinities to the level of mortals; and in this they must be followed—since in this and other licences—

"Their stars are more in fault than they."

1288. 'Oberon and Titania,' E. W. WYON. The lines in the 'Midsummer Night's Dream,' commencing "I know a bank whereon the wild thyme blows," are here illustrated. Titania sleeps amid the flowers, and Oberon is about to streak her eyes with the juice of "love in idleness," to make her "full of hateful fantasies." The composition is a bas relief, and in spirit and feeling comes well up to the poetry of Shakspere.

1289. 'A bas relief, representing Bacchus and Silenus.' J. FILLAINS. The artist has looked with advantage at the antique. There is a fine character in these figures which we cannot help admiring; albeit the subject is threadbare, and found *passim* among the ancients.

1290. 'Unfinished figure in marble of a Girl Trapping a Bird." J. E. CAREW. Well designed for the class of Art to which it belongs, but, being unfinished, is seen under disadvantage. It is, however, by no means unworthy of one of the most accomplished sculptors of our age and country.

1291. 'A Greek Warrior crouching, illustrative of caution and resolution,' P. PARK. The extrinsic circumstances to which this figure has relation, such as an enemy, danger, &c. &c., are well defined; but there is nothing to warrant the extreme tension of many of the muscles in various parts of the body—an anatomical demonstration; called for to such extent only when the body is in the most violent action.

1293. 'Statue in marble of a Bacchante.' L. MACDONALD. The *Nymphæ bacchabundæ* of modern poetry being impracticable in sculpture, our artists seek *les belles et les joyeuses* in the immortal verse of the ancients. Artists have attempted to invest such subjects with a modern spirit, and it is done, but the luxury of rich association is thus marred. The figure is beautiful, but the head would never be pronounced that of a bacchante: it corresponds not in expression with the rest of the figure.

1294. 'Statute in marble of Hyacynthos,' L. MACDONALD. The design is that of a powerful mind, and the execution has been conducted to a happy issue by talent of a high order. The figure generally in the modelling shows an assemblage of beauties, though in the limbs some of the lines are deficient in richness; and this is the more apparent in contrast with so much that is excellent.

1298. 'Model of a statue of Sir Astley Cooper, F.R.S.,' &c., &c., E. BAILY, R.A. Eight feet is the height of this cast, which is to be executed in marble for erection in St. Paul's Cathedral. From the shoulders flows no academical robe, disposed in a manner to give much grandeur to the statue, which is further characterized by more personal elasticity than the frame of Sir Astley latterly exhibited. The resemblance is perfect, and the sculptor has gifted the features with the most impressive language; in short, every part of the work is in the purest taste.

No. 1299. 'A Monomental Angel, a statue in marble, part of a group at the entrance to a Family Vault,' R. WESTMACOTT, A.R.A. A fine and delicate conception, exquisitely chiselled.

1301. 'Summer, a statue in marble,' S. NIXON. A child bearing a garland of flowers, the whole, perhaps, better in execution than design. The work is one of a series for the hall of the Goldsmiths' Company. The flowers are equal to anything of the kind we have ever seen in sculpture; but the song of summer-tide might have been better sung.

1303. 'An Old Satyr, extracting a thorn from the foot of a young man,' B. SMITH. This is a bas-relief, and reminds us, in its design, of a gem we have somewhere seen like it.

1304. 'Statue in marble of Sir Charles Forbes, commissioned by the native merchants of Bombay,' the late Sir F. CHANTREY, R.A. This work resembles, in all its parts, a great many others of its distinguished author. It has by no means the force and power of some of his busts, for these qualities lying chiefly in the heads were in a great measure counteracted by infirmity of design when the portrait extended to the full figure. There is, however, about the statue that integrity which has always marked those of Sir F. Chantrey.

1305. 'A Favourite Horse, the property of Lady Dallas,' H. W. and C. M. MAC CARTHY. A small model in plaster, remarkable for a display of knowledge of the proportions and character of the animal.

1313. 'Colossal bust in marble of the late Right Hon. J. P. Curran,' C. MOORE. This is a portion of a monument to the memory of Curran, to be erected in St. Patrick's Cathedral, Dublin. The head,—we can speak only of that,—is the production of a mind capable of realizing its impressions with the most perfect success. Although we observe here the gravities, the more serious part of Curran's character, there is also a mingling of that which, in a lighter mood, would express wit, but which now threatens sarcasm.

1319. 'Bust in marble of the late J. Gray, Esq., of Carntyne,' S. JOSEPH. In any assemblage this would be a remarkable bust; in the features are graven the most perfect expression of benignity.

1327. 'Marble bust of Sir W. Follett, M.P.,' E. B. STEPHENS. The friends (we are told in the catalogue) of Sir W. Follett have commissioned this bust for the purpose of placing it in the Devon and Exeter Institution. As a portrait, not only in *physique*, but in the character, it is one of the most successful we have ever seen. The eyes are withdrawn into deep shadow; they have the effect of at once fixing the attention of the observer, who finds in them every evidence of a keen and penetrating intelligence.

1330. 'Francis Grant, Esq.,' E. DAVIS. The free and flowing manner of the hair of this head is beyond all praise, it seems to be precisely "as the winds have left it;" and in the whole there is as much of poetical sentiment as may be risked in portraiture. So Schiller-like is the head that it would enrapture the *burschenschaft* of Germany.

1331. 'Bust in marble of Sir James Eyre, M.D.,' T. BUTLAN. At the first sight of this work the spectator is struck with the vitality of the features, and is arrested by their power of speech; the marble has something to say to him. There is no self involution; the bust is explained from its own lips. It is a work which would do honour to the greatest of our sculptors; for no skill in the art can exceed that with which it has been elaborated into the elevated character it bears. A finer bust than this we have never seen, it will bear comparison with any of modern times.

1346. 'Lady Godiva,' W. BEHNES. A female equestrian model, original in design, and beautiful in execution. The horse is in a novel position, being in the act of rubbing its nose against his leg, a most ingenious conceit, highly favourable to the importance of the mounted figure. We may suppose the lady about to set off on her progress through the streets of Coventry. She is admirably modelled, and is seated on her palfrey with much ease and grace.

1347. 'King Charles I., a sketch,' H. NICHOLSON. This small figure is the result of much research into the costume of the cavalier period. It

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is "toileted" with exceeding care, and reminds us much of the small portrait of Charles in the Louvre, painted by "that Antonio Vandyke."

No. 1348. 'Scenes at a Fair in the North of Ireland,' E. Kennedy. If there be any meaning in the words *alto relievo*, that meaning is certainly made out in this piece of sculpture, wherein the figures in number amount to thirty, many of them chiselled out of the mass with a boldness of relief truly surprising. Every circumstance of the composition alludes to Irish character in its broadest development, and the action of the various groups is so ingeniously distributed as to leave no single figure unmoved by the spirit of the whole. There might have been more *nicety* of execution in the work, but we doubt if there could possibly have been a more perfect national identity than is here shown. It is, indeed, the work of a most accomplished mind, and tells the story admirably. No writer of Irish subjects has every brought a familiar Irish scene more completely before a spectator. Every person introduced contributes his, or her, due portion to the value of the whole; and in the countenance of each is that expression which speaks forcibly of the gaiety and humour so strongly illustrative of the country. Yet there is no exaggeration about it, and not the remotest approach to vulgarity; although no attempt has been made at undue and "untrue" refinement. The work is full of vigour, life, and character, and tells as much as might be found in many a printed volume. In these days, when the sculptor too often either dedicates himself exclusively to the "classic," or devotes himself constantly to the common place, it is absolutely refreshing to find an artist thus applying genius, industry, and powers of execution to the development of an ordinary incident, in which the poetry is retained without sacrificing the truth. This *alto relievo* is, in all respects, honourable to the mind and hand of the producer, and is a work of rare value. We have dwelt upon it at greater length than we should have done, because, we understand, it is the production of a lady—not of the profession—whose station in society has made the cultivation of taste a source of enjoyment to herself—and, now, to others. It is scarcely necessary to add that she is an Irish lady.

No. 1354. 'Marble Bust of Edward Hawkins, Esq., F.R.S., M.S.A.,' T. Thornycroft.—There is in this work much of the excellence of the highest school of Art—it is pure in style, and careful in execution.

No. 1355. 'Marble Bust of Sir W. Molesworth, Baronet,' W. Behnes. Independently of its striking similitude to the original, this would anywhere be a remarkable bust—the arrangement of the hair is to the life, and gives the head at once to a person tinctured with enthusiasm of some kind.

No. 1360. 'Marble Bust of D. Blaine, Esq.,' J. G. Lough. In the countenance is the impress of the most perfect tranquillity of temperament. The drapery is simple and beautiful.

No. 1363. 'Bust in Marble of the late Peter Burrowes, Esq., of Dublin,' T. Butler. Much skill is here displayed in the management of the features, which are those of a person advanced in age. Age is finely expressed, and without any of its vacancy.

No. 1375. 'Marble Bust of David Barclay, Esq.,' S. Joseph. The intelligence of this head is in full action—the sculptor has left it at work. It is something to be able to impress the spectator with this idea.

No. 1376. 'Bust of Lady Baker,' L. Macdonald. The *bust* (properly so called) of this work is better than the head. The shoulders are round and well modelled.

No. 1384. 'Marble Bust of Thomas Poynder, Esq.,' W. Behnes. The cranium has been finely modelled, and no less admirably sculptured. The expression of the countenance is benign to a degree.

No. 1385. 'Bust in Marble of Mrs. Edward Tyrrell,' E. A. Foley. The best taste has been exercised in the execution of this bust. It is graceful, and free from the reproach of affectation.

No. 1393. 'Marble Bust of the Marchioness of Douro,' T. Campbell. The utmost nicety and care has been used in the carving, but no *finesse* can ever compensate for such a want of expression as we find here. A tiara mingles with the hair; without it we think there would have been a better effect.

No. 1396. 'Marble Bust of Allan Cunningham, Esq.,' H. Weekes. This is one of the most characteristic works we have ever seen. As a likeness, it is the life itself. The simplicity of the work is carried almost to a fault, although this denial of appliances has a worthy object. Nothing can exceed the penetrating power thrown into the eyes, whence gleams the light of life, bespeaking an actively-thinking intelligence. The energy of this head is unsurpassed. The light arrangement of the hair is beautiful to the last degree, and the general finish the mastery of Art.

No. 1397. 'Bust in Marble of a Lady,' W. C. Marshall. There is a sentiment in the work betokening a refinement of feeling rarely thus shown.

No. 1404. 'Marble Bust of the Rev. Samuel Wilson Warnford,' P. Hollins. The style of this head is bold; the features are animated by much earnestness, and the manner of the air free and natural.

No. 1409. 'Marble Bust of James Morrison, Esq., M.P.,' the late Sir Francis Chantrey, R.A. A close inspection identifies this with the general feeling of the late Sir F. Chantrey. There is a strong purpose in the head, and the finish is, as it always has been in his works, exquisite.

THE ARCHITECTURAL ROOM.

This room contains the same ill-advised and injurious mixture as usual, of designs for churches and 'Scenes from the Vicar of Wakefield;' elevations of orphan asylums with 'Mountain Maids;' almshouses with 'Faries sporting;' 'a Wood Scene in Hampshire' crowns a design for Camberwell church; and 'H.R.H. Prince Albert' is not far from a county lunatic asylum. This system, alike injurious to the painter and the architect, we have constantly and earnestly reprobated; but it is useless to expect any alteration in it until more space be taken for the exhibition generally.

As a whole, the 130 architectural drawings here exhibited are more satisfactory than those of some years past, and serve to remind one that many works of more than ordinary magnitude are now in progress in England.

C. Barry, R.A. elect, exhibits two beautiful drawings of different portions of the 'New Houses of Parliament' (1030 and 1040), made with the view of showing the effect of a proposed mode of decorating the walls with paintings. The first is a View of the Royal Gallery, showing the return of the procession on the occasion of opening Parliament; and the second, 'St. Stephen's Hall,' forming part of the public approach to the two Houses, the libraries and committee-rooms. Pictures in square panels occupy the walls, and the vaultings of the hall are heightened with colours: the whole forms a specimen of elaborate decoration at present without a parallel in England; and if so executed, cannot fail to give an impetus to the decorative arts, the effect of which will speedily become visible alike in our manufactures as in our dwellings. The premiums offered by the Royal Commission with a view to this end, already commented on in our pages, prove that the matter is now taken up in earnest, and lead us to anticipate most satisfactory results in connexion with it.

No. 1068, by R. H. Esser, representing the 'Interior of the Temple Church, London,' as it will appear on the completion of the restoration now in progress, affords another example of interior decoration worthy of consideration.

T. L. Donaldson has three designs: the new 'Scotch Church recently erected at Woolwich,' (1110); 'All Saints Church, Gordon-street, St. Pancras,' now in course of erection (1118); and the approved elevation of 'Hallyburton House, Angusshire,' the seat of the late Lord Douglas Hallyburton (1091). The latter is composed in the style of the Florentine palaces, the chief characteristics of which are solidity and massiveness. Sculptured figures are introduced at the angles of the building. The recessed porch would be very effective. The Gordon-street Church is of the modern German school of architecture, and has some details of much elegance. Coloured marbles are introduced externally in decoration, but somewhat too sparingly.

Wyatt and Brandon have sent, a view of a 'New Church at Crockerton' (998); 'Interior and Exterior of a Church at Wilton (1019 and 1055); 'County Courts at Cambridge' (1038); 'St. Andrew's Church, Bethnal-green' (1080); and a 'Church at Merthyr Tydvil' (1093): a goodly list, bearing evidence of their ability and good fortune. The most striking of these designs is that of the church at Wilton, which is Italian-Norman in style, and has an attached campanile of striking proportions. Some parts of the campanile, it may be remarked, hardly agree in style with the rest of the building, being of a more recent period.

P. Hardwick, R.A., besides a 'Mansion at Maresfield' (1062), has a large drawing of his fine staircase in Goldsmiths' Hall: the effect of the drawing, however, is hardly equal to that of the object represented.

Nos. 1027 and 1050 are admirable drawings by J. W. Atkinson, of the 'Palace at Moorshedabad,' erected for the Nawaub Nazim, by Major General M'Leod. This building, which is above 400 feet long, 200 feet wide, and 50 feet high, is Grecian-Doric in style, and has a portico at front and back. The erection of this building has caused much sensation in its locality.

H. L. Elmes has an admirable perspective of his no less excellent design for the 'Assize Court,' at this time in course of erection in Liverpool (1037); and a view of the 'Liverpool Collegiate Institution,'—the first Greek, the second Gothic. Mr. Elmes is an architect of no ordinary ability, and bids fair to obtain a high place in his profession.

L. N. Cottingham, in 1123, shows the 'Choir of Hereford Cathedral,' in the restoration of which he is now engaged. 1083 is an elaborate drawing of the 'High Altar at St. Alban's Abbey Church,' by the same gentleman.

No. 994. 'A Royal Academy for the Fine Arts,' including national glyptotek and pinacotek, by Carl Tottir, is a fine design.

E. B. Lamb has an exceedingly clever little drawing of storehouses and other buildings, designed for a public company. No one understands Italian architecture better than Mr. Lamb. The same remark, substituting Elizabethan for Italian, will apply to H. E. Kendall, jun., who exhibits two views of his design for a country mansion, which obtained the gold medal at the Society of Arts.

Edward Hall, known by his success at the Institute of Architects, has a tasteful little design for a sculpture gallery, 1156.

For Camberwell Church there are no less than eleven designs, none of which, however, have more than ordinary pretensions.

No. 1112, is a nice drawing, by J. Goldicutt, of the 'Church now Erecting at Paddington,' from the designs of Gutch and Goldicott: the manner in which the competition for designs in this case at Paddington was conducted, has justly excited much animadversion; it is, however, gratifying to find that a satisfactory building is likely to result.

W. H. Campbell's 'Design for a House of Parliament' (1163), which gained the gold medal of the Royal Academy last year, is a work of no common merit—it is coloured, too, in very masterly style.

No. 1067. 'Design for the Cove and South Hawley Church, Hants, by E. C. Harewill, although an unpretending structure has claims for originality. We must not omit to mention, too, a 'Model of Salisbury Cathedral and Cloister,' in card-board by G. Truefitt (1168), evidently a work of much patient labour. Our space will not enable us to do more than thus point out some of the most striking works in this very important department of the Academy, although we would gladly go into lengthened criticism, and give a reason for every opinion we have expressed.

[We have thus gone very fully through the exhibition; having noticed, as we believe, nearly every work of which we felt justified to speak in terms not disagreeable to the artist; for we adhere to our plan of not going out of our way to direct attention to works that may be referred to with no other result than to pain or annoy the painter.

It is not improbable, however, that we have omitted some which deserved praise, and demanded observation; in so large an assemblage of objects this evil is, indeed, almost unavoidable; and we therefore intreat the indulgence of those who may feel that we have unfairly neglected them.

We repeat our conviction that the exhibition, taken altogether, is highly satisfactory. From among the junior candidates for distinction, the seniors will have no difficulty in recruiting their ranks. We, for a time, respectfully and cordially bid the exhibitors farewell—bidding them "go on and prosper!"]

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MEG MERRILIES IN THE AULD PLACE OF ELLANGOWAN.

"Twist ye, twine ye, even so
Mingle shades of joy and woe"
GUY MANNERING, Chap. iv.

R. S. LAUDER, del. THOMPSON, sc

DIRK HATTERAICK.
GUY MANNERING, Chap iv.

Mc IAN, del. SMITH and LINTON, sc

DOMINIE SAMPSON SUMMONED TO DINNER
GUY MANNERING, Chap xv

SIMON, del. SMITH and LINTON, sc

THE ENGRAVINGS PRINTED BY WRIGHT AND CO., 75, FLEET STREET.

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PRESTON TOWER.

Near the Scene of the Battle of Preston Pans

WAVERLEY.

D. ROBERTS, R.A., del. R. BRANDARD, sc

CARLAVEROCK CASTLE.

The Elsinegowan of Guy Mannering

D. ROBERTS, R.A., del. S. WILLIAMS, sc

DIPTED GILFILLAN REMOVING THE DRUMMER.

WAVERLEY, Chap. xxxiv.

Mc IAN, del. SMITH and LINTON, sc

CHAIR IN STUDY AT ABBOTSFORD.

Made of the wood of the Wallace Tree.

SIR WALTER SCOTT'S HAT AND STICK

DICKES, del SWAIN, sc.

GIPSIES

GUY MANNERING.

JOHN GILBERT, del. FOLKARD, sc

RING AT CLUNY CASTLE.

Worn by Charles Edward in the days of Waverley.

DICKES, del. WITHY, sc

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FAIR ROSAMOND.
When as King Henry rulde this land,
The second of that name,
Besides the queene, he dearly lovde
A faire and comely dame.
Most peerlesse was her beautye founde,
Her favour, and her face;
A sweeter creature in this worlde
Did never prince embrace.
Her crisped lockes like threads of golde
Appeard to each mans sight;
Her sparkling eyes, like Orient pearles,
Did cast a heavenlye light.

FRANKLIN, col. T. WILLIAMS, sc.

GILBERT, del. VIZETELLY, sc

THE BOOK OF BRITISH BALLADS.*

FINDING that our subscribers, generally, have been much pleased with the examples of wood-engravings, from illustrated books in course of publication—which we have been enabled, occasionally, to introduce into our pages—we have made arrangements to give, somewhat frequently, this additional advantage to "The Art-Union."

We here present specimens of "THE BOOK OF BRITISH BALLADS;" and on the other sides of these leaves, a few selected from "THE ABBOTSFORD EDITION OF THE WAVERLEY NOVELS,"—of the latter we shall be enabled to speak fully and freely; in reference to the former, however, we must content ourselves with printing the Editor's "Introduction."

"Although various collections of British Ballads have been published, from time to time, since the elegant mind, refined taste, and sound judgment, of Bishop Percy were brought to bear upon the interesting and important subject, no attempt has been made to select and arrange, in a popular form, the best of these Ballads, from the several volumes in which they are scattered, and mixed up with a mass of inferior, or objectionable, compositions. This appears, indeed, to have been almost the only department of our 'Polite Literature' to which public attention has not been adequately directed. Yet, without subscribing to the opinion, attributed to high authorities,—'Give me the making of National Ballads, and I care not who makes the Laws'—it requires no argument to prove their powerful influence, over the thoughts and feeling of all classes—the cultivated as well as the uncultivated. It is not too much to say, that in 'uncivill ages' no source of instruction was so fertile,—and no Missionary so effective in moulding the general sentiment, as 'the blinde crowder,'—it may have been,—'who with no rougher voice than rude style,' stirred up the sympathies of the multitude, and moved even the great heart of Sidney 'more than with a trumpet.' Nor can he be considered a visionary, who would draw conclusions, as to the pre-eminently moral character of Great Britain, from the fact, that the songs which encourage virtue and justice, uphold heroic fortitude, and inculcate, as an axiom, that 'God defends the right,' have been, in all ages, the chiefest 'darlings of the common people.'

"The Editor will endeavour to form a selection that shall be agreeable and interesting to the general reader,

* Edited by S. C. HALL, Esq., F.S.A. Publishing in Monthly Parts, by HOW and PARSONS, 132, Fleet Street.

THE ENGRAVINGS PRINTED BY WRIGHT AND CO., 16, FLEET STREET.

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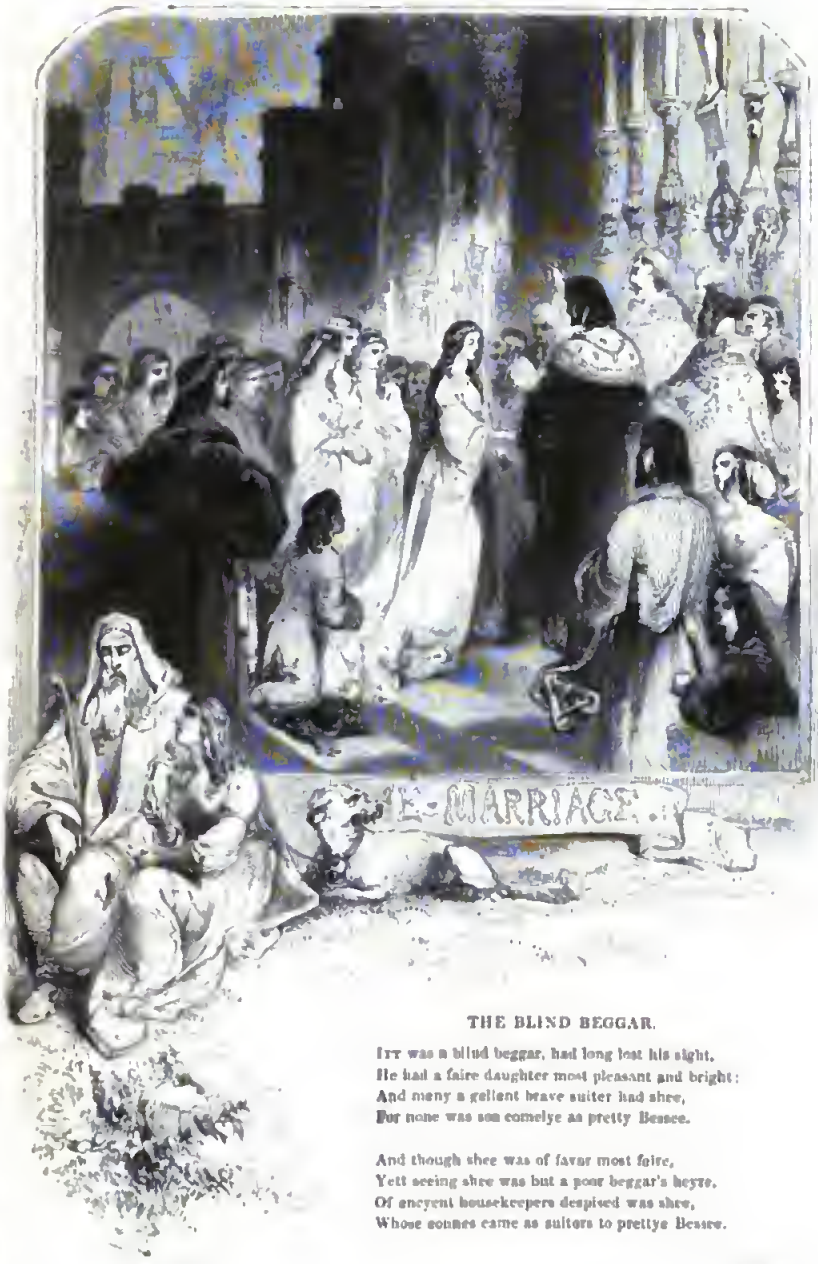

THE BLIND BEGGAR.

ITT was a blind beggar, had long lost his sight,
He had a faire daughter most pleasant and bright:
And many a gallant brave suiter had shee,
For none was soe comelye as pretty Bessee.

And though shee was of favor most faire,
Yett seeing shee was but a poor beggar's heyre,
Of ancyent housekeepers despised was shee,
Whose sonnes came as suitors to prettye Bessee.

GILBERT, del. VILLIERS, sc.

DYCE, del. LEWIS, sc

and not unsatisfactory to the antiquary and the scholar. It is, however, an essential part of his design, to collect only the Ballads that appear most worthy of preservation,—and not to reprint those which have no stronger recommendation than their rarity; rejecting none, because they are already sufficiently known, and accepting none, because they are merely scarce. It will be his duty to decline no labour that may give completeness to his task, and to omit no opportunities of consulting available sources of information, whether accessible to all readers, or to be obtained only by patient industry and careful search. His plan, in its several details, it is unnecessary for him to explain, inasmuch as it is here sufficiently developed. It will be perceived, that he has not modernised the orthography; believing that 'these old and antique songs' will be most readily welcomed in their ancient dress,—

'The garb our Muses wore in former years.'

"It will not, however, be expedient to follow any chronological order; to do so with accuracy would be, indeed, impossible, for there are few of the more ancient compositions to which any date can be assigned. The Editor will, therefore, consider himself justified in so arranging these Ballads as to obtain variety, both of style and illustration, without regard to the period at which they were written, or the sources in which they originated; prefacing each by such explanatory remarks as shall communicate all the information he can obtain concerning its history.

"In illustrating the work, he has been ambitious, so to apply the great and admitted capabilities of British Art, as to prove that the embellished volumes of Germany and France are not of unapproachable excellence, in reference either to design or execution. He believes himself warranted in stating that, as the work progresses, he will be enabled to submit examples of the genius of a large proportion of the more accomplished artists of Great Britain—as exhibited in drawing upon wood. The supremacy of our English engravers, in this class of Art, has been long established."

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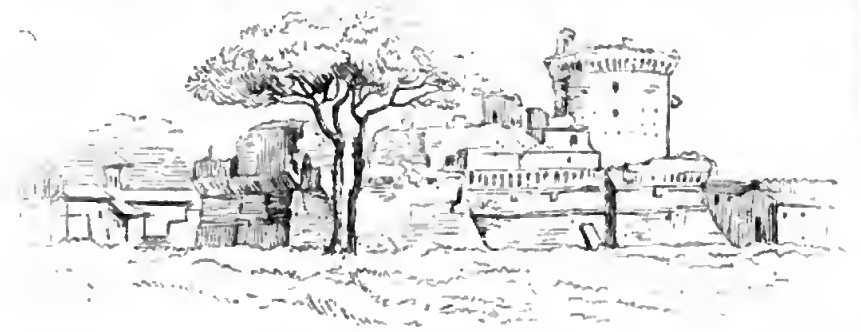
AN ARTIST'S TOUR.

[For the very interesting, although brief and limited tour, described in the following letter, we are indebted to an artist, who already holds a distinguished rank in his profession. It exhibits proof that he has not passed through fertile Italy without turning valuable opportunities to profitable account. He has very properly communicated to his professional brethren his observations in reference to a remarkable vicinity of Rome, of which many of its permanent residents know little or nothing. We hope his example may be followed. There are many artists who might thus confer benefit on the student, supply information to the traveller, and afford enjoyment to the public.]

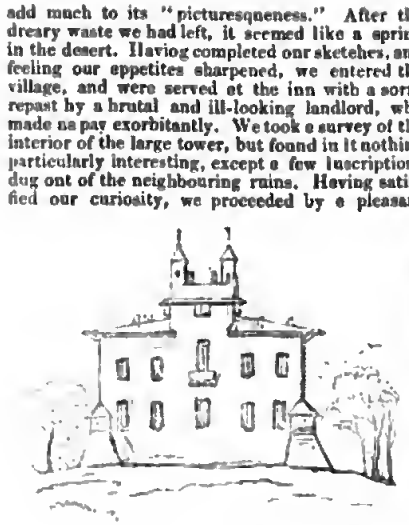
Rome, 3rd June, 1838.

I have been traversing the classic, though now desolate shores of Ostia, Ardea, Nettuno, &c., accompanied by an intimate friend, a Swiss artist. We set out on foot at four o'clock in the morning, carrying with us our sketching materials, a knapsack containing linen, &c., good stout sticks with iron points, to defend ourselves on the road in case of necessity, and a chart of the country to facilitate our progress. We arrived at Fuemiccino about ten o'clock in the morning, and, having refreshed ourselves, proceeded to Ostia, passing the famous fields of Apollo, on which stood his temple, now a melancholy waste, marshy, and sterile. We arrived at the ancient Ostia about twelve o'clock, having crossed the Tiber a little below its termination into the sea, a slight memo-

randum of which I transferred to my sketch-book. After having scrambled our way with much difficulty through long grass and brambles, we entered the ruins of a temple said to be the Temple of Jupiter, and which still bears evident marks of former splendour; from these ruins we had a view of the very slender remains of the ancient city, which consist of a number of foundations of buildings, &c., almost lost amongst briars and brambles. One can scarcely imagine, when looking on the desolate scene around, that this was once a flourishing and populous city, into the ports of which entered vessels from all parts of the world. Leaving these ruins we arrived at the modern Ostia, and were so much struck with its appearance, that we sat down to take a sketch of it: it is a most picturesque object, and the two pines which grow in front of its half-ruined walls



add much to its "picturesqueness." After the dreary waste we had left, it seemed like a spring in the desert. Having completed our sketches, and feeling our appetites sharpened, we entered the village, and were served at the inn with a sorry repast by a brutal and ill-looking landlord, who made us pay exorbitantly. We took a survey of the interior of the large tower, but found in it nothing particularly interesting, except a few inscriptions dug out of the neighbouring ruins. Having satisfied our curiosity, we proceeded by a pleasant



walk to Castel Fusano, a country seat of Prince Ghigi, where we intended to pass the night: it is an old castellated mansion; and tradition says that the stone figures of sentinels on the top of this mansion were placed there to deceive the Turkish corsairs, who from time to time made incursions on the neighbouring shore, and did not spare the castle itself. It is situated in a spacious though neglected park, and is surrounded by beautiful pines. As we approached it the sun was setting, and threw a gorgeous light on an avenue of those trees, at which we were gazing with admiration, when we were accosted by the custode, or keeper of the park, with whom we entered into conversation; in the course of which he informed us, to our great vexation, that the steward had accompanied the prince to Rome, and that all the rooms in the castle were locked up, and advised us to go back to Ostia. Here was a pretty predicament: we were not disposed to retrace our steps, as the distance from Ostia was seven miles; nor did we like trusting ourselves in the hands of the worthy landlord, and other certain ferocious-looking individuals we had noticed in the inn. We therefore begged and prayed of the custode to give us shelter, if it were only in a shed, explaining to him our forlorn condition. Upon consideration, he said he would apply to the cowherd, who lived in a kind of hovel with his family adjoining the ville, whither we accompanied him; and, after no little persuasion, he was induced to give us shelter; we supped with the cowherd and his family on bread and water, this being the only fare they had to offer us. He then conducted us to a room without furniture, and having supplied us with some straw for beds, and lighted a fire, we laid down to repose ourselves, or at least with that intention, for we were kept awake all night by the buzzing of musquitoes, with which this part of the country is infested: they bit me so severely on the hands that I still bear the marks of them. We arose at daybreak, not sorry to get out of our wretched *resting*-place. It was a chill misty morning, and our prospect of breakfast was very doubtful, but we were sustained by our enthusiasm: we thought of Virgil, Apollo, &c.; and my friend, who is a zealous classic, opening a pocket edition of the Æneid in Italian, spouted as we proceeded briskly along a road in the midst of a wood, formed from the materials of the Via Severiana, and which brought us to the sea-side just in time to see the sun rise on the ocean—a glorious sight! which gave us fresh energy. So beautiful was the effect, that I was induced to make a sketch of it, but gave it over in despair; and after we had lingered awhile gazing on the broad blue ocean, we proceeded along the shore for many miles without meeting a soul, except two or three soldiers stationed in cabins to prevent smugglers from landing. The sands in this part are very smooth, so we took off our shoes and stockings and walked in cuerpo the whole length of them: having trotted in this manner for about seven or eight miles, we arrived at a solitary tower called the Tor Paterno, inhabited by a few miserable looking soldiers employed in watching smugglers: this was the site of the famous city of Laurentum, celebrated by Virgil in his Æneid, and which was the first place where Æneas landed on his arrival in Italy; and the daughter of whose king, Latinus, he married. Leaving the sea-shore we branched off into the road to Practica, the place of our destination for that day: this path lay in the midst of a wood which, for desolate wildness, I conceive, may rival any in the most savage region. After walking a considerable distance without meeting with any living creature, except snakes and lizards, and descrying no signs of Practica, we began to imagine we had lost our way; this was a melancholy reflection! we had tasted nothing but a bit of bread since twelve o'clock the preceding day. The sun shone hotly upon us, and we were encumbered with our trappings; yet, not allowing our courage to flag, we trudged on till we arrived at a cross-road in an open country; here, however, we could discover no signs of Practica; and my companion leaving me in charge of the luggage walked to a hill at a short distance, where he, to his great joy, discovered the eagerly sought for town; and at that moment some labourers coming up, told him they were going on the road to Practica to a farm, where they were employed in hay-making. We all joined; and having arrived at the farm, were enabled to procure some bread and wine, which you may easily imagine we needed not a little. After this refreshment, we proceeded to Practica, where we arrived about two o'clock in the day, having slept on the ground for above two hours from excessive fatigue. This town is very small, but prettily situated, and from the tower of a palace of Prince Borghese there is a most magnificent distant view of Rome, and the surrounding countries of Albano, Genzano, Frascati, &c. Practica is situated on the same site as Lavinium, built by Æneas in honour of his wife Lavinia; and many antiquities have been dug up in the neighbourhood. After having dined and supped tolerably well in the inn of the place, we went to rest,

and next morning early we set out for Ardea, sketching many objects on the road. It is a curious circumstance, that all the farm-houses and

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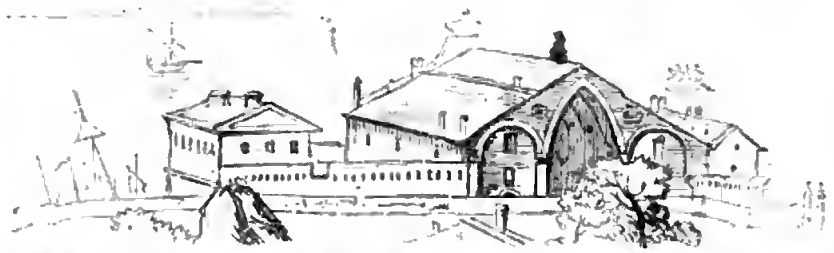
cottages on this road were formed exactly in the same manner as those described by Virgil, and they are only to be found so in this part of the country. We passed several herds of fierce looking buffaloes, which we wished a hundred miles off; luckily, however, they offered us no annoyance. The country round about on this road is very picturesque, and now and then one catches a distant view of the sea, or of a long line of blue mountains. We arrived at Ardea about twelve o'clock: this town is exceedingly picturesque and interesting; the air, however, we were told, is so extremely

bad in the summer that all the inhabitants leave it and go to more healthy parts. Ardea is celebrated by Virgil in his Æneid as the habitation of Turnus, King of the Rutuli; and Ardea was the capital of their kingdom: it was besieged by Tarquin the Proud; and in after ages was the retreat of the celebrated general Furius Camillus, on leaving his ungrateful country; and from its gates he sallied forth to combat Brennus, King of the Gauls, when he had reduced Rome to its last shift. We occupied ourselves in sketching many objects there the rest of the day, and the next morning departed for Porto d' Anzio. After passing many fields of oxen and buffaloes, we arrived at the sea side, at a large tower, called the tower of St. Lorenzo, where we reposed ourselves for a short time, and breakfasted on some provisions we had brought with us from Ardea; for experience had taught us the necessity of providing ourselves in this manner. We then walked for many miles along the sea shore: the morning was very fine, and the sea of a beautiful azure blue, now and then relieved by a tint of emerald green, and where the sun was reflected on its surface it appeared as if spotted with a thousand brilliants. In England it is impossible to imagine these effects; the deepest ultramarine is not too strong to represent the sea in fine sunny weather: there was one annoyance, however, in the midst of this beautiful scene, which tended to disturb the delightful feeling it produced; numbers of oxen, driven by the great heat from the woods and meadows lying inland, had come out to the border of the sea to enjoy the freshness of the breeze, and we had to drive them away as we passed along, though not without some fear and trembling. We at length arrived at a solitary tower on the sea shore, called the Solfatara, where we reposed; and gazing on the sea shore, and reflecting on the "dangers we had passed," we regarded with other feelings the formidable oxen, forming, as it were, in the perspective, a white border to the beach; and they now served to remind us of Europa and the "fair white bull." Keeping along the shore for four or five miles, we arrived at Porto d' Anzio. The first object that met our eye on entering the town was a large villa where Don Miguel resides when he goes into the country; his constant occupation is in shooting the wild boars, &c., which frequent the neighbouring woods. Passing by the villa, we came to a barrack of soldiers, and were passing some ruins on our right unnoticed, when we were addressed by an officer from the window, who told us they were the remains of Nero's birthplace "I have no doubt," said he, "but that to see it is one of the objects of your visit here." We answered in the affirmative; and he then politely directed one of the soldiers to show us over the ruins. They contain many rooms with rich mosaic floors and painted walls: we observed many small apartments which have evidently been baths, and on the upper part of the room is a very handsome mosaic floor in black and white. This palace, of which these ruins formed but a very inconsiderable portion, extended to a great distance, covering a large space of ground; it was among a part of its remains that the famous statue of Apollo Belvidere, and many of the chef-d'œuvres which now adorn the Vatican, were found, but the spot where they were discovered has since been filled up, the ruins that remain have only been excavated within a short space of time. Having satisfied our curiosity, we went to the inn where we met the officer, who had called our attention to the place; we found him a very pleasant, well-informed man, a native of Ravenna: he invited us to the barracks to show us some drawings and sketches he had made, which were indeed very creditable; he pointed out some very beautiful views to us, which he thought we might like to sketch, particularly a very extensive one from his room window. To the left lay Nettuno, a very picturesque little town bordering the sea, with a small fort of the middle ages; beyond, and extending to a considerable distance, lay a beautiful line of majestic mountains, spotted with the small towns of Norma, Sermonetta, and Sezza—the shore, continuing from Nettuno, runs on towards Terracina, and is entirely uncultivated and deserted. Formerly the shore was covered with gorgeous palaces, villas, and temples; and at Nettuno, was a magnificent temple of Neptune, from which it took its name, and the foundations of which are still visible. More to the right, lay the famous promontory of Circe, rising like an island (which it formerly was) from the sea. It was here the famous sorceress Circe had her habitation, and where she turned, by her incantations, men and women into animals. If ever there were a beau ideal of an enchanted spot, it is this: it rises like magic on the horizon of the sea; and when we beheld it, was of a light purple mixed with a warmer tint from the reflection of the sun on its crags. Below it, and in the foreground, lies the pier, arsenal, and part of the town of Porto d'Anzio. One would little imagine, to look at this small insignificant town, that it was the site of the



once famed city, the birth-place of Nero and Caligula, abounding in luxury, wealth, and magnificence, and into whose port, vessels brought their riches from all parts of the then civilized world. There are still remains, in the sea, of the famous mole built by Trajan, and which, from the slight relics that still remain, give an idea of its immense strength and greatness. All these objects combined together in one view, the splendid effect of the broad blue ocean, a vast mass of bright azure, bordered by a picturesque shore, and spotted here and there with massive remains of Roman antiquity, which, from the reflection of the afternoon's sun, assumed that rich golden tint so peculiar to the south, gave such an effect which I shall never forget. We then proceeded leisurely to Nettuno by a road bordering the bay, lingering to view the beautiful effects which the island, or rather promontory of Circe assumed as the sun sank lower, or sketching Nettuno as it presented itself in different points of view. I am surprised that the scenery round the bay has not been more represented by landscape painters: what fine subjects there are for Callcott, Collins, or Turner! We had remained so long on our road that we did not arrive in Nettuno until the sun had set; but we had just time to look about the town, which, with the exception of the picturesque costume of the women, and its fortress, has nothing particularly remarkable in it. Having retired to rest at the locanda, we rose next morning at four o'clock, and set off for Albano, where we arrived about half-past twelve, after a very hot ride of twenty-four miles; and after dining, set off in a voiture to Rome, which we reached at seven o'clock in the evening, having performed a journey which very few make, as it cannot be done without going on foot, and is not unattended with danger.

THE FRESCOES OF CORNELIUS.

In a former article we gave a brief sketch of the life, and a description of some of the works of Peter Cornelius; we propose now to point out the peculiar qualities of his genius, and its productions. In doing this, we shall draw largely from the work of one of the best living writers on Art, and who, residing in Germany, has so profoundly studied the peculiar forms which Art has taken in that country, that he has entered into the feelings from which they arise; and he writes as a German would write in describing them, and making us understand them while he preserves the critical calmness of a judge in giving his opinions.

When Raffaelle Mengs, towards the middle of last century, sought to revive the old

painting, the models he chose were Raffaelle, Correggio, and those of their time, who had brought the art to its highest perfection. If true fame has attached itself to the name of Mengs himself, his success at the head of a school was not great. The subsequent revivers of Art in Germany, in our day, have chosen, as examples, those who were the masters and models of the greater men who followed them. It is from the works of Giotto, Cimabue, Perugino, Fra Angelico di Fiesole, and the Umbrian painters, that Overbeck, Schadow, and Schnorr, and almost all the historical painters of modern Germany have drawn their inspirations; and they wish to reproduce the simplicity, the mystic grace, the quaint antiquity with which those masters strove to express their religious feelings as well as their genius. They have also sought to imbue themselves with the taste and style of Italy; and we recognise nothing German in their works.

Cornelius has never yielded to the prevailing style; he has preserved an independent manner; his thoughts and their expression are national and individual; his genius, severe and bold, presents in his works the nerve, the power, the majesty, which we find in the remains and traditions of the old Byzantine style. These, his ardent imagination has combined with the movement, and much of the never tranquil character, and the exaggerated colouring which marks the epoch of the decline of Art; he combines the two extremes, the beginning and the end. But the defects of colouring seen in many of his works, are not always, or often, attributable to himself; for the greater part of the frescoes designed by him are executed by his scholars: such is the plan followed out by almost all the fresco painters of Germany, and most of all by Cornelius. To this cause also, I believe we may often attribute errors, observable in the drawing, and exaggeration in the expression, which sometimes spoil the beautiful and philosophical inventions of the master. Mind is the peculiar province of Cornelius; all the highest part of painting, which consists in embodying fine and deep thoughts is especially his, and there is meaning in his compositions that render them worthy studies for a thinking man. Cornelius has twice visited Rome; he describes the effect it had on him as a new birth in his artistic life: his genius led him, it will easily be supposed, to study Michael Angelo more than Raffaelle. He left there some cartoons, the subjects taken from Dante, which breathe a fresh, early beauty combined with spirit and character. Cornelius did not extend these cartoons, they were finished and executed by M. Veit, and the style of the work was quite changed. He returned to Rome at an after period, when the painting of the Ludwigskirsche (church of St. Louis) was committed to him by the King of Bavaria, saying, that it was only at Rome his mind could be prepared for the work, and that there only he could compose the cartoons. It was in 1820 that he received the king's commands to adorn with fresco painting a part of the Glyptotheca: this part consisted of three halls in the centre of the building, one wing being appropriated to the collection of Grecian marbles, the other to those of Rome. The very thought of the presence of these remains was sufficient to crush an artist unless it inspired him.

The whole subjects were to be taken from classical antiquity, and the mythology of the Greeks and Romans. Cornelius has arranged his compositions in the following manner:—In the first hall are the gods, in the last, the heroes of antiquity; but he has in the latter confined himself entirely to Grecian history, or rather poetry. Between these two halls, is the third of smaller dimensions; and here Cornelius has placed Prometheus, a link between heaven and earth. The roof of the hall of the gods is divided into four compartments; on each are several zones; on the highest, which forms the centre of the roof, Cornelius has represented Love presiding over the four elements, thus expressing the idea of the ancient Greeks, which attributed to Love the organization of chaos.

The manner in which the cosmogonal symbols are expressed is curious, with their correspondences. In the compartment opposite to the window, Love rides on a dolphin, indicating the principle of water; a season corresponds to this element, it is spring; an hour, it is the dawn. The history of Aurora is most charmingly composed; on one side she is seen rising, preceded by the morning star, leaving her husband, Titon, and her son, Memnon, still asleep. On the other side we see her imploring from Jupiter the gift of immortality for her lover. These two pieces, the last especially, are of such beauty and expression, that these are felt in spite of the perply colouring. In the compartment to the right, Love is sitting, holding the Olympian eagle, which has the thunderbolts in its claws. This is the principle of fire: to this, corresponds the hottest season, and the meridian hour of the day. Apollo is conducting the chariot of the Sun, and presiding over the summer. To the right are represented the metamorphoses attributed to his power, which have given names to some of our fairest flowers. The division below the window, gives us Love with the peacock, the sign of the air, autumn and evening. Evening is represented by Diana, in her car, drawn by deer, passing among groups of lovers. This part of the work, is indeed, a morsel of most rare elegance, painted, it is said, entirely by Cornelius himself; here his genius offers us some of the soft attractions of a virgin, but through them pierces now and then the more austere grace of a matron. To the left Diana recompenses Endymion, to the right she punishes Acteon. In the fourth compartment, Love playing with Cerberus, indicates the creation of the earth; Winter and Night form their train. Night holds in her arms Sleep and Death; she sits in her car, drawn by owls, and the nocturnal hours; at each side are the subterranean divinities, who preside over men's destinies, and make them feel their occult influences.

All these small figures in the roof, contrast, by their dimensions, with the great ones on the walls, and recall the paintings with which Primaticcio has adorned the roof of the palace of Gonzaga, at Mantua. We cannot describe so minutely as we should desire the other parts of this hall; we can merely indicate as to the composition, that under the compartment of water and Aurora, we have on the walls the kingdom of Neptune; under fire and Apollo, that of Jupiter; under night and the earth, that of Pluto. Over all the part of the walls representing the still reign of Pluto, we cannot but notice the wonderful character of languor and deadness that is expressed; Orpheus is striking his lyre, and the stone of Sysiphus and the labours of the Danaïdæ are for the moment suspended; but over all, there is a want of energy and life that has a most peculiar and imposing effect. The colouring is unequal, as if it were the work of many different hands, but the light and shade are finely disposed. The throne of Pluto, representing the power of Death, is enveloped in darkness. We are compelled to pass over the other paintings in the hall of the gods; and in that of "heroes," we shall perhaps give more pleasure by describing one composition, than by naming the designs of all. The piece we select, is the last of the series describing the Trojan war: it is most striking in itself; and on none of the walls do we find the rich invention of Cornelius more displayed, nor the expression of it so much injured by the manner of the execution. We do not say we have seldom seen a more beautiful composition; but we have seldom seen one so powerful, it is something you can never forget.

In the midst of a vast space Hecuba is seated, her family murdered around her; Troy in ashes. All the grief gathered on her head seems to be changed into fatality. Death has counted all her defenders; Priam lies dead at her feet; the base of a tragic pyramid, of which Cassandra prophesying with streaming hair forms the apex. Neoptolemus, standing on the body of Priam, holds Astyanax, whom he is ready to throw against the walls. Andromache, who should have better known how to defend her son, falls senseless at his feet. Menelaus seeks to bear from Hecuba her daughter Polixena; while Agamemnon would seize Cassandre as his prize; but she, prophesying, proclaims to him the disasters which await him after his victory. The other heroes are drawing lots for the spoils of Troy; while Helen, the cause of so many miseries, sits devouring her grief at the foot of a column. Enea is seen bearing from the flames his father and son, destined in another land to found another Troy.

Now, let us imagine what would be the effect of a composition like this, painted by Rubens, Tintoretto, or even in our own times, by P. Delaroche or Hayez. How should we be thrilled with horror in witnessing these scenes! We should see the dead, we should hear the cries of the living, we should be spectators of the intoxication of victory, and all the terrors of war; blood and flames would stream around us. But as it appears, the want of true colouring and life, gives a coldness to the whole, and the harmony, which is the result of a fine feeling of colouring is wholly wanting. There is also, sometimes, exaggeration in the drawing, as well as in the expression. The body of Priam is of immense length, that of Neoptolemus is impossible. In many of these figures we recognise the manly simplicity of the old Byzantine style; but there is also far too much of the exaggerated movement and ambitious colouring of the last period of Art. In short, you are enraptured with the thoughts and composition, but the execution often wounds you, or leaves you indifferent. When the works in the Glyptotheca were finished, they obtained the approbation of all Germany, happy to find a thinker in a painter. In 1825, the painting of the Ludwigskirsche (church of St. Louis) was entrusted by the king to Cornelius. Its architect, M. Gartnaer, was happily endowed with a mind suited to the genius of the painter, and the frame he prepared was well adapted for the work of Cornelius.

He had made many studies from the Cathedral of Bamberg, one of the finest monuments of the German middle age; and he now adorned and prepared the church of St. Louis with ornaments purely architectural, well adapted to enhance the works of Cornelius. He has given relief to the arches by a grey tone, from which the curves and nerves of the arches come out in warmer colours, while the vaults of the roof not destined for painting are ornamented in the old manner, an azure ground with stars. The parts of the church prepared for fresco painting, were the immense walls from the bottom of the choir to the end of the transepts, the upper part of the Latin cross, and four vaults of the ceiling, those of the transepts, that of the choir, and the part between. Cornelius has arranged his composition as follows: The three walls are devoted to the mission of Christ; three of the vaults to the kingdom of the Holy Spirit; and the vault of the choir to God the Father. The idea of the Trinity is everywhere present in the inventions of Cornelius in this church. The mission of Christ commences with the adoration of the magi, and, except the Last Judgment, ends with the Crucifixion. This last composition is very grand, and it is executed by Schlotthauer in a firm, broad, and grave manner, displaying much knowledge of Art. In the vault of the choir is represented God the Father, Creator, and Preserver of all things; on either hand are Michael as the destroyer of evil; and Raphael, as the messenger of divine grace, typifying the two principal acts of Providence. The kingdom of the Holy Spirit represents its influence as shown in the history of the church; on one side, apostles, martyrs, prophets, evangelists, doctors, and founders of orders; on the other side, as types of all the elect, are kings and virgins. All the figures in the part of the painting devoted to the kingdom of the Holy Spirit, appear to us the grandest inventions of Cornelius. The character of all is that strong and pure faith belonging to the primitive times. It is true, some are close imitations, almost copies of the old Byzantine style; but to do this, as these works are done, proves the possession of those rare gifts which nature only bestows on some of her most favoured organizations. The great work, however, of this church, is the Last Judgment, occupying the vertical wall of the choir; and we need not point out to the reader how beautifully all these different parts of the work conduct to one another, and are combined. The Last Judgment meets the eye on entering the church; on each side, on the vaults, are seen the crowds of the blessed, in the guidance of the Holy Spirit; and on the vault in the centre of the choir, Jehovah presiding over all. While the Last Judgment presents the explanation of the mission of Christ, and its completion, the other two walls represent his life on earth. In the Last Judgment, Cornelius seems to have taken the elements, as is were, of Michael Angelo's style, which, in its unpolished vigour, recalls the Byzantine manner. In the Christ, Cornelius seems to have had in view a grand and terrible representa-

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tion of the Saviour, which is seen in some old cathedrals, built before the thirteenth century; it is seen in the apsides of St. Paul's, without the walls at Rome, and it is also to be found on the medals of one of the Constantines, recently published by M. Sanley. This sublime Christ, robed in antique drapery, the knees marking bold angles, the right hand raised, two fingers only open, and holding with the left hand, on his knees, the Liber Vitæ preserves strongly the Jewish type, and yet recalls the Jupiter of Phidias. With this image Cornelius has sought to combine the milder attributes of Jesus, and also, he has changed the attitude. The result is a figure espressing benignity and calm majesty. We cannot describe, as it merits, this great picture, any more than we have been able to note the immense series of compositions which cover the walls and the vaults; we may mention only two episodes in the Last Judgment: the first is considered, at Munich, the master-piece of the school of Cornelius. It is composed of five figures, two are bishops, the other three, a woman and two men ascending to heaven with the rapture of the blessed on their countenances. The other admired group, is a woman seized by a demon; she looks imploringly to an angel, and so finely is the expression of compassion in his face depicted, that we feel assured she is saved.

We feel how imperfect is this account, and therefore how little just to the artist. Taking the whole, we prefer the frescoes of the church of St. Louis to those of the Glyptotheca. They present more of the fine qualities and fewar of the defects of Cornelius. We cannot conclude, without naming, as they well deserve to be studied and admired, the illustrations of the Niebelungen, by Cornelius, full of fine invention, and designed with such force and simplicity, and so much of German character. We have tried to convey to the reader what are the prominent qualities of the genius of Peter Cornelius: these will, of course be differently appreciated, according to the tone of mind of those who study his works; but, perhaps, only when the varied feelings and excitements of friends and rivals, national and individual, have passed away: shall an artist like Cornelius receive his just award, and take his merited place whatever that may be. The glare of popular applause, the mists of ignorance and prejudice, alike disappear when we enter the calm regions of the past, and the slow gathered voice of ages stamps a judgment that changes no more. P.

THE ARTS IN CONTINENTAL STATES.

ITALY.—Rome, 1842.—*Notes of a Traveller.*—One of the great pleasures certainly that Rome offers to a stranger, is to visit the studios of the many artists of all nations congregated here. Our attention is particularly directed to the sculptors Thorwaldsen, Tenerani, Finelli, Rinaldi, Tadolini, Gibson, Wyatt, Macdonald, Crawfurd, Wolf, Fogelberg. What rich tressures of art testify the genius and labours of these men. Thorwaldsen, embracing every varied subject, from Jason, to the Hautenstaufen Conradin, Adonis, and the battles of Alexander; Christian and biblical subjects, Copernicus, and the horse of Poniatowski. Tenarani's pure creations—the lovely Psyche, the wounded Venus, the mischievous God of Love, and last and best of all his works, the 'Descent from the Cross,' which only requires a few finishing touches. Finelli, so powerful in every branch of his art: Rinaldi, the Professor of the Academy of St. Luca, so celebrated for his 'Sybilla,' and for his 'Joan of Arc,' commissioned by the King of France. Laurence Macdonald's studio is a particularly interesting one, as well from the masterpieces of invention it contains, as from the immense number of well-executed busts we see there. He is particularly happy in likenesses: you meet all your acquaintance, but well as they are represented, the thought will pass through the mind, how few faces bear the severe test of Sculpture.

Bearing some relation to the number of artists are the number of living models at Rome, and yet there are complaints of the want of beautiful female ones. The place of the most celebrated in former years—Victoria of Albano and Sabineria Fortunata—has never been supplied. The latter became the wife of an artist, and is now an elegantly dressed lady, whom I often meet;—still beautiful, though her features are not faultless, nor even very regular. But, notwithstanding these complaints, let it not be thought there are here few beautiful forms and characteristic heads, such as best serve the painter and the sculptor; they are inexhaustible, especially in the towns near Rome: ie Rome itself the population is mixed, and often sunk in poverty and squalor. Of male models, the *Piazza di Spagna* presents many a group, lying down or sitting sunning themselves on the steps of the stairs of the *Trinità de' Monti*. Here are the bandits, the pipers, the Apostles, that have served for many a race of artists, and will do so probably for many more; for their lives are such easy ones, awaiting the call of the artist, heedless whether success crowns his efforts or not—whether they are well or ill represented, so only that the required payment finds its way into their pockets; indeed, the only wonder is that their happy existence does not tempt so many others to the same way of life that they must end in devouring one another. We have noticed especially an often-painted bandit, with long carefully-curled ringlets; a magnificent old man, with hair and beard snow-white and of great length—a most ragged prophet and Apostle; two lovely little boys, often introduced as taking care of cattle, with lambskin caps and peacock's feathers—little miniature "pifferari." How many interesting recollections and traits of the distinguished men to whom they have sat—the birds of passage of some seasons in the one rallying ground of all artists—might these persons give could they furnish us with all they might have observed. What relates to the obscure and laborious days of a great man is always to us far more interesting than the anecdotes that belong to his successful and brilliant period; and many a man of genius has, and does, obscurely labour in that city, which still exercises so powerful an influence on all who have one spark of intellect of a poetic kind.

Naples.—*Antiquities.*—A most interesting discovery has been recently made, in the country round Pausilipo. At a considerable distance from it, to the west, opposite Nesida, a part of a fluted pillar of cipolline was observed protruding from the earth: the manner of the chiselling and the form of the pillar gave indications that it was of the best style of Art; and further observations on the spot of some remains scattered here and there of houses "laterizate" and "reticolate" led to a belief that excavations at this place would lead to important discoveries. The design of the excavations was immediately made, and the works commenced, and they have well rewarded the undertakers. A magnificent theatre has been opened, a half larger than that of Pompeii, an odeon opposite to it, and a portico towards the sea, which probably belongs to some magnificent villa. It is believed, from various circumstances, that these buildings, the theatre and odeon, formed part of the villa of Lucullus or of Vedius Pollio; but to whoever it belonged, it was certainly one of those of delicious villas where the masters of the world called around them every luxury and enjoyment. The aqueducts display the usual grandeur of Roman works. A large room is also opened, which seems to have been a triclinium, or perhaps a part of a temple. Many marbles have been found, and on the 13th of January, near the odeon, a statue was disinterred, about half the size of life; the head and arms are wanting, but the sculpture is of the highest character of Art; and none who have seen the Greek marbles now in London will hesitate to regard this statue as a Greek work of the best epoch; there is the same sublime style and manner of the folds of the drapery, which would justify the name of Phidias being inscribed on it.

One of the great works in this country which testify the Roman power is the Claudian aqueduct ("*Acquidotto Claudio*"): it was constructed to convey the water of the celebrated "*Piscina Mirabile*," to supply the fleet of Augustus stationed in the port of Miseno. The distance is 50 miles from Sarino to Miseno, through hills, valleys, and plains, all compelled to yield to the will of man. For nearly 20 centuries this aqueduct has been inoperose, and in many places the vestiges of it are almost effaced. About 280 years ago, Tavolario Lettieri had visited and described it: it has now again become the subject of research. The architect Felice Abate has examined the whole course of the aqueduct, and has published a memoir, with an exact description of its present state, and pointing out how it might still be made available by means of some reparations.

FRANCE.—Paris.—*Monument to Marshal Moncey.*—A project for a monument to the memory of Marshal Moncey has been presented to the section of the fine arts, by M. Pigeory, architect. This plan consists in removing from the Barrier de Clichy, the scene of the last warlike exploit of the Duke de Coroegliano, the edifices which encumber it, and placing in front of the two iron gratings which open on the Rue d'Amsterdam, in the midst of an oblong spherical space, a statue of the Marshal.

Worthy of Imitation.—The bronze casters of Paris had a general meeting on the 25th of April, for the new arrangements of their bureau. M. Gastanibide has been re-elected president. At the same sitting, the masters gave prizes for drawing and sculpture to some of their young workmen. The first prize a silver medal and a silver case of mathematical instruments, was awarded to the student Kevillon, chiseller; the second prize, a silver medal and a book in the saving-bank, to Irle, also a chiseller (the book in the saving-bank includes a small sum deposited there, het which we believe cannot be immediately withdrawn). Four bronze medals were also given. It were most desirable such encouragements to industrious youth were given in other branches of art and industry.

Marshal Clausel.—April 23. At present, when the death of Marshal Clausel excites so much interest, we may recall the following circumstance of his life as connected with art. Towards the close of the year 1798, Adjutant-General Clausel was charged to receive the abdication of Charles Emanuel IV., king of Sardinia. He discharged this mission with so much delicacy towards the king, that the latter, as a mark of esteem, presented to him the celebrated picture of 'The Woman in a Dropsy,' by Gerard Dow. The general did not retain this precious gift for himself; but sent it to Paris a present to his country. It was immediately placed in the gallery of the Louvre.

Necrology.—Agnado.—We have to announce the death of M. Aguado, at Paris, one of the greatest amateurs of painting of our day, and the possessor of a most splendid gallery of Spanish and other pictures. We trust his son inherits with his large fortune his father's love of art.

Mr. Rapatel, a young and very clever sculptor, nephew of the General Rapatel, was killed among the other victims in the dreadful accident on the railroad to Versailles.

Académie des Beaux Arts.—M. Gauthier has been elected a member of the "Académie des Beaux Arts," of the section of architecture, in the room of M. Guénessin.

Versailles.—*Hall of Constantine.*—The new historical gallery in this palace, painted by M. Horace Vernet, is now opened, and crowds of visitors from Paris daily throng there. It is called the "Hall of Constantine," and the paintings are intended to commemorate the triumphs of the French arms during the first ten years of the reign of Louis Philippe. The number of pictures is fourteen—seven large pictures and seven smaller ones. All are executed with that poetic and picturesque spirit which gives such an interest to every work of M. Horace Vernet, no less that the clear, intelligent style which is the seal of this artist; a merit which makes his pictures understood, and to a certain degree appreciated by all. Of the large pictures, three of the 'Siege of Constantine' have been already exhibited; of those never before seen by the public, the 'Battle of the Habrah,' is one of the most impressive. The landscape presents the rich and peculiar vegetation of Africa, and is very beautiful; the elegance of the forms of vegetable life, and the tranquillity of the spot, contrasting strikingly with the terrible scenes of war represented. In the 'Taking of St. John d'Ulloa,' we have all the details of marine warfare, given with great exactness, and an interest attached to them, which is one of the strongest proof of M. H. Vernet's genius.

Marseilles.—*Puget's Monument.*—A colossal statue is to be erected here to the memory of Puget, the celebrated sculptor. It is to be placed at the *Prado*.

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ROYAL COMMISSION OF FINE ARTS.

We had, in our last number, the pleasure of communicating to our readers the plan adopted by the Royal Commission, as the first step towards promoting and encouraging the Fine Arts, with immediate reference to the decoration of the New Houses of Parliament. Viewed simply as regards the object thus strictly limited, it is a matter of extreme interest; but when we consider the influence it must exercise, not only as regards the introduction of architectural decoration, but the promotion of the highest tendencies of Art, the announcement of the Royal Commission assumes a character and an importance, far beyond what otherwise its transitory nature might possess. The acts of an individual, however exalted his position, with whatever greatness of intellect he may be endowed, and powerful, whether combined or directing the passions, and ambition of men, can affect society but to a limited extent; he is borne along by the current of opinion, which obliterates the track of his career, as the restless force of ocean destroys every vestige of the mighty armaments which sweep over its expanse. But the principles we inculcate, the truths to which we give utterance, the thoughts that we encourage, have an efficacy which, unheard, unseen, mingles as it were with the universe, and unrolls in mighty gradations the spiritual influence of the Eternal Cause, upon the immortal mind of man. And in a country such as this, where the people, although ever apt to canvass and debate every occurrence, yet reflect so much the prevalent opinion; where systems once adopted are so firmly retained; any truth, principle, or maxim that is announced, every system that is established, exacts an attention in proportion to the interests it may regulate, destroy, or extend. We propose, therefore, to consider the probable result of this patronage and encouragement of the Fine Arts, by the state, not as regards individuals, but as concerns the nation, in its principles, but not in its details. There are men who assert that the object of the Fine Arts is merely pleasure, that they are but the handmaids to wealth; attributes of luxury, and ministrants to the enjoyments of opulence and ease. Even in this respect, they possess a refinement, which has an influence in conducting the mind to intellectual pleasures, or restraining it from those indulgencies to which the luxurious and the indolent are inclined. Considered as a pursuit, the more they are advanced the more sociable do men become; they cannot exist without a general degree of culture, they are a part of the spirit of the age; and as they tend to animate exertion, encourage knowledge, or minister to industry they increase happiness; by enlarging those powers and faculties with which, for the highest moral purposes, we are endowed. Nor do they exist alone; whatever perfection they attain is a sign of general progress; of advancement inseparable from knowledge, of condition remote from debasement. To say, they have chiefly flourished in countries where public morals have been the most degraded, is to show there was a sufficient moral left to permit their appreciation. The supremacy of the Italian in the imitative Arts, does not account for his political degeneracy; nor is the corruption of Rome to be ascribed to luxury and the Arts, but rather to ill-managed governments, and the unlimited extent of conquest. But are they not subsidiary to education? Education does not consist in the course of study pursued at an university; it is not the routine of a tutor, the system of Gesner and Rousseau, it is of the eye as well as of the ear; the insensible action of time, the impression of opinion gradually acquired, and the result of experience, circumstance, and truth. And does not the picture instruct! Is not the artist—

"Copying with awe the one Paternal mind,"

a moral teacher? has religion no influence in the energy of Michael Angelo? is there nothing elevating in the compositions of Raffaelle?

The first association of painters was at Florence; and their motto was "Levar di terra al ciel nostro intelletto"—to raise the spirit, mind, from earth to heaven. If the beautiful mythology of the ancients possessed the power of a moral creed, its existence at least depended upon the creations of Art; and in what manner was the early history of Christianity transmitted to the uneducated mass of its adherents? By the types, forms, impressions, symbols of Art, depicting alike the mercy which descended to save, and the faith which aspired to ascend. When we have learned to respect the creations of intellect, we have advanced to the culture of our own: the honours that have been paid to the great men of the past; the long glories of the Italian school, are the silent homage of the human mind, to qualities we feel elevating to the imagination, and becoming the attribute of reason. But since the mind is not so much governed by the hourly influence of philosophical deduction, as by a multitude of minor causes, of feelings suddenly awakened, or ideas most familiar to the circumstances of daily life, let us consider the Arts, with respect to their utility in the formation of a pure taste. Whether taste be a distinct faculty, or a mode of judgment, has been a subject of much controversy. It may be considered as feeling and judgment combined, and directed either to the consideration of sensible images or ideal creations; the first being considered as Art, the second as Literature, including under these divisions Poetry, Eloquence, Painting, Sculpture, and Architecture. Now these Arts are distinguished from the mechanical, by this—their end is not directly utility, nor, strictly speaking, instruction; but to minister to the pleasures of the imagination, and thus indirectly to create a niceness of discrimination and a delicacy of feeling, which largely assist and develop the conclusions of reason. And when we reflect upon the power of the imagination, that it gives existence to the ideal, transfers us to scenes the most distant, or approximates the most remote, that its visions are forms of the beautiful, and that—

"—— the glad impulse of congenial powers,
Or of sweet sound, or fair proportioned form,
The grace of motion or the bloom of light,
Thrill through imagination's tender frame;"

and while it aids the inventive power of the poet, that it leads the philosophical inquirer, or by realizing another's situation awakens the mind to the consideration of relative happiness or want; surely we cannot underrate its influence as a power of the mind, but aim sedulously at such a cultivation of it as may most contribute to the formation of what is pure, virtuous, and estimable in human character. The only means to obtain a pure taste, to educate and guide the imagination, more particularly as regards the Fine Arts, is to encourage their highest tendencies—the illustration of nature and life, the eventful actions of man, and the scriptural truths of God. This can only be effected by patronage, intellectual, liberal, and enduring. Thus only can we nourish in the artist, or impress upon the public,

"—— a discerning sense
Of decent and sublime, with quick disgust
From things deformed, or disarranged, or gross
In species;"

and establish such habits of *practice* by which chiefly the mind is capable not only of estimating the excellency in a work of Art, but of ascertaining its quality and degree. Individual patronage must be variable both in its origin and aim. Its origin must date from the taste of the patron, a result dependent upon his intellectual powers, their education, and the moral government of his mind. Tried by its frequent tendency in literature, we shall be probably able to estimate its value *as a system* when directed to Art. Now we choose our favourite author, as we do our friend, from similarity of habits, modes of thought, and conformity of feeling; even mere intercourse will encourage the associations of the mind. But we change our opinions, both of books and men, as we progress in life, enlarge our experience, and improve our judgment. Ovid in youth, Horace in manhood, and moralists and Tacitus at a later period, exhibit the successive phases of our literary taste; and our companions are similarly selected, or retained, not only from alternations of circumstance, but by our different estimation of character. Youth revels and derives its existence from the present. Age enjoys the calmness of the passing scene, already illumined by the brighter radiance of the future. One addresses himself to time, the other to eternity, a part of which he is. Now patronage extended to Art, as that of the individual, must be liable to similar variations of opinion, it will be influenced by the same cause, and be exercised under equal impressions. And this kind of encouragement is too precarious as a reward, to be sufficiently powerful as a stimulus. "The patronage of the public," says Sir Martin Archer Shee, "as distributed by individuals, has never been sufficient of itself to produce the higher excellence of Art in any nation. Bad taste, caprice, and an injudicious interference with the conceptions of genius, must always materially obstruct the advantages to be derived from this kind of encouragement; nor are the subjects and occasions upon which it is commonly exercised of a nature sufficiently elevating and impressive to excite all the enthusiasm of the artist, and call forth all the powers of his Art." To know the tree we judge of it by its fruit; to estimate a government we consider the condition of a people; to test the value of private patronage we examine the catalogue of an exhibition. Great and predominating ability there must necessarily be; but on what is it exercised? The portrait which most frequently ministers to vanity—and the small picture to enrich the wealthy gallery, or adorn the private house. It is not said this system is of itself bad; for there are patrons in every land of whom men are justly proud, but that is not *sufficient*. If we would dedicate Art to high purposes, associate her powers with the sacred subjects of religion, or aid the progress and encourage the moral welfare of the social state by the exhibition of great actions, and the perpetuation of high examples. This is a task for a government, this is the duty of a nation. "This kind of patronage is (to use again the words of the President of the Royal Academy), the employment of individuals selected for the execution of great works of public ornament and patriotic commemoration. This is certainly that exercise of patronage which appears to be the most worthy of a great and enlightened people, which is the most splendid and permanent, and which, under judicious management, must always be the most effectual. This is the patronage which principally contributed to raise the Arts to excellence in Greece, and to revive them to eminence in Italy; which, while it rouses the genius, rewards the virtues of great men, and gives at once refinement to the people and dignity to the state."

The arts, literature, and the drama reflect invariably the character of a nation. A freeman, and educated for the public service of the state, by which means the individual becomes merged in the mass, and is more induced to habits of generalization; with senses trained to the perception of the beautiful by the luxuriance of his land, and the blended harmony of mountain, wave, and sky, which became a part of him and of his soul, the Greek created those combinations of excellence, which it is the ambition of the modern to equal, to imitate, and to possess. These he dedicated to the genius of his countrymen; and from the days of Phidias to its decline, Art was the expression and the image of their varied condition. But in its history we do not mark those variations of taste, that uncertainty of style and manner, those alternations of good and bad, noble and trivial, which are the conse-

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quence of defective principles and hesitating guidance. Christian Art, nurtured in concealment, early deformed by types and symbols, and the controversy of rude and enthusiastic minds, yet

"——— come un bel fiume
Che con sileuzio al mar va declinando
E se vada, a se stia, mal si presume,"

shed imperceptibly, under the protection of religion, its elevating influence on the mind. At the command of the Pontiffs, the bidding of free states, and the expressed will of successive emperors, the pictured forms which imagined the truths and spiritual feeling of Christianity were variously reproduced, always with a scriptural expression, more particularly in that favoured land, whose ideal impressions were so deeply reflective of the stern grandeur and picturesque trilogy of Dante. From Giotto to Raffaelle the history of Art is that of the highest genius dedicated to the greatest purposes: it was with many an imaginative devotion, to all an ambition—

"Which haply vulgar hearts can scarce conceive;"

and as the materialism of antiquity had been purified by visions of truth and inspirations high, whose origin was in the creative beauty of nature, so also was its subsequent and secondary form spiritualized, not only by the impressions of a pure creed, but by the efficacy of the religious feeling, the eloquent proportion, vastness, and significant designs of Art.

Like exiles, who, on return to their fatherland, rekindle the sacred flame on the long-neglected altar of the protective deity, so we, so long estranged and alienated from that domain of creative and imitative excellence, now seek to restore the practice of those monumental works which cannot die, and may not be forgotten;—from the enduring evidence of facts;—the Sistine Chapel, and the Stanze of the Vatican, and by the authority of great names—Da Vinci, M. Angelo, and Raffaelle. This silent worship of the great of old, is chiefly observable in Italy, Germany, and France, and in England for the first time the state has liberally conceived an opinion, and now seeks to ascertain "whether by painting or sculpture, or both combined, the events of our past history, and the persons of our public benefactors, may not be transmitted with unimpaired respect to the grateful recollection of the English people." If this arose from admiration of novelty, or obedience to the capricious will of a momentary impulse, we should say of the promoters of this design,

"Non ragionamo di lor, ma guarda, e passa;"

but, convinced that it is commenced, and will be continued upon principles alike honourable to the Commission, as useful to the country, we shall endeavour to submit to our readers those leading points which appear to us mostly important as harbingers of future good. First, then, it is an appeal to the common understanding of the people as to the propriety of encouraging monumental works of Art, the object of which is to enliven without destroying architectural effect, and directed to the illustration of great events. Secondly, the Commission has based its plan upon a liberal and enlarged scale; for while it seeks to introduce fresco, in which M. Angelo and Raffaelle excelled, it evokes the aid of English artists in that branch of Art of which Sir Joshua Reynolds is their pride, and of sculpture, eminent by the ability of Flaxman and of Chantrey. Thus it seeks to erect, by the union of architecture, painting, and sculpture, a palace becoming the state of Art, of the nation, the Sovereign, and the senate. But there are other considerations. The end we gain is frequently valuable in proportion as it is the means to a remoter purpose. Thus if the mode of mural decoration here proposed be successful, it will not be confined to the Houses of Parliament, but as in Rome, in the time of Augustus, will become the decorative principle of the temple, the palace, the exchange, and the town-hall. Moreover, works of this nature require, not only "that a man should be able to draw before he is let loose in fresco," but the preparation of the cartoon itself exacts that he should reflect as the critic of nature, and compose as the historian; that he should not detect casual contrasts or minute appearances, but express great truths and striking incidents; that he should separate that which is abstract, from that which is real; and represent life as it is seen in nature, not as it is described by the philosopher, or depicted by the poet. Under the guidance of one eminent in design, many moreover must work for its completion: thus much of energy that does not rise beyond a respectable mediocrity may here study and practise with success; ability which now dies in obscurity may attract attention; and a more extensive sphere for exertion will be presented to many who adopt the Arts as a profession.

"Different minds
Incline to different objects: one pursues
The vast alone, the wonderful, the wild;
Another sighs for harmony, and grace,
And gentlest beauty."

By encouraging fresco, and including all painting and sculpture, the Royal Commission has, thus thrown down every barrier that can obstruct Genius in her career. The profession of the Fine Arts should be a liberal profession, it should assist, encourage, patronise, and protect, not this or that favourite, not opinion because it is of the public, or judgment because it is of wealth and state, but merit however humble, genius however daring, and pursuit wherever directed, with reference to the intellectual promotion of Art, and the honour that a great name confers upon a nation. Most earnestly do we hope that our young artists will consider the patronage of Art by the state, as a school for the instruction of genius, and its honours the reward of their career; and that without study, assiduous practice, unremitting attention to general principles and minute details, however superior their capacities or attainments, those capacities will be useless; those attainments misapplied. Life will glide away in indifferent endeavours, and age but reveal to their minds the thoughts of talent abused, opportunity neglected, and of honours they have lost, by wanting the ambition to win. In closing this article we must be permitted to add the expression of one homage, fervent, grateful, and sincere, to that Illustrious Prince, who, by his general acquirements, zeal, and educated taste, has not in this respect alone, but on every occasion, aided and encouraged the promotion of religion, science, literature, and Art. It was a proud ambition that made Cæsar the conqueror, Augustus the ruler, Napoleon the destroyer of kingdoms; but it is an ambition more lofty, because it is more pure, to wrest honours, not from the present, but the future; not by inscribing a name amid the conquests of war, but the victories of peace; not by reconnting the nations we have added to our sway, but the minds we have won to intellectual greatness; the intellect we have directed to improve the condition of man, and the hearts we have turned to justice,

"Gratum est, quod patriæ civem populoque dedisti,
Si facis, ut patriæ sit idoneus, utilis agris,
Utilis et bellorum, et pacis rebus agendis.
Plurimum enim interest, quibus artibus, et quibus
hunc tu
Moribus instituas."

"Not a tomb or an inscription," says Roscoe, "marks the place that received the ashes of Lorenzo; but the stranger who, smitten with the love of letters and of arts, wanders amidst the splendid monuments erected to his family, the works of M. Angelo, and his powerful competitors, whilst he looks in vain for that inscribed by his name, will be reminded of his glory by them all."

VARIETIES.

The Dinner at the Royal Academy previous to the opening of the Exhibition, is one of the most remarkable things connected with the arts in this country. Sir Robert Peel described it on one occasion in the House of Commons with his usual good taste; and Sir Walter Scott, in one of his published letters, has given some account of it. But the splendour of this meeting does not require the aid of the hon. baronet's eloquence, nor the poetic talents of the great Wizard of the north. It is unique. There is nothing with which it can be put in comparison. Here government, foreign relations, the church, the law, the army and navy, the mercantile world, science, poetry, literature, and the drama, all find their representatives. Dukes, archbishops, bishops, ministers of state, law officers, ambassadors of foreign powers, heads of learned and scientific bodies, poets, philosophers, the civic authorities, the mayor, the governor of the Bank, the chairman of the India Company, gentlemen who have become conspicuous as patrons of art, in short, all who are connected in any way with the greatness and prosperity of a great country, are called upon, by their presence at this festival, to acknowledge the influence of the Fine Arts on civilized life. Political opinion here becomes no bar of separation. Whig and Tory are found sitting together side by side, forming one harmonious union in aid of elegance, refinement, and taste. The tables are set in the east room, surrounded by the pictures. At six o'clock the president takes the chair. On his right hand are seated the ambassador of France, the Lord Chancellor, Sir Robert Peel, Lord Stanley, Sir James Graham, &c. &c.; on the left the Dukes of Beaufort, Newcastle, Wellington, Sutherland, &c.; bishops in front, then foreign ambassadors, marquesses, earls, &c. &c. &c. By the time the cloth is removed it has become dusk: but darkness is changed into light at the name of the Sovereign, whose health is proposed as patroness of the Institution. The immense gas lamp is suddenly ignited, the pictures come into full display, and the whole company stand up while the national anthem is sung in a blaze of splendour and glory. During the interval between the toasts that follow, the pictures are the subject of conversation. The Count St. Aulaire speaks the thanks of the foreign ambassadors with rapid fluency rather than stately eloquence. He congratulates himself and his diplomatic brethren on being surrounded by this assemblage of distinguished talent. He assures his hearers that such is the community of genius, and such the neutral ground occupied by science and art, that persons eminent in this country are eminent throughout Europe: and that in every quarter of the world an Englishman distinguished by genius find the right hand of fellowship extended to him, and feels himself at once in the midst of brethren and friends. The Duke of Wellington, in a feeble and scarcely audible voice, returns thanks for the army and navy. The Lord Chancellor speaks for the visitors. He renders justice to the Royal Academy for their long-continued and persevering exertions for the advancement and dignity of the Art. He tells of the exemplary conduct of the professors and teachers in the various schools, supported solely by the self-devotedness of the members of the Academy. He speaks of the integrity and nobleness of their cause as matter of his own personal knowledge and experience, and congratulates the President and the meeting on the prospect of the fruition of all their hopes, promised by the commission now sitting on the subject of Art. Employment, honourable employment, will henceforward be the reward of study, and rising genius will have the long wished for field of exertion, which will mark the character of the age, and it is hoped will add to the glory of the nation. The noble and learned lord proposes the health of the President; who, in his reply, adverts with much feeling to Wilkin and Chantrey, cut off in the full vigour of mental power before time and age had prepared us for the loss. He tells of the noble bequest of the deceased sculptor, by which in his death, as well as in his life, he proved himself a real patriot and a true friend to the Arts he loved. The Royal Society, the Society of Antiquarians, the Society of Arts, Manufactures, and Commerce, the British Institution, are severally proposed and acknowledged; and the company disperse at ten o'clock, all highly gratified

with the scene they have witnessed. The influence of such a meeting as this is felt throughout the whole community of Art. Every student is benefited by the impression thus circulated. Art is placed on its proper elevation, and each individual is thus bound to support, in his own character, the honour and dignity of the profession. When we know that the Royal Academy has supported national schools for every department of Art; has opened its rooms for the exhibition of the works of every candidate for fame; has aimed at placing the arts of England on a footing of honour and dignity equal to the most renowned ages; and that all this has been done by the exertions of its members, assisted by Government, we cannot but think the public owe a large debt of gratitude to this noble establishment, and we do not envy those persons who would depreciate its benefits, or abuse the public ear with calumnies to its prejudice.

HER MAJESTY'S BAL MASQUE.—The occurrence of a Masked Ball within the walls of a British Palace is a novelty of considerable interest, and one which the resources of an aristocracy may improve upon at some future period, and restore bygone characters, and a picture of the times in which they lived and moved, with a vivid reality to be unhoped for elsewhere. The study of costume in the largest sense of the word has, within the last ten years, made great progress; and the feeling once prevalent among artists, even of great eminence, that a conventional idea of costume that belonged to no age or country was preferable to that accuracy and truth that might be obtained by a reference (in some degree troublesome) to the existing relics of the age they were attempting to delineate, has passed away; or at least its last relics are lingering in slow decline among us. The day is, we hope, for ever gone, when Greece and Rome furnished the only available costume for the British warrior or senator, who became in consequence so disguised by it as to be alienized in his own land, and so altered that his own countrymen could scarcely recognize him. St. Paul's Cathedral abounds in specimens of this taste. Who would recognize the naked Hercules there as Dr. Johnson, had not the inscription beneath recorded the sculptor's intention? and how much more interesting would it have been to have seen the rough but kind hearted old man "in his habit as he lived," rather than in the *classic* one in which he never appeared? The declaration that correct costume was not available to the artist, and was not sufficiently pliable for his purpose, has also rapidly disappeared—it was the language of indolence and ignorance. The triumphant resuscitations of ancient historic scenes by the modern French artists, and the successful results produced by the diligent investigations of our own, have completely silenced such assertions. Still much remains to be done, and that it will be done we feel sure, for a healthy spirit of inquiry is afloat, and that spirit will receive not a little impulse from the attention given to the subject by the noble and wealthy of the land, on the occasion of the late brilliant masque in the home of our sovereign. Too much praise cannot be given to the good taste and correct judgment exercised by her Majesty and the Prince Albert in the selection of their costume and that of their immediate attendants. The chivalric Edward and his noble-hearted Queen were characters worthy of impersonation. Surrounded by a court all clothed in the costume of the household at this period of our history, the illusion was perfect, and the *royal* reality of the chief characters completed the charm, and for a few brief hours restored in vivid truthfulness the long-departed glories of the middle ages. It is not our intention, indeed it is not our province, to enter into a detail of the costumes exhibited on this interesting occasion. The newspapers and journals of the day supply this in abundance. Neither is it our wish to criticise in an unkind or querulous spirit the characters impersonated; but we think a few words may be said, not unprofitably, on some few incongruities. We think that the period selected by her Majesty for her own costume ought to have been the boundary epoch of all the other characters; and while this would have admitted a great range of fancy costume of an early, a richly decorated, and an unquestionably novel character, it would have hindered the possibility of anything interfering with the general air of truth that would then have prevailed throughout. We could not, indeed, help being forcibly struck on looking over the list of dresses in the *Times*, by meeting the names of Ali Pacha and Chaucer following each other, and coming in juxta-position with a courtier of the time of Charles II., or with Anne Boleyn vis-a-vis with Madame de Maintenon. The Crusaders might appear with much propriety; and indeed the costume of any age or country down to the reign of the third Edward, for courtiers of that age *might* personate earlier character; but it unquestionably involves an absurdity when Queen Berengaria and Richard Cœur de Lion dance in the same quadrille with Quentin Durward and Anne of Geierstein, the more particularly when they are led by the daughter of the Lord High Treasurer to King Charles the First. The extensive acquaintance formed by Queen Philippa and King Edward the Third on this memorable evening with personages who never existed till centuries had rolled over the graves of those sovereigns is really not a little extraordinary. But "time and space" were evidently "annihilated to make spectators happy," and as this "consummation, so devoutly to be wished," appears to have occurred, it may be said criticism is uncalled for. It, however, remains to be proved whether this "consummation" may not be effected without the destruction of the actual in its broadest principles; nay, whether a greater amount of pleasure may not be elicited from the reflection that common sense lies in no instance been violated, and a realization of bygone ages revived, upon which the mind of the scholar, the antiquary, and the individual supporter of each character may dwell with pleasure as

"The brightest spot in memory's waste."

THE ARTIST'S BENEVOLENT FUND. — The anniversary dinner took place, at the Freemason's Tavern, on the 7th of May. In consequence of a domestic calamity to the house of Russell—the death of a younger brother—the chair was not taken by Lord John Russell; his place was supplied by the Earl of Arundel, at a very short notice. The report supplied satisfactory evidence of the progress of the Institution, and we understand a larger collection than usual was made at the table. We regret to say that comparatively few of the leading artists were among the guests.

THE "REPORT" OF THE ROYAL COMMISSION will not be issued until next month; we think it better, therefore, to defer all observations upon the subject until it is before us in its completed state. The document, we can assure our readers, will not only possess the deepest interest, but will be highly satisfactory to artists and to the nation.

METROPOLITAN IMPROVEMENT SOCIETY. — This useful Association is now taking a position which promises to be lasting. Chambers have been engaged in Bedford-street, Covent Garden, where a library of maps and plans will be formed for the use of the Society. Sir Robert Peel has consented to receive a deputation from the members, on the subject of the general improvement of the metropolis (in which the Premier himself takes much interest), and we may speedily look for useful results.

BRITISH INSTITUTION PRIZES. — The four prizes of fifty pounds each have been adjudged by the Directors of the British Institution to Messrs. Herbert, Creswick, Sidney Cooper, and Fraser; a distribution liable to very little objection, if it be not entirely satisfactory. We desire to offer but one remark; this decision of "the Directors" is a vote of censure on the hangers, be they who they may. Either Mr. Herbert's pictures ought to have had better places, or they ought not to have been subsequently pointed out as among the best works in the gallery.

WILKIE'S SKETCHES.—All lovers of Art will be gratified to know that a series of "Oriental Sketches" made by the late Sir David Wilkie during the important tour, which resulted in his loss to this country, is about to be published by Messrs. H. Graves, and Co. We shall next month give a more detailed account of this interesting and important work.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The anniversary dinner of this most valuable Institution, took place on the 28th; the President of the Royal Academy in the chair. We are, this month, unable to do more than refer to it. In our next, however, we hope to direct public attention—and that of artists more especially—to a Society, the importance and value of which is exceeded by none in the metropolis; and which affords immediate relief to the distressed, who have no other claim upon it but that of destitution.

ARTISTS' RENDEZVOUS.—Mr. George Harrison, a landscape painter, has formed a class for sketching "out" during the summer months. He states that "having in common with many of my pupils had frequent cause to regret the non-application of their talent in drawing, or the want of some inducement to lead them to the study of nature in the fields, I am led to form a class that shall meet once a week for the purpose of going through a course of twelve progressive lessons in pencil and water-colour sketching, with the application of perspective, &c." The plan is a good one, and may be productive of very serviceable results.

ROYAL HIBERNIAN ACADEMY.—The Exhibition is now open, and contains several contributions from English artists. We shall review it in our next. Meanwhile we may observe, that we have received three or four letters regarding the proceedings of the committee of the Royal Irish Art-Union, upon whom here, as in Scotland, devolves the duty of selecting the prize-pictures, and who have, consequently, a most onerous and delicate task to perform. Already, it would appear, complaints are sufficiently rife; indeed it is impossible the case can be otherwise when this principle of choosing by proxy is acted upon. One of our correspondents states—and we do think he must be misinformed—that the committee have actually purchased, *as a prize*, a miniature at the price of fifty pounds. We can scarcely credit this, for we know that the committee consist of gentlemen of high honour and integrity; but so, indeed, do the Scottish committee; yet that *they* have made "mistakes" is matter of certainty, and is not denied. It will be our duty to make inquiries into this matter.

THE LATE GEORGE BARRET.—We direct the attention of our readers to an advertisement printed elsewhere, which emanates from the friends of the late excellent painter and estimable gentleman. This month, we can do no more than refer to it; in our next number, however, we shall have a better opportunity of alluding to the circumstances under which it is issued, when supplying some particulars connected with his private and professional life.

Elsewhere, also, we print another advertisement which communicates an afflicting fact.

SALES PAST AND TO COME.—At Strawberry Hill the undermentioned Pictures realized the prices affixed to them:—

'The Portraits of Ladies Laura, Maria, and Horatia Waldegrave daughters of James, second Earl of Waldegrave and Maria Walpole, afterwards Duchess of Gloucester, 1781,' Sir Joshua Reynolds, 577*l.* 10*s.*; 'A Conversation, with Portraits of Lord Edgecumbe, George James Williams, and George Selwyn,' Sir Joshua Reynolds, 157*l.*; 'Portrait of Margaret Lemon,' said to be by Vandyke, 78*l.* 15*s.*; 'The Education of Jupiter,' said to be by Poussin, 78*l.* 15*s.*; 'A Landscape,' said to be by Salvator Rosa, 42*l.*; 'Portraits of Lady Dorothy Percy, Countess of Leicester, and her Sister, Lady Lucy, Countess of Carlisle,' Vandyke, 231*l.*; 'The Marriage of Henry VII and Elizabeth of York,' Mabeuse, 178*l.*; 'Portrait of Maria, Lady Waldegrave, afterwards Duchess of Gloucester,' Sir Joshua Reynolds, 735*l.*; 'Portraits of Catherine de Medici and her Children, Charles IX., Henry III., the Duke d'Alençon, and Margaret, Queen of Navarre,' Janet, 90*l.*; 'Portraits of Charles Brandon, Duke of Suffolk, and Mary, Queen of France,' 535*l.* 10*s.*; 'An Old Picture, representing Henry VIII. and his Children,' an early painting of great merit, name of the artist unknown, 220*l.* 10*s.*; 'Portrait of Ninon l'Enclos,' 131*l.* 5*s.*; 'A Curious Historical Picture of Henry V. and his Family, from Tart Hall, Westminster,' 131*l.* 5*s.*

MINIATURES.—'Horace Walpole,' the collector of the paintings and other works of Art at Strawberry-hill, enamelled by Zincke, 58*l.* 16*s.*; 'King Charles the First in Armour,' by Petitot, 65*l.* 2*s.*; 'King Charles the Second in Armour,' by Petitot, 78*l.* 15*s.*; 'James, Duke of York, afterwards James the Second,' by Petitot, 78*l.* 15*s.*; 'A Miniature of Cowley,' by Zincke, after Sir Peter Lely's portrait of the Poet, 63*l.*; 'Henrietta, sister of King Charles second, Duchess of Orleans, by Petitot, 131*l.* 5*s.*; 'Catherine Henrietta, Duchess d'Olonne, as Diana,' by Petitot, 141*l.* 15*s.*

At the Sale of Sir David Wilkie's Pictures and Sketches, by Messrs. Christie and Manson, the undermentioned works sold for prices as affixed:—

'Drawing a Net,' Chalk drawing, 15*l.* 15*s.* Tinted Drawings—'A Negro, to the picture of Josephine,' 21*l.* 10*s.*; 'Study for the Whiskey Still,' 25*l.* 4*s.*; 'Sir David Baird discovering the body of Tippoo,' a large

sketch, 10*l.* 10s.; 'George IV.'s entry to Holyrood House, 10*l.* 10s.; 'The Serenade, Seville,' 16*l.* 5s. 6d.; 'The First Earring,' 21*l.*; 'Arab Servant of the Austrian Consul at Alexandria,' 10*l.* 10s.; 'Arab Dragoman,' highly finished, 12*l.* 1s. 6d.; 'Study of an Arab Family,' 13*l.* 13s.; 'On the Danube—Men bringing in Stores,' 12*l.* 1s. 6d.; 'Two Women, Vienna,' 14*l.* 3s. 6d.; 'The Porter at the Victoria Hotel, Pesth, an old soldier of Napoleon,' 11*l.* 0s. 6d.; 'A Post Rider,' 31*l.* 10s.; 'First Sketch of the Letter Writer,' 30*l.* 12s. 6d.; 'A Black Slave and White Child,' 18*l.* 18s.; 'The Sheik who accompanied the travellers from Jaffa to Jerusalem,' 66*l.* 3s.; 'The Muleteer from Jerusalem to Jaffa,' 31*l.* 9s.; 'A Turkish Family, with a Slave lighting the Chibouck,' 14*l.* 14s.; 'A Woman giving her Child drink at a Fountain,' 27*l.* 6s.; 'Mr. Moore's Dragoman,' 30*l.* 9s.; 'Portrait of a Circassian Lady,' 45*l.* 3s.; 'The Dragoman of the Austrian Consul at Alexandria,' 37*l.* 16s.; 'Madame Josephine, the Lady of the Hotel, Constantinople, in a Turkish Dress,' 45*l.* 14s.; 'Ditto, in a different Dress,' 19*l.* 19s.; 'The Dragoman of Mr. Colquhoun, Consul at Bucharest,' 56*l.* 14s.; 'A Persian Prince, his Slave bringing him Sherbet,' 37*l.* 10s.; 'A Young Lady at Pera,' 35*l.* 17s.; 'The Daughter of Admiral Walker, in Turkish Costume,' 73*l.* 10s.; 'A Jewish Lady at Pera,' 44*l.* 2s.; 'A Coffee Shop,' 44*l.* 2s.; 'A Jewish Woman,' 30*l.* 9s.; 'A Jewish Child and Mother,' 53*l.* 11s.; 'A Jew Dragoman of the British Consul teaching Children,' 32*l.* 11s.; 'Reading the Talma,' 34*l.* 13s.; 'A Study of Camels, made in the Garden of Mr. Whittnall, Smyrna,' 40*l.* 19s.; 'The Dragoman of Mr. Abbott, Smyrna,' 37*l.* 1s. 6d.; 'Mehemet Ali,' from the recollection of a picture, 14*l.* 14s.; 'The Travelling Tartar to the Queen's Messenger,' 32*l.* 11s.; 'Three Greek Sisters at Therapia,' 32*l.* 11s.; 'Mrs. Moore in an Arab Dress,' 37*l.* 16s.; 'The Dragoman of Mr. Moore, Consul at Beyroot, his Daughter, and Woman of Lebanon,' 94*l.* 10s.

SKETCHES IN OILS—'Dianaand Callisto, with Nymphs, in a Wooody Landscape,' 48*l.* 6s.; 'The Queen on Horseback, with several Figures,' 36*l.* 15s.; 'The Queen in her Robes, with a Tiara of Diamonds,' half length, 42*l.*; 'Three Bacchantes, with a Fawn and Group of Fruits, in a Classical Landscape,' upright, 53*l.* 11s.; 'Small whole-length Portrait of George IV. in his Scotch Dress,' 63*l.*; 'Head of Talleyrand,' 22*l.*; 'John Knox administering the Sacrament,' 84*l.* 1s. (the heads and the principal figures in an advanced state); 'John Knox administering the Sacrament' (the picture on a larger scale, the hands and portions of the figures finished), 189*l.*; 'Five Heads, part of a Design for a Picture of Samuel and Eli,' 34*l.* 12s.; Royal Portraits, whole Length; 'George IV. in his Highland Dress,' 105*l.*; 'William IV. in his Robes,' 58*l.* 16s.; 'Queen Adelaide, State Picture,' 55*l.* 13s.; 'Queen Victoria,' ditto, 120*l.* 15s.; 'Oil Sketches on Panel', made during our David Wilkie's last Journey: 'A Design for the Nativity,' 26*l.* 5s.; 'The Tartar relating the News of the Capture of Acre,' in a very advanced state, 183*l.* 15s.; 'The Letter Writer,' parts very high y finished, 446*l.* 5s.; 'The School,' 756*l.* —Total proceeds of the sale are 7200*l.*

At the sale of a selection of Pictures from the gallery of R. Vernon, Esq., the undermentioond works realized the accompanying prices:—

'A Scene from the Barber of Seville,' Stephanoff, 37*l.* 3s. 6d.; 'View of Margate, from the Sea,' Chambers, 21*l.* 10s. 6d.; 'Return from Market,' Shayer, 29*l.* 18s. 6d.; 'Head of a Child,' Uwins, 22*l.* 1s.; 'View of the Town and Church of Dort, 16*l.* 5s. 6d.; 'A Landscape, with a Mill,' &c., Stark, 27*l.* 6d.; 'The Doge's Palace at Venice,' Bonnington, 28*l.* 7s.; 'A View near Rendleshe,' Lee, R. A., 29*l.* 8s.; 'The Ghost Story,' Lavenergc, 37*l.* 5s. 6d.; 'A Road Scene,' 30*l.* 9s.; 'A River Scene,' Shayer, 26*l.* 5s.; 'View of Hastings,' &c., Creswick, 30*l.* 9s.; 'Don Quixote Wounded,' 32*l.* 11s.; 'The Waggon,' Bonnington, 32*l.* 11s.; 'A Woody Scene in Italy,' R. Wilson, 23*l.* 2s.' A Neapolitan Girl,' Uwins, 35*l.* 3s. 6d.; 'The Elements,' Stothard, 29*l.* 17s. 6d.; 'View of the Cathedral of Abbeville,' Roberts, 37*l.* 3s. 6d.: 'The Dose of Physic,' Webster, 48*l.* 6s.; 'English Nobility receiving the Sacrament from a Catholic Priest,' Hart, 52*l.* 10s.; 'Shrimpers at Folkstone,' Collins, R.A., 101*l.* 17s.; 'Gaston de Foix taking leave of his Mistress,' Eastlake, 199*l.* 10s.; 'The Battle of Naseby,' Cooper, R.A., 27*l.* 6s.; 'Female Bathers,' Turner, R.A., 57*l.* 15s.; 'A Fête Champetre,' Stothard, R.A., 38*l.* 16s.

May 13th. The property of John Turner, Esq. — 'A Sea Scene,' Cooper, R. A., 24*l.* 13s. 6d.; 'The passing Shower,' Linnell, 27*l.* 6s.; 'A Nymph, withholding the Bow from Cupid,' Hilton, 77*l.* 14s.; 'The Rabbit on the Wall,' Wilkie, 735*l.*

SALES TO COME.—Messrs. Christie and Manson will, on the 1st of June, dispose of Drawings and Sketches by Sir David Wilkie, the property of Benjamin Godfrey Windus, Esq.

Mr. Phillips will, on Tuesday, 31st of May, sell a valuable Collection of Pictures, the property of the late Allan Gilmore, Esq, wherein are many rare specimens of the Italian schools.

THE ART-UNION OF LONDON.

A Sunday paper lately lent its columns, we hope unwittingly, to a series of attacks on the committee of this excellent association, full of errors, misrepresentations, and bad feeling. So certain are we of the implicit confidence worthily reposed in the committee by the subscribers generally, that we deem it quite unnecessary to attempt to correct the statements put forth, or to render more apparent the ignorance of the subject displayed by the author of them. The extraordinary progressive, and still progressing, increase of the association, is no evidence of the ability with which its affairs are conducted not easily to be controverted, and was evidently recognised as such by the vast multitude who filled Drury Lane Theatre at the general meeting, and responded with such unanimity and enthusiasm as they did, to every passage of the report which was read, and to every resolution which was proposed; indeed we should not have referred even to this ebullition of spleen, did we not wish to prevent misconception in the mind of our readers touching one point in the report which is perhaps liable to be misunderstood: we allude to the formation of a reserved fund. The passage in the report is as follows:—" With this amount (resulting from the sale of catalogues during the exhibition of the prizes), your committee propose to commence the formation of a Reserved Fund, to be increased hereafter by the addition of all moneys accruing to the Society, other than the actual subscriptions of the current year. By this means the future stability of the Art-Union will be rendered more certain, the trustees secured with regard to prospective engagements with engravers and others, which it may be desirable to make, and a fund will be provided wherefrom Act in the abstract may ultimately be aided without any sacrifice of the subscribers' pecuniary interests." Now to this most excellent idea as thus plainly stated, who can possibly object? The full amount of the annual subscriptions will be appropriated amongst the members, and yet from the interest of the money deposited, the amount of prizes allowed to lapse to the Society (should such occur), and from other sources, a fund may be accumulated of the greatest importance to Art and to the nation. The establishment of a Gallery of British Art, the institution of periodical lectures, perhaps even of a professorship at one of the Universities for its advancement, are some amongst the excellent results to be expected, and by which hereafter, we may all be benefited. The Committee will earn our gratitude by properly carrying out the proposition.

The question of immediate payment to artists for the pictures purchased by prizeholders has been lately discussed at great length in the committee. The desire of the majority of the committee was, that the artists should be paid forthwith; but this course was found by their legal advisers to be incompatible with their duty as trustees, and they were therefore compelled to forego this wish. Payment will, however, be made immediately on the close of the various galleries. Before terminating this notice of the Society's present proceedings, we feel compelled to mention that Mr. Thomas Allom has made a very charming drawing of the interior of Drury Lane Theatre, as it appeared on the 26th April, when, by the kind permission of Mr. Macready, the members of the Art-Union of London met to receive the Committee's Report and to distribute the prizes. Of this extraordinary meeting, a detailed account has already appeared in our columns: never before in England was there such an assemblage gathered together for such a purpose. The moment selected by the artist is the *declaration* of the prizes, and the excitement which characterized the scene is well depicted. To those who had the good fortune to be present on that occasion it will form a pleasing reminiscence of the day; and to those who were not, it will give a more perfect notion of the ceremony than anything that can be written on the subject. Independently, however, of its special interest, it is a very pleasing work of Art, and is worthy the walls or portfolio of any print collector. We trust it will have an extensive circulation, not merely amongst the members, to whom it will be more peculiarly acceptable, but amongst the public generally.

LIST OF PICTURES CHOSEN BY PRIZEHOLDERS OF 1842.

[The Title of Picture, Artist's Name, and Price.]

From the Royal Academy.

The Flight into Egypt, J. Martin, 500*l.*
Departure of Charles II. from Bentley, C. Landseer, 315*l.*
The Money Lender, R. M'Innes, 200*l.*
The Microscope, G. Lance, 150*l.*
The Cavalier, A. Cooper, R.A., 150*l.*
The Watering-place, F. R. Lee, R.A., 113*l.*
Inquiring for the Ferry, T. S. Cooper, 100*l.*
Scene from the Vicar of Wakefield, W. P. Frith, 105*l.*
Highland Scenery, F. R. Lee, R.A., 126*l.*
Taking up Eel pots, J. Stark, 90gs.
Who'll serve the Queen, R. Farrier, 70*l.*
The Challenge, F. P. Stephanoff, 60*l.*
Devonshire Scenery, F. R. Lee, R.A., 120gs.
A Scottish Dinner, A. Fraser, 60*l.*
Samuel and Eli, J. H. Wheelwright, 50*l.*
The Traveller Tinker, G. Williams, 50gs.
Gravesend Reach, G. W. Butland, 50*l.*
Sunset, A. J. Woolmer, 70*l.*
The Market Girl, F. P. Poole, 80*l.*
The Timber Barge, J. Tennant, 50gs.
Sommer, H. J. Boddington, 25gs.
The Alehouse Door, H. J. Boddington, 47gs.
Whitby Pier, A. Flint, 40gs.
A River Scene, T. Creswick, 40*l.*
On the Borders of Herefordshire, A. Montague, 40*l.*
Una and the Lion. H. Le Jeune, 50gs.
Landscape, H. Jutsum, 35*l.*
Landscape, R. R. Reinagle, R.A., 80gs.
Beach at Hastings, A. Clint, 25gs.
Scene from the Vicar of Wakefield, A. Solomon, 40gs.
The Jewess, A. Geddes, A.R.A., 30*l.*
Floretta, R. Farrier, 25gs.
East Indiaman off Blackwall, W. C. Smith, 25gs.
The Broken Pitcher (in plaster), W. C. Marshall, 30gs. *
The Highland Gillie, A. Cooper, R.A., 25gs.
St. Benedict's Abbey, Norfolk, P. W. Elen, 25*l.*
Tired Pilgrims, P. F. Poole, 32*l.*
On the Scheldt, H. Lancaster, 20gs.
Notley Brook, Bucks, J. Dearman, 27gs.
Lady Rachel Russell, H. M. Cooper, 25gs.
Florizel and Perdita, A. D. Cooper, 20*l.*
Yarmouth, Isle of Wight, A. Vickers, 20gs.
The Village Oak, J. Stark, 25gs.
The Cobbler, J. Crane, 20gs.
Market Cart, S. R. Percy, 20gs.
Carisbrook Castle, A. Vickers, 20gs.
A Young Greek, T. Mogford, 20gs.
Loch Catrine, Scotland, J. Dobbin, 20*l.*
Coast, at Ambleteuse, H. Lancaster, 15gs.
Flowers, W. W. Hardy, 15gs.
A Suffolk Errand Boy, G. G. Bullock, 16gs.
"Suffer little children to come unto me," P. Howard, 13*l.*
Cottage on Woolpit Heath, C. Ward, 15gs.
Dorothea, H. Le Jeune, 15*l.*
Portsmouth Harbour, W. C. Smith, 10gs.
Dover, D. H. M'Kewan, 10*l.*

From the British Institution.

Charles I. and the Infanta of Spain, F. Stone, 200*l.*
Landing of Jeanie Deans, A. Johnstone, 110gs.
Coast of Yorkshire, A. Cliot, 60gs.
Cattle and Figures, W. Shayer, 60*l.*
A Fairy Tale, Mrs. W. Carpenter, 60*l.*
Old English Ballad Singer, W. B. Scott, 80gs.
Arab's Prisoner, J. M. Leigh, 100gs.
Buccaneer's Daughter, Mrs. M'clan, 40*l.*
The Young Falconer, G. Lance, 65gs.
Scene in the Highlands, Montague and Joy, 60*l.*
Dead Game, G. G. Bullock, 20*l.*
Edward the Confessor's Chapel, Percy Carpenter, 16gs.
Windsor Castle, J. Stark, 40gs.
A Greenwich Pensioner, H. J. Pidding, 20gs.
Millbank in 1810, E. Williams, 10*l.*
The Ready Reckoner, R. Farrier, 10*l.*
St. Clement's Reach, G. W. Butland, 25*l.*
Near Boulogne, H. Lancaster, 10gs.
Scene in Windsor Forest, J. Wilson, 50*l.*

From the Society of British Artists.

Departure from Martindale Castle, J. F. Herring, 150gs.
The Holme Wood, J. W. Allen, 70gs.
Redhill, Surrey, J. W. Allen, 70*l.*
Donnez moi un son, G. Stevens, 70*l.*
Peasants' Nest, Cheddar, J. B. Pyne, 70*l.*
Ploughman's Dinner, W. Shayer, 60*l.*
Consolation, E. Prentis, 50*l.*
Rapport on the Rhine, F. F. Tomkins, 50*l.*
Dover Harbour, J. Wilson, 50*l.*
Bexley Heath, Kent, J. Tennant, 40gs.
Blacksmith's Shop, J. F. Herring, 40*l.*
London from Waterloo-bridge, W. C. Smith, 40*l.*
Sheep-washing, H. J. Boddington, 40*l.*
The Favourite Haunt, H. J. Boddington, 30*l.*
Weighing Hay for the Friesland Boats, W. Baker, 80*l.*
Hungarian Shepherd, J. Zeitter, 25gs.
Mayence on the Rhine, C. F. Tomkins, 25*l.*
Frau Girl of North Holland, J. Zeitter, 25*l.*
At Anchor on the Texel, J. Zeitter, 25*l.*
A Woody Lane, near Otford, H. J. Boddington, 25*l.*
View from the Pier Rocks, A. Cliot, 25*l.*

* The prizeholder has commissioned the sculptor we understand, to execute this in marble, an example worthy of imitation.

An Irish Village Fête, H. McManus, 25*l.*
Music, J. Stewart, 25gs.
Runswick, A. Clint, 20gs.
Windsor Castle, J. B. Pyne, 20*l.*
Near Canterbury, J. W. Allen, 20*l.*
Ma chere petite Sœur, R. J. Hamerton, 20*l*
Blind Man's Buff, H. E. Dawe, 21*l.*
Fishing Boats off Staithes, Yorkshire, A. Clint, 21*l.*
Near Ditton on Thames, E. D. Smith, 10gs.
The Cottage Window, G. Stevens, 20*l.*
Tittlebat Fisher, J. Tennant, 25gs.
The Mountain Maid, A. J. Woolmer, 20gs.
An Italian Hay-cart, C. Josi, 25*l.*
Interior of a Stable, W. Shayer, 20*l.*
Old Weir on the River Ouse, H. J. Boddington, 30gs.
Reading the News, A. Montague, 20*l.*
On the Scheldt, H. Lancaster, 20*l.*
Coast Scene, Yarmouth, H. Lancaster, 25*l.*
Plas-y-coat, Wales, J. B. Pyne, 20*l.*
On the Normandy Coast, J. W. Allen, 15*l.*
View on the Arno, F. James, 15*l.*
Cattle Reposing, T. S. Cooper, 20gs.
A Cottage Girl, C. Baxter, 20*l.*
Waiting for the Tide, R. J. Hamerton, 15*l.*
Fisherman's Boys, W. Shayer, 20*l.*
The Stratagem discovered, A. Solomon, 15*l.*
"Poor naked wretches," &c., J. Stewart, 20*l.*
French Fish Girl, A. J. Woolmer, 10 gs.
A Tit-bit, J. Bateman, 10gs.
Old Water-mill, Derbyshire, A. Vickers, 10gs.
On the Thames, J. W. Allen, 10*l.*
Near Maidstone, R. Hilder, 10*l.*
Moonlight, J. Gray, 20*l.*
A Family Group, J. Bateman, 10gs.
The Light Guitar, A. J. Woolmer, 10*l.*
A Shady Lane, R. Jutsum, 15*l.*
Waiting for a Customer, J. W. Allen, 10*l.*
Light and Shadow, A. J. Woolmer, 15*l.*
Evening, J. W. Allen, 10*l.*
Sterne's Maria, F. Stackpoole, 10*l.*
Namur on the Meuse, C. F. Tomkins, 50*l.*
Sunday Morning, W. J. Boddington, 10*l.*

From the Old Water Colour Society.

Cattle Returning, J. D. Harding, 35gs.
Fingal's Cave, C. Fielding, 50gs.
On the Grand Canal, Venice, W. Callow, 40gs.
Coast near Filey Bay, C. Fielding, 25gs.
Trampers getting Wood, F. Taylor, 35gs.
The Old Admiral and his Daughter, F. Taylor, 25gs.
View from the Warren at Minehead, P. Dewint, 30gs.
View of Beo Vorlech, C. Fielding, 26gs.
Falls of the West Lynn, Devon, P. Dewint, 35gs.
Noureddin and the Fair Persian, Eliza Sharpe, 25*l.*
Gipsey Travellers, O. Oakley, 28gs.
Lancaster, D. Cox, 25gs
On the Frome, at Stapleton, G. A. Fripp, 15gs.
View from the Churchyard, Thos. W. Callow, 21gs.
Scene in the New Forest, J. Wintebelo, 20gs.
Avranches, Normandy, C. Bentley, 15gs.
A Rollicking Trooper, W. Hunt, 20gs.
Barnard Castle, Durham, H. Gastineau, 15gs.
Ferry on the Thames, W. Evans, 40gs.
Waiting for the Boat, J. Whitebelo, 12gs.
View in Anglesbire, C. Fielding, 20*l.*
The Highlander's Burying-ground, W. Turner, 20*l.*
View of Bolton Abbey, C. Fielding, 15gs.
View on the Thames, G. Barrett, 10gs.
View on Loch Leven, C. Fielding, 10*l.*
Ben Sharve, C. Fielding, 10*l.*
Part of the Foscari Palace, Venice, J. Holland, 20gs.
Richmond, Yorkshire, J. Varley, 15gs.
Lake of Garda, Italy, H. Gastineau, 10gs.
Dover Castle, H. Gastineau, 15gs.
A Peasant Boy, W. Hunt, 10gs.

From the New Water Colour Society.

Tomb of the Cardinals d'Amboise, Penson, 100gs.
"A health to King Charles," J. J. Jenkins, 35*l.*
The Missal, B. R. Green, 35*l.*
Snowdon, T. Lindsay, 30gs.
The Fortune-teller, John Absolon, 25*l.*
Rich Relations, John Absolon, 25*l.*
Durrenstein on the Danube, W. Robinson, 37*l.*
Dover, T. S. Robins, 20gs.
The Wanderers, J. W. Topham, 20*l.*
Cinderella, J. J. Jenkins, 12gs.
On the Rhine, at Oberlenstein, G. Howse, 15gs.
Church of St. Maclou, Rouen, G. Howse, 15gs.
Comin' through the Rye, John Absolon, 10gs.
Deer Stalkers, J. P. Campion, 10gs.
On the Alton Downs, J. Fahey, 15gs.
Coast Scene, T. S. Boys, 10gs.
Old Barn—Wintery Sunset, J. M. Youngman, 10gs.
View near Ramsgate, H. Warren, 13*l.*
An Armourer's Workshop, E. H. Wehnert, 15*l.*
The Good Samaritan, F. Corbould, 20*l.* 8s.
Return of Hannibal to Carthage, T. Kearnan, 20*l.*
A Cottager, A. Penley, 15*l.*
Italian Peasants, A. H. Taylor, 20*l.*
Gate of Lambeth Palace, J. W. Archer, 12*l.*
Oh dear, what shall I do, A. H. Taylor, 15gs.

CORRESPONDENCE.

THE QUESTION OF FRESCOES.

SIR,—As one cordially interested in the Arts, and especially in the progress of English Art, I have given great attention to the discussions which have arisen, out of the project for embellishing the Parliament Houses, as to the comparative merits of oil and fresco painting. It is useless to continue a controversy, the results of which are already decided; but I venture to avail myself of the only right left to those who are in a minority, that of entering a protest. How, with whom, or with what motive this fresco project was first started in England is a curious question; but I believe, that from the time of the publication of the first report of the Parliamentary Committee, there has been a general impression among the artists, that Government had already decided on the adoption of fresco; and that they thought it better to fall in with this predetermined intention than to run the risk of compromising the whole scheme by a useless opposition. That any artist possessing competent knowledge on the subject can really prefer the dull, hushy, intractable material of fresco, to the boundless and beautiful capabilities of the oil pencil, it is difficult to believe; nor have I seen a single argument in support of the inferiority of fresco, which I consider to be anything else than a downright fallacy. Why is fresco better adapted (as is asserted) than oil painting to fill large spaces? The proper way to look at a picture is to place yourself directly opposite the centre of it; if it be too large to be commanded at a glance, you must pass from one side of it to the other; and this is just as much the case with fresco as with oils. But fresco is lighter in effect. On what evidence? Where is there a fresco possessing half the lightness of effect of Paul Veronese's immense picture of the 'Marriage at Canaa,' in the Louvre? A hundred instances might be multiplied. To lightness, oil painting adds brilliancy in which latter quality fresco is, and ever must be, wholly deficient. But if this boasted quality of lightness be of such paramount importance, why not cover the walls with French paper, which would save a vast deal of expense, and have a very pretty effect; nor do I think that we should be one jot more humiliated in adopting French manufactures than in trotting after German caprices. The French at least go forward; the Germans travel backward; and we, with stultified perverseness, delight in following them. If mere declamation could pass for argument, the fresco people would not leave their antagonists a leg to stand upon. Not only, they say, is fresco superior to oils in colour, tone, and harmony, but it is more durable also, and is actually all the better for being horrid. I hope that none of our forthcoming English frescoes will prove that there is more truth in this last assertion than, perhaps, was intended. A few of the more modest of those proselytes of mortar do, indeed, admit that chiaro scuro must be given up as a quality not very attainable in fresco. The government advertisement gives a hint that artists are to be cautious in the use of it. Chiaro scuro is, to be sure, a mere trifle. As the Frenchman said, on Richmond Hill,—"It is a fine prospect, no doubt; but take away the wood and the river, and what is it?" We discard chiaro scuro with just as little remorse; nevertheless, the works of Correggio, Rembrandt, and Sir Joshua Reynolds, would suffer a good deal by the deprivation of this quality; nor do I think that these masters would have excelled much in making cartoons. They were great painters, nevertheless, and I hope that the best of our cartoon makers will prove great painters also; and that the results may not convince the public that this all-sufficient quality of drawing (in which our artists are to be forced to accomplish themselves) will go no further towards making a great artist than an acquaintance with the grammar of his language will make a man a great poet.

On one point I sincerely congratulate the profession and the public; the project of employing foreigners has been thrown overboard, and the glory or the shame will be all our own. Our artists are compelled to turn round to a process with which they are unacquainted, and by every rule of rational estimation, an inferior process; but that public recognition of the claims of Art which has so long been demanded from Government, has at length been accorded; and for the rest, we may safely trust to the strength and stamina of the national genius. It may be hoped, too, that the impediment which stands perpetually in the way of public undertakings, the preference of class, or corporative to general interests, will be avoided. The exalted station and character of the individuals composing the commission, affords the best guarantee that the competitors will meet with impartial arbitration; and it may be added, that all who are acquainted with the distinguished artist who fills the office of Secretary, will concur that, as far as his influence extends, the interests of the profession could not have been consigned to better or more honourable keeping.

Yours, &c., A LOOKER-ON.

THE ART-UNIONS OF GERMANY.

A taste for the productions of the schools of Germany is growing up among us, in proportion as our progressive education in Art prepares the many to understand its higher purposes. We find even among our artists some who follow the German manner; but this, as a mere imitation, does not succeed; whereas in others a style similar, though by no means German, but traceable to the same pure source as the latter, is not only esteemed by ourselves, but adds to the list of those imperishable names, which are familiar to all civilized nations. It is a part of our national character to imitate and adopt as much as we can of the good we find in other nations; and with this, is very often admitted a strong amalgam of the other—the evil; but for reasons, that we shall presently state, we shall be secured against self-betrayal in the indulgence of a taste for German Art, in that form in which it is likely to be most known in this country—we mean engraving, which enhances the best points of German productions, and veils some of their principal defects. We do not, be it understood, rank the German schools before our own—for at best they are but imitative, while ours is original: we can at any time, under encouragement, rival them in their own style, but in ours they can never approach us. Our artists frequent, and study in, all the schools of Europe where anything is to be learned; and it is continually asked of them what the British school has done? To which their answer should be, that the British school of Art has done comparatively more in half a century than any of the others in two centuries; that it could, at a short notice, be prepared to dispute the palm with any modern school in history and poetry. Of religious painting we say nothing; in the first place, because those artists qualified for the two former styles are equal to this, since it requires less display of the figure. We therefore place it after the two others in the scale of practical difficulty. Although the works of the German schools are not a worthy sequel to those of the great masters, they are yet, in some sort, an appendix—a varied nod increasing series of comments upon them, which our own school might examine and profit by, but not follow; for if we are to imitate, it were better we should apply to the same source which stimulated German genius, and consult for ourselves the oracles on the walls of the Vatican. It is proposed to extend the benefits of the Art-Unions of Germany to this country, an enterprise which must cause a considerable circulation of German engravings among us, and whence can result nothing save improvement; because our painters do not seek to imitate, but to emulate and surpass. Had there been the spirit of imitation among us, it would surely have shown itself before; for Europe is surcharged with British artists, who visit all the famous cities of Italy, and paint after all the celebrities of the various schools. They look at the French school in the Louvre and the Luxembourg; go to the Low Countries, and copy Rembrandt, Rubens, and the *minor* masters of the north; and, finally, return to England, and settle down to work in a style as orthodox and English, as if they had never seen a picture elsewhere than on the walls of the Royal Academy.

The councils of the Unions of Germany can annually adduce substantial evidence of prevalence, to a certain extent, in England, of an admiration of the productions of German artists; and, with a view of gratifying this feeling, it has been determined, by the respective committees of the Art-Unions of Berlin, Dusseldorf, and Dresden, to establish in London a direct agency and depôt for the reception of the names of subscribers for the exhibition of the works selected, and for the distribution of the prizes. Arrangements have accordingly been effected with Mr. Henry Hering, 9, Newman-street, Oxford-street, whereby he is appointed to the sole agency and direction for the

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United Kingdom; and at whose office a series of prize engravings are on exhibition.

The complaint urged against the Art-Union of this country is, that the selection being left to the discretion of the prize-holders, many of these, from the want of a sufficient knowledge of Art, make choice of inferior works, and so give encouragement to artists of indifferent pretensions. This is, undoubtedly, a reproach, but it must be remedied with judgment and forethought; for a less charitable error it would be, to substitute, as a corrective, the selection of only the high-priced works of men of long-established reputation, entrusted to the hands of a committee. We mean to convey that every artist has, in his early progress, received prices necessarily lower than those subsequently obtained for the works of his maturity. We would not, therefore, that in our Art-Unions any regulation should be adopted that could exclude rising artists of talent from a participation in the benefits accruing to the profession from these institutions. The selection of the prizes in Germany is vested in a committee. Of the pictures chosen we have no opportunity of speaking; but some of the prize engravings we have inspected at the offices of Mr. Hering.

In 1839 the Art-Union of Düsseldorf presented to subscribers an engraving by Professor Keller, from a picture by Beudeman, entitled 'Girls at the Fountain.' The title, which might admit of a much less refined illustration than exists in this beautiful engraving, is not worthy of the work; for, in the composition, the fountain is a mere accidcot, the whole force of the theme being settled in the expression of the countenances of two girls, which involves a tale of the heart. The engraving is in line, and in the perfection of that style.

In 1840 the same Art-Union presented to its subscribers an engraving by Felsing, from a picture, by Köhler, entitled 'Poetry.' The subject is made out by a figure in a sitting position, winged and draped, and writing in a book the inspirations she is invoking. This figure is also in line engraving, and is as much superior to ordinary allegory, as good poetry is to bad. In 1841 this was followed by 'The Queen of Heaven,' engraved also by Felsing, from a picture by Deger, exhibiting the most exalted feeling for religious painting.

In 1839 the Berlin Art-Union presented its subscribers with 'Die Lurley,' an engraving by Carl Begas, from a picture by Mandel. The subject is from one of the legends of the Rhine, in which a maiden is described as luring by night, passengers out of their way by the sweetness of her music. The figure is on a cliff supposed to overlook the Rhine, and a traveller is seen ascending the rock. The figure is admirably drawn, and is characterized by much of the beauty of the greatest works. The same society, in 1837, gave to its subscribers 'Das Treuerude Königspaar,' engraved by Lüderitz, from a picture by Lessing, and enforcing the moral, that no "flesh" is exempt from sorrow—"Das Königspaar" a king and queen are seated lamenting the evils of humanity, from which their high estate cannot secure them.

Each of those works is of a high standard of Art, but they carry with them the strongest evidences of their school and its origin. We find in them aims to approach the most celebrated works of the Italian school; and it must be confessed that they do excel works to which attach even celebrated names of that school. It is proposed, we see in the prospectus, to exhibit in London all the prize pictures of the German Art-Union, if the subscriptions obtained in the United Kingdom will warrant such an exhibition.

We anticipate the most favourable results from a nearer connexion with schools that have studied so closely the great models: we are sufficiently firm in a style of our own to benefit by their experience whilst we avoid their errors. Further information on this subject will be found among the advertisements.

REVIEWS.

A Drawing Book; containing Elementary Instructions in Drawing, and Illustrating the Principles of Design as applied to Ornamental Art. Published under the immediate Superintendence of the Council of the Government School of Design, at Somerset House. First Division, Part I. Publishers, Chapman and Hall.

The appearance of the first part of the Drawing Book of the Government School of Design is particularly welcome, as being the first publication that has emanated from authority, having for its object the dissemination of the elementary principles of the art of ornamental design. This work, comprising both examples and instructions, is published at a cheap price, and will find its way, we hope, into every school where linear drawing is taught. This first part comprises fifteen sheets of examples to be copied by the learner; beginning with parallel lines divided to practise the eye in measuring; proceeding next to angles, and intersected lines to geometrical figures, rectilinear and curvilinear, from the square to the polygon, and the circle to the ovoid and parabola; and then to the intricacies of combined figures.

This drawing-book of introductory studies for mechanical or pattern-draughtsmen, is intended for students progressing individually, not in classes; and aims at practising the eye and hand in perceiving and delineating with accuracy and neatness the geometrical rudiments of form. Even our correspondent who advocates the exclusive use of models, or solid forms, to draw from, could hardly object to this course of study; these forms being merely outline diagrams, so that the exercise of the pupil's eye and hand would be the same whether he drew them from these chalk lines on paper, from Dupuis' wire outlines, or from the planes that he advocates: the planes and wire outlines, indeed, seem particularly calculated for teaching numbers in classes, where all the pupils progress simultaneously; while these examples on paper are especially adapted for the use of pupils proceeding individually: for pattern-draughtsmen, who do not absolutely require to learn perspective, these preliminary studies of exact linear drawing would be more directly inductive than solid forms. We are far from undervaluing the use of models for teaching perspective drawing, especially to classes; and, as an introduction to the practice of picturesque sketching from nature, they are essential; but it is questionable if in the case of merely ornamental drawing where the ordinary amount of projection is basso relievo, and objects are only viewed on one plane, the study of perspective is necessary. That the pupil, when he has acquired facility in drawing outlines, and shading from examples on paper, should be set to draw from plaster casts of ornament, is necessary; and such is the course pursued at the School of Design; but this may be accomplished without the study of perspective, to which the pupils at Exeter Hall devote so much time, to the neglect of neatness of hand.

We shall take an early opportunity of referring to this important work at greater length.

A Series of Diagrams, illustrative of the Principles of Mechanical and Natural Philosophy, and their Practical Application, with short Descriptions and Explanations, adapted to the several purposes of Instruction. Drawn on Stone by Henry Chapman. Printed in Colours by C. F. Cheffens. Published under the Superintendence of the Society for the Diffusion of Useful Knowledge. No. I. The Lever. Publishers, Chapman and Hall.

The object of this admirable publication is to supply the class-rooms of teachers with a set of figures on a large scale, representing the mechanical powers in their various actions, as illustrated by different machines; that exemplified in the first number being the lever. The three plates forming the number are 26½ inches by 19, and the various kinds of lever balances are delineated in a very bold and exact style, in neutral tints, imitative of the iron and wood of which the real machines are made. The effect of rotundity and metallic surface is almost illusory; and the prints are as striking as it is possible to render them; their size, too, is such that they would be distinctly visible from a considerable distance, being so very strongly relieved by the shading and the tinting. As specimens of lithographic printing in colonred inks, they are remarkable for force and distinctness; being equal in these respects to the coarsest wood-cuts, with a degree of finish and neatness not to be looked for in them.

The Hand-book of Needle-work. By Miss Lambart. Publisher, John Murray.

Although we confess ourselves opposed, on principle, to the everlasting multiplication of "stitching"—the perpetual sortings of "blues," and "drabs," and "pinks," and "greens"—though we are decidedly averse to "tacking" young ladies' minds to their embroidery frames—yet we honour the time-ennobled art of tapestry too highly not to welcome such a volume as the present; not only as containing a pleasing and succinct description of the rise and progress of an art which, if not legitimately pictorial, is very near akin to it; and which hands us down upon well-wrought canvass much of the chivalrous history of the olden ages. Moreover needle-work is a graceful and feminine employment, pleasant, and it may be profitable.

The pretty volume now before us, has been compiled with exceeding care, and strict attention to the most minute details—all is well arranged, and if the fair compiler attaches more import than we do to the poetry of the needle, we quite agree with her in thinking that the useful and ornamental works produced by this "little" instrument of pointed steel, are well worthy the attention of all fair ladies. Certainly there are evidences of industry, patience, and cheerfulness in this womanly hand-book, which lead to the belief that in every respect the author will be "an honour to the sacred name of wife." We would recommend in the future editions a chapter on "white-work." By "white-work" we mean the every-day sort of occupation which ladies of small incomes must attend to. The cutting out and management of various articles for domestic service—the necessary quantity to use, and how it can be best employed—would be information of real value to many of our fair friends, some of whom we have heard lamenting that a book that has done so much to illustrate the beautiful, should have neglected the homely English "*worn*"—a few hints upon which would have afforded so much additional pleasure. We know ladies are hard to satisfy—but we submit the hint to the fair author, believing there is "much in it." The illustrations are a valuable addition to the interest and information of a volume which deserves a place on the table of every lady.

The (late) Lord Chancellor Cottenham. Painted by C. R. Leslie, R.A. Engraved by H. T. Ryall. Publisher, F. G. Moon.

A fine portrait and an excellent likeness; a work, in all respects, worthy of the accomplished painter. It is admirably engraved by Mr. Ryall. Although "fallen from his high estate," the distinguished lawyer and estimable nobleman has "troops of friends," and they are not confined to the profession of which he is the ornament. This copy of his features and form (for it is full-length) will be a most desirable acquisition to many. As a work of Art it is of very great excellence.

Paaga; during the Awful Ceremony that preceded the Banishment of its brave Christian Inhabitants and the entrance of Ali Pacha. Painted by George and James Pogo.

This is a very remarkable lithographic work; of considerable size, but a mere miniature compared to the picture from which it has been copied, which, we learn from the prospectus, measures 26 feet by 16. It is unquestionably a grand composition—of the class about which we have been raving, and raving idly, for years past, in the foolish hope that great things might be undertaken by artists at their own risk; and yet it would seem that this has been actually done; for this picture must have been conceived, arranged, and painted, without a prospect of any other result than the honour of completing so vast an undertaking. The attempt is most creditable, to say the least—a worthy effort of enthusiasm; and if the performance be not altogether perfect, it is entitled to high respect, not alone for the ardour, industry, and immense labour it exhibits, but for its own merits, which are striking and considerable. There is amazing grandeur in the design; a well-sustained interest throughout; skilful and "scientific" grouping; great power and

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pathos in the expression; and the frightful story is admirably told.

At any other time we should enter at greater length into the subject, but, this month, we have exhausted both space and strength.

THE EMBARKATION OF REGULUS. Painted by J. M. W. TURNER, R.A. Engraved by DANIEL WILSON. Publisher, F. G. MOON.

This is a noble work of Art, full of interest, and of the richest character. The fame of Turner is, firmly established, and will endure—in spite of himself. Not so, as yet, that of the engraver; to him, therefore, it is our more especial duty to direct attention. Modern Art has produced few works superior to this; and we can scarcely refer to one that is superior. The name of "Daniel Wilson" comes upon us suddenly, appended to a plate of the rarest excellence and of great size; upon inquiry, we learn that he was a pupil of Miller, of Edinburgh, and is now resident in London; where we trust his abilities will not be overlooked, for they are of a very high order; no matter what may be the magnitude of the undertaking, it may be safely confided to his hands. In this print there is evidence of matured power; a capability of dealing with difficult materials seldom to be met with; a combination of force and delicacy of the happiest kind. The magnificent buildings, the numerous groups, the ancient shipping, and, above all, the water, are all put in with marvellous skill. The engraver may rest his fame upon this noble print—we hope it will be succeeded by that which usually, but not always, follows fame; and have no doubt that it will be so, even in these times, when fine engravers of landscapes have far too little to do.

HER GRACE THE DUCHESS OF RICHMOND. Painted by SIR THOMAS LAWRENCE, P.R.A. Engraved by G. R. WAUN. Publisher, M'LEAN.

One of the happiest efforts of Lawrence's graceful pencil—a fine and beautiful woman, richly endowed by nature as well as by fortune. The copy is valuable, not alone to those who know the original; it is exquisite as a work of Art, and will even rank among the most famous works of the great painter. It has been very skilfully engraved by Mr. Ward, few modern prints in mezzotint are superior to it. There is amazing delicacy and refinement in the countenance, and the engraving of the satin dress has been seldom surpassed.

THE CORONATION OF QUEEN VICTORIA. Painted by E. T. PARRIS. Engraved by WAGSTAFF. Published by F. G. MOON.

The size of this important and valuable plate is 37 inches by 28½; a scale, evincing on the part of the publisher, a determination to do justice to a representation, so faithful, of this national ceremony, as well in this respect as in all others connected with its execution and publication. The precise period selected by the artist; is the moment when the brow of the sovereign is about to be girt with the diadem of these kingdoms; the crown is uplifted in the hands of the Archbishop, while all eyes are turned upon the Royal occupant of the chair of Edward the Confessor. The disposition of the figures is most judiciously managed, since each more or less relieves the other; and all direct the eye of the spectator to the centre of attraction. The light falls as it should upon the Queen, and is thence most skilfully distributed throughout the surrounding groups, so as to show perfectly the lineaments of each countenance without injury to the integral effect. From the solemn foreground the eye is led to the innumerable heads in the distance, which are faintly visible in the light that enters through the more remote windows, and which, by the most felicitous *finesse*, is made to contribute an inconceivable force to the main point of interest. The scene as here represented is most imposing, and even brilliant; for in the profound sacredness of the ceremony we scarcely miss the colour of the original picture, and the general agroupment and composition seem to have been designed for yielding the very best effects in engraving. The light dresses of the female nobility are forcibly thrown off by the deep tones of the robes of ceremony, by which they are surrounded, and the latter again tell in powerful contrast with the lights in the nave of the Abbey. Works of this kind constitute portions of the histories of nations; and this amounts in importance to a passage of the history of our own, being one of the most moving events of the current reign. It is more than a record of the coronation, or a memento of the order of the ceremony: for, as well as containing a perfect portrait of the sovereign, it affords studied and correct likenesses of all who assisted at the solemnity. It may be here stated that, during the august occasion, Mr. Parris was permitted to make preparatory sketches from situations the most favourable for observation, and has since enjoyed every facility that could contribute to the pictorial success and substantial truth of his great work; of the labour attending the execution of which some idea may be formed, when it is stated that seventy-seven portraits are given, most of the persons present having sat to the artist expressly for this picture. An enterprise so spirited as the publication of such a work as this, cannot fail to render an ample return; since, on the part of Mr. Moon, no obstacle, no consideration of cost, has for a moment operated against bringing to a happy issue, the publication of a contribution so valuable to the national collection of historical engravings.

THE PRINCESS AUGUSTA OF CAMBRIDGE. Painted by HEUSS, MAYENCE. Engraved by E. W. WARD. Publishers, H. GRAVES & Co.

The original picture from which this print is taken is now in the Royal Academy. The portrait there appears hard; the tone of colour—the flesh-tints, more especially—being by no means agreeable; yet it is, undoubtedly, a very striking likeness; although, as an example of German art, it is not calculated to elevate the school, or induce us to abate a jot of our claim to pre-eminence in the class of art to which it belongs. As an engraving, however, we can speak of it in terms of the most unqualified praise; it is not, indeed, too much to say that as an example of portraiture, it may rank among the more successful efforts of modern times. The artist has a free and vigorous hand, yet his work is painted with the greatest possible delicacy. He has gone as near to produce colour as any modern engraver; while, in brilliancy of tone, his work is surpassed by few.

We hope that opportunity will be given him to produce a work of more ambitious character; for we know of no engraver in this "dotted" style (with one exception) who might be more safely entrusted with a picture of magnitude and high value. Sure we are that he would do it ample justice.

[We have already made some reference to a work, explanatory of the recent operations of the British army in Affghanistan, about to be published by Messrs. Groves and Co. Of this publication, several specimens have been sent us; they are of the deepest interest, not alone as regards the unhappy catastrophe they principally illustrate, but as pictures of a very wild and singular country, abounding in the picturesque, and a people in every sense of the term "peculiar." It will be, moreover, valuable as a work of Art; for the subjects are remarkably well chosen, and the groups are "put in" with consummate skill; "the drawings on stone" are by Mr. Haghe, who enjoys pre-eminence in this department of the Art.

Taken altogether few modern publications are calculated to be so extensively popular.]

TO READERS AND CORRESPONDENTS.

Our subscribers will observe that we, this month, supply them with an additional half-sheet; and they will, we hope, take care that no mistake occurs in its delivery, either by hand or by post, for it is *stamped*, in order that it may go post-free.

We are bound in justice to adopt this course occasionally, for our advertisements increase; and we are, each month, compelled to devote to the advertiser a page or two rightly the property of the reader.

A question from Norwich.—In no society is a mere exhibitor a member of a "Hanging" Committee.

A letter from Edinburgh gives us a list of several pictures, for which the "Society" there, offered, and paid, less than two-thirds of the sums asked by the artists. We submit to our correspondent that it be neither wise nor fair to publish it.

E. C.—We cannot find room for so long a letter; but the subject shall have our earliest attention; we fully admit the justice of his view.

"A Portrait Painter."—We find it difficult to give advice on such a subject. An artist, a portrait painter, living some hundred miles from London, wishes to obtain instructions in his art, by letter, and by the loan of paintings to copy, from some competent professor, whose "works and charges would suit his means."

AQUAOLEUM, or a new Preparation of MOIST COLOURS to give the effect of either Oil or Water-Colour Painting.

Invented by GEORGE ROWNEY and CO., Colour Manufacturers to Artists, 51, Rathbone-place, London.

These Colours may be used either on Canvass, Millboard, Panel, or Paper. If used as Water Colours, water is the only medium required; but if to present the effect of Oil Painting, a macgeulp prepared expressly for the purpose is necessary: they are applicable to any style of painting, but most particularly useful in sketching from nature. The dislike that many persons (especially ladies) have to oil colours, on account of their smell, is here entirely avoided, as they have rather a pleasant odour, and any stain or soil from them may be removed with water. They dry nearly as fast as water colours, but if the evaporation be too rapid, it may be controlled by the use of the macgeulp. The sketches, if done to represent oil colours, may be varnished as soon as dry.

These Colours are sold in compressible tubes, or in small earthenware pans, and are called Aquaoleum, or a new Preparation of Moist Colours, and sold at the usual charges of Cake Colours generally.

N.B.—Specimens may be seen in the different styles to which they are applicable, and printed directions furnished with the article.

A CASE OF EXTREME DISTRESS.—An Artist of great merit, and just rising into very lucrative practice, has been suffering for Eight Months from illness so severe as to render him perfectly helpless. His little property has been expended to support him and a family of five children and their mother, whom they have this morning had the misfortune to lose by sudden death. Known as a man of talent and of most irreproachable character to the respectable houses whose names are at the foot, the present Appeal to the benevolence of the affluent is made by their recommendation, and with consent on their part to receive subscriptions for him. Messrs. Colnaghi and Puckle, 23, Cockspur-street; Paul and Dominic Colnaghi and Co., Pall-mall East; Graves and Co., 6, Pall-mall; W. R. Sams, &c. &c.

THE LATE GEORGE BARRET.—To the lovers of genuine Art, who happily are increasing in this country, the Works of the late GEORGE BARRET are well known and highly appreciated. He was appropriately styled "The English Claude," and, like that great master, assiduously devoted himself to the study of nature, in which pursuit he evinced great feeling and fidelity. He was one of the founders of the Society of Painters in Water Colours—an institution universally acknowledged to have given a stimulus to the Arts and a sterling character to Water-colour painting—to which object his own works greatly contributed.

His father was one of the original members of the Royal Academy, but died while he was very young, leaving him and a large family totally unprovided for: thus he commenced life under difficulties, and struggled through it with exertion, though with patience and content. At its close, he has left a widow, who had been a faithful and excellent wife, two sons, and a daughter, without any provision; the sons may ere long be able to support themselves, but the daughter, from her age, must still remain dependent on her mother.

As an artist, Mr. Barret's talents, combined with his frugal and industrious habits, ought to have produced him a handsome competency, but he was stimulated more by the love of excellence than the love of money; and though he toiled incessantly at his profession, he earned only sufficient to supply the daily wants of himself and his family; a long illness, too, and subsequent decease of his eldest son, whom he had educated as a surgeon, added to his embarrassments, and, it is feared, accelerated his death. Of a naturally mild and amiable disposition, he contemplated his approaching dissolution with calm and pious serenity; and his last work, entitled 'Thoughts in a Churchyard,' in the present Exhibition, which is replete with mind and feeling, was studied in the Cemetery at Paddington, on the site of which once stood the Manor House, the residence of Barret's father in his prosperity, where George Barret's early days were passed, and where his remains are now deposited.

To those who delight in the pure and exalted gratification of alleviating distress, as well as to the patrons and lovers of Art, this brief appeal is addressed in behalf of the Widow and Daughter of so talented and estimable a man; and it is earnestly hoped the pleadings of adversity may not be uttered in vain.

Subscriptions will be received by Messrs. Coutts and Co., Bankers, 59, Strand; by Mr. Ackermann, Publisher, 96, Strand; or by any one of the Members of the undermentioned Committee.

It is proposed that the funds that may be raised shall be laid out in an Annuity on the life of Mrs. Barret, and a Committee of the following friends of the late lamented Artist have undertaken to carry it into effect:—

Edward Swinburne, Esq., 32, Great Castle-street, Cavendish-square.
Thomas Uwins, Esq., R.A., 41, Charlotte-street, Fitzroy-square.
Joshua Cristall, Esq., 44, Robert-street, Hampstead-road.
F. O. Finch, Esq., 51, Charlotte-street, Fitzroy-square.
James Elliott, Esq., 32, Berwick-street, Soho.
Henry Harrison, Esq., 1, Percy-street, Bedford-square.

May, 1842.

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HENRY GRAVES AND COMP., Printsellers and Publishers to HER MAJESTY and H.R.H. PRINCE ALBERT, have the honour to announce that they will publish during the present Season the following

SPLENDID WORKS OF ART.

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UNDER THE PATRONAGE OF H. R. H. THE DUKE OF CAMBRIDGE AND THE NOBILITY.

The extraordinary popularity and success which have attended the transactions of the Society, denominated "The Art Union" in this country; the great benefit derived from its operations, both to Art and Artists; the talent which it has been the means of eliciting and fostering, and the feeling for Art which it has caused to be engendered in many cases, and in many others improved; the liberality with which it has been supported, and the various channels that have by its agency been opened, for compensating the labours of British genius; stamp this Institution as the most important existing evidence of the rapid growth of a taste for Art in this kingdom.

It was indeed a happy idea that a trifling individual Subscription might accumulate a fund, sufficiently large to purchase annually some of the best productions of the English School of Painting, the *chance* of possessing which should be within the power of every supporter of the Institution, at the same time that he had a *certainty* of an equivalent for his contribution in a specimen of Graphic Art, well worthy of acceptation.

England cannot, however, claim the credit of having *originated* this plan of promoting the interests of the Fine Arts; for as far back as January 1829, a Society having similar objects, and whose operations were conducted upon nearly the same principles, was established in *Dusseldorf*, under the title of the *Art-Union* for the *Rhenish Provinces* and *Westphalia*. The success which attended this Society, far exceeded the most sanguine expectations of its founders, and the splendid Engravings published by them as presentation plates to the Subscribers, are tolerably good evidence of the taste and spirit which animate its Councils.

The remarkable and substantial benefits diffused by this Society did not fail to attract the notice of the Prussian Sovereign, under whose immediate patronage and countenance, similar institutions have been formed in Berlin and in Dresden. These three Institutions form now a confederation of Art-Unions in Germany, under the especial favour of this patriotic King, who aids their funds by an annual subscription of £100 sterling; and they further enjoy the protection and encouragement of all the Foreign Courts.

In alluding again to the Art-Union of England, it cannot but occur to every lover of Art, that however great its popularity and success as an Institution, and however appreciable are the benevolent and patriotic motives which originated and have supported it, yet, that its sphere of comprehension must necessarily be of a limited character, restricted as its operations are to the exclusive patronage of *British* Art; but it cannot be doubted that the feeling for Art which it has created will seek to soar beyond the confines of this Society, and that an appetite has been already created for a more extended and discursive exercise of taste than the British School, with all its excellences, can present.

In reply to this demand, the immensely varied and inexhaustible resources offered by the different Schools throughout Germany, the Communities of Artists of Berlin, Dusseldorf, Dresden, Frankfort, Munich, and other cities, afford annually a rich and endless variety, including productions of genius of that transcendantly beautiful character, for which the Schools of Germany are so justly famed.

That there exists a strong desire in many of the Members of the English Society to become associated with those of Germany, is manifested to the Councils of the several Unions, by the number of applications that have been made for admission to the subscription lists; and to such an extent has this feeling evinced itself, that the establishment of a direct British Agency has at length been determined on. The Councils of the Art-Unions of Germany have, at their respective Meetings, at Berlin, Dusseldorf, and Dresden, come to the resolution to establish in London a direct Agency and Depôt, for the reception of the names of Subscribers, for the exhibition of their works, and for the distribution of their prizes; thus affording to the English nation an opportunity of enjoying all the privileges of *their* Associations.

They have therefore to announce that they have completed an arrangement with Mr. Henry Hering, 9, Newman-street, Oxford-street, London, appointing him as their Sole Agent and Manager for the United Kingdom.

For the Reception of Subscribers' Names;
For the Issue of Tickets;
For the Distribution of the Prospectuses and Prizes;

For the Exhibition of the Engravings which, from the Establishment of their Institutions to the present time, have been selected as the presentation Prints to the Subscribers; and for the management of the general business of the German Art-Unions in Great Britain: and they beg to acquaint the Nobility and Gentry of England, Ireland, and Scotland, that from Mr. Hering can be obtained every information respecting their Institutions, and that to him all communications are to be addressed.

Mr. HENRY HERING, in pursuance of the Resolutions of the Councils of the German Art-Unions, has the honour to intimate to the Nobility and Gentry, the Lovers and Patrons of Art in the United Kingdom, that he has just returned from Germany, whither he had proceeded upon a mission connected with the British Agency for these Associations, and that he has accepted at the hands of the Council the trust they have been pleased to confide to him in undertaking the management of their business in this country, and that, for the furtherance of this object, he has established an Office at No. 9, NEWMAN-STREET, for the express purposes of the Institution, where will be exhibited daily, from Two o'clock till Six, Specimens of the Engravings which have been published by the Unions and presented to the Subscribers from year to year, and where Books are opened for the Names of Subscribers in England, Ireland, and Scotland.

Correct Translations from the German of the Prospectus issued by each of the Unions, viz., Berlin, Dusseldorf, Dresden, Munich, and Frankfort, will be also registered for inspection, the main features of each of which so nearly assimilate to each other, and to those which form the groundwork and management of the English Association, that to reprint and circulate them in detail would incur an unnecessary expense to the Proprietary, and entail a troublesome task upon the reader. It may suffice to say, that the general Rules for the conduct of such Societies in all their sub-divisions of Management, Correspondence, and Finance, have been adhered to. Probably the only essential particular in which the Unions of Germany differ from that of England, is the manner in which a selection is made of the Pictures which are to form the Prizes. In England, this important point is left to the discretion of the fortunate holder of a Prize Ticket, giving him a latitude of choice from among a number of productions, *good* and *bad*; whereas in the German Associations one principal object is kept in view—that of improving the public taste, by delegating to a competent Committee of known judgment, Twelve in number, the choice and selection of such Pictures as will form the Prizes. A double advantage is thus gained; no encouragement is given to inferior productions of Art, nor is the Public taste left without some guidance by Professors of acknowledged experience in Art.

It is further intended, that if the amount of the Subscriptions in England shall realize the expectations of the Council, a Gallery shall be opened for Two Months in each year in London, for the reception and exhibition of all the Pictures that will form the Prizes at the next ensuing distribution, to which exhibition free access will be given to every holder of a Ticket.

A liberal proportion of Tickets will be appropriated by the Councils of the several Unions for disposal to the British Subscribers, each of which Tickets will bear the Signature of the accredited officers of the Institutions, and must be countersigned by Mr. Hering as their Agent.

The price of the Subscription Tickets in either of the Associations, viz., Berlin, Düsseldorf, or Dresden, will be 20s. each; which sum will cover every expense of postage, duty, freight, and delivery at the Repository in Newman-street, of the Prizes that may be awarded, and also of the Engraving which will be presented to the holder of each Ticket.

The price of each Ticket to be paid in advance, for which a Receipt Ticket will be given, which Ticket will entitle the holder to all the advantages of the Institution to which it appertains.

For the convenience of Subscribers residing at a distance, Share Tickets will be forwarded in course of post, upon the receipt of a cash order, payable in London, or a Post-office order, or a crossed cheque.

Each Subscriber will be entitled to one Copy of the Annual Presentation Engraving, from the date, and during the continuance, of his Subscription, which will be delivered within from One to Three Months after the close of every drawing; and a Subscriber for more than one Share will be entitled to an Proof, and also be at liberty to purchase at the rate of 20s. each, an impression of any one of the Engravings that have been already distributed.

One Month's Notice will be given in the daily journals of the day of appropriation of the Prizes in each Union; and it is Mr. Hering's intention to proceed to Germany, in order to be present at the Drawing, and to represent the interest of every one who has, through his agency, subscribed to these Institutions.

A similar notice will also be given of the latest day on which Subscriptions can be received, after which the Lists for that year will be closed, and the numbers forwarded to various Committees of Management.

Mr. Hering begs most respectfully to assure all who may honour him with their names as Subscribers to the German Art-Unions, that the utmost endeavours shall be exerted by him to protect their interests, and to prove himself worthy of their confidence.

GERMAN REPOSITORY OF ART,
9, Newman-street, Oxford-street, London.
May 1842.

N.B.—The Engravings are on View between the hours of Two and Six.

London:—Printed at the Office of PALMER and CLAYTON, 10, Crane Court, Fleet Street, and Published by HOW and PARSONS, 132, Fleet Street,—JUNE 1, 1842.

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THE ART-UNION.

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SCULPTURE
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ARCHITECTURE
&c. &c. &c.

EXHIBITIONS
FOREIGN ART
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&c. &c. &c.

A MONTHLY JOURNAL OF THE FINE ARTS.

No. 42. LONDON: JULY 1, 1842. PRICE 1s.

THIS JOURNAL BEING STAMPED, CIRCULATES, POSTAGE FREE TO ALL PARTS OF THE UNITED KINGDOM.

THE EIGHTH ANNUAL EXHIBITION of the NEW SOCIETY of PAINTERS in WATER COLOURS is NOW OPEN, at their Gallery, Fifty-three, Pall-mall. Admission, 1s.; Catalogue, 6d.

JAMES FAHEY, Sec.

BRITISH INSTITUTION, PALL MALL.

THE GALLERY, with the WORKS of the late Sir DAVID WILKIE, R.A., and a Selection of Pictures of the Ancient Masters, is Open Daily, from Ten in the Morning until Six in the Evening.—Admission, 1s.; Catalogues, 1s.

WILLIAM BARNARD, Secretary.

THE THIRTY-EIGHTH ANNUAL EXHIBITION of the SOCIETY OF PAINTERS IN WATER COLOURS, at their Gallery, Pall-mall East, WILL CLOSE on SATURDAY, 9th instant.—Open each day from Nine till Dusk.—Admittance, One Shilling. Catalogue, Sixpence.

MANCHESTER ASSOCIATION FOR THE PATRONAGE OF THE FINE ARTS.—The Committee will be open, up to the end of September next, to the offer of an UNPUBLISHED ENGRAVING, for distribution amongst the Subscribers of the present year; size not to be less than 15 inches by 12 inches.—Applications in the meantime, and up to the said period, stating the lowest price per 100 for plain and proof impressions, to be addressed to the Honorary Secretary, at the Royal Institution, Manchester, to whom specimens, complete or in progress, may also be sent.

T. W. WINSTANLEY, Hon. Sec.

LIVERPOOL EXHIBITION.

THE EXHIBITION of the WORKS of MODERN ARTISTS will take place in AUGUST next. All Works of Art sent for Exhibition to arrive at the Gallery not later than the 7th of August.

No carriage expenses will be paid by the Academy except on works from those artists to whom the Exhibition circular has previously been forwarded.

Mr. GRAHAM, 14, Charles-street, Middlesex Hospital, is the Academy's Agent for the transmission of Pictures.

JAMES F. EDLINGTON,
Exhibition Rooms, Secretary to the Academy.
Church-street, Liverpool.

WEST OF SCOTLAND ACADEMY OF THE FINE ARTS.

THE SECOND ANNUAL EXHIBITION of the WEST OF SCOTLAND ACADEMY for the WORKS of LIVING ARTISTS, will open in SEPTEMBER next, in the DILETTANTI BUILDINGS, 51, Buchanan-street.

No carriage or expenses will be paid by the Academy except on works sent by those artists to whom the Exhibition circular has previously been forwarded.

The 17th of September the last day for receiving Pictures. By order of the Council,

J. A. HUTCHISON, Secretary.

Glasgow, July 1, 1842, Committee Rooms, 58, St. Vincent-street.

TO ARCHITECTS, ENGINEERS, AND ARTISTS.—Mr. J. SMITH (late of the Royal Polytechnic Institution), Professor of and Lecturer on Perspective, is fully prepared to give PRIVATE LECTURES and PRACTICAL LESSONS on Plan Drawing, Isometric, Military and Common Perspective, as applicable in the Architectural, Engineering, and Fine Arts; and which he will illustrate by a series of original and beautiful Models.

All applications to be forwarded to 50, Mortimer-street, Cavendish-square.

THE ART-UNIONS OF GERMANY.—UNDER THE PATRONAGE OF
His Royal Highness the Duke of SUSSEX,
His Royal Highness the Duke of CAMBRIDGE,
And the Nobility,

BERLIN, DÜSSELDORF, and DRESDEN.

The price of the Subscription Tickets in either of the Associations, viz., Berlin, Düsseldorf, and Dresden, will be 20s. each, which will entitle the holder to one copy of the annual presentation Engraving, which will be delivered immediately after the drawings, free of duty and carriage, and also a chance of obtaining a Work of Art, value of from £10 to £300.

The Engravings, which from the first establishment of these Societies have formed the presentation Prints to each Subscriber, and which are executed in the very first style of Art, are exhibited daily at the German Repository, 9, Newman-street, between the hours of Two and Six.

A Prospectus detailing the plans of management of the German Art-Union can be obtained or forwarded free, upon application to HENRY HERING, Sec.,
9, Newman-street, Oxford-street, London.

WEST OF ENGLAND ART-UNION.—The WEST OF ENGLAND ART-UNION is established to promote the interests of Art in the Western Counties.

The following is an outline of the plan upon which it is proposed that the Society shall be conducted. It will be found to embrace many improvements, which the experience of other Art-Unions has suggested as desirable.

A Subscription of Half-a-Guinea to constitute Membership.—A part of the fund raised to be expended in the production of an Engraving, to one copy of which every Subscriber shall be entitled for each half-guinea subscribed.

The surplus fund, after paying the necessary expenses of the Society, shall be divided into Prizes of various amounts, which will be distributed by lot among the Subscribers; so that each Subscriber, besides receiving a Print fully equal in value to the amount of his subscription, will also have a chance of obtaining a valuable Work of Art as a prize.

The winners of prizes will be allowed to select one or more Works of Art, to the amount of their prize, from either of the Exhibitions in Plymouth or Exeter, or from the Polytechnic Exhibition at Falmouth; or they will be allowed to have Portraits of any members of their families, painted by an artist chosen by themselves.

It is believed that this latter regulation will be found very acceptable to many prizeholders, and will afford encouragement to a class of artists who have hitherto been very much excluded from the benefits of Art-Unions.

The drawing for 1842 will take place at a Public Meeting, to be held in Plymouth, the last week in August.

To obviate the objection so frequently expressed by Subscribers to Art-Unions, of having to wait many months after the distribution of prizes, before the Print is delivered, arrangements have been made with Mr. Ryall, the eminent engraver, to complete an engraving in his best style, from a very beautiful picture by Mr. A. Penley, entitled 'The Spring of the Valley;' the Prints to be ready for distribution to the Subscribers within one month of the time that the prizes are drawn. It is believed that this Print will be one of the most attractive that has ever yet been issued by any Art-Union. The impressions are to be delivered strictly in the order of subscription.

Subscribers' names received at Messrs. Ackermann and Co., 96, Strand; Messrs. Reeves and Sons, 150, Cheapside; Messrs. G. Rowney and Co., Rathbone-place; Mr. E. Ramsden, 12, Finch-lane, Cornhill.

ROYAL INSTITUTE of BRITISH ARCHITECTS.

16, Lower Grosvenor-street.

The Medals of the Institute will be awarded next year to the Authors of the best Essays on the following subjects:—

1. Are synchronism and uniformity of style essential to beauty and propriety in Architecture?

2. On the principles of Framing which directed the Gothic Architects in the construction of Roofs of great span to cover large Halls, such as Westminster, Croyden, Eltham, Hampton Court, and those of some of the Colleges of Oxford and Cambridge, accompanied by diagrams, particularly showing the construction.

The Soane Medallion will be awarded for the best design in illustration of the description of "A Princely Palace," by Lord Bacon, in his Essay of Building, containing all the parts specified therein.

The competition is not confined to members of the Institute.

Each Essay and set of Drawings is to be delivered at the Rooms of the Institute, on or before the 31st of December, 1842, by Twelve o'clock at noon.

Further information may be had on application to the Secretaries.

ROYAL POLYTECHNIC INSTITUTION.—The NEW ROOMS, which extend to Cavendish-square, are now OPEN, and the Blue Light most successfully introduced. During the Midsummer Holidays the Morning and Evening Public Lectures of Dr. Ryan, Professor Bachhoffner, and the other Lecturers, will be particularly adapted for the Youthful Visitors, and the means will be used by which amusement and instruction can be conveyed in all the useful branches of practical science. The weekly list of lectures is suspended in the hall. On Mondays, Wednesdays, and Fridays, at Twelve o'clock, a Lecture on Galvanism; on the alternate days, the Orrery. The Colossal Electrical Machine, Dissolving Views, Diving-bell and Diver, &c. Admission, One Shilling; Schools half-price.

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This work is particularly recommended to the Students in Art in the New Edition of the Encyclopædia Britannica—See the article on Drawing.

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ASSOCIATION FOR THE PROMOTION OF THE FINE ARTS IN SCOTLAND.

AT the EIGHTH ANNUAL GENERAL MEETING of the ASSOCIATION for the PROMOTION of the FINE ARTS in SCOTLAND, held in the Assembly Rooms, George-street, Edinburgh, May 28, 1842, on the motion of Sir William Newbigging, Andrew Rutherfurd, Esq., M.P., was called to the Chair.

The Report of the Committee of Management having been read by the Secretary, the following Resolutions were thereafter moved, and unanimously adopted:—

Moved by Robert Wingham, Esq., Sheriff of Perthshire; seconded by Sir George M'Pherson Grant, Bart.,—

1. That the Report now read be approved of, and that this Meeting, after an experience of eight years of the practical operation of the system upon which the Association is founded, are fully convinced that the constitution which was originally adopted, is the best which could have been chosen, combining, as far as it is possible, in any society of the kind, the promotion of the Fine Arts in Scotland, with an anxious attention to the interests of Art generally.

Moved by Sir Gilbert Stirling, Bart.; seconded by E. D. Sandford, Esq., Advocate,—

2. That in pursuance of the plan of annually engraving a Painting by a Scottish Artist, and with the view of securing the delivery of each Engraving, within the annual period of the subscriptions out of which its cost is defrayed, the Committee of Management for the year 1842-43, be authorized to make the necessary arrangements to obtain a Line Engraving of Mr. R. S. Lauder's beautiful picture of the 'Glee Maiden,' to be distributed among the Members for the year 1843-44.

Moved by H. Glassford Bell, Esq., Advocate; seconded by Archibald Swinton, Esq., Advocate,—

3. That the thanks of the Meeting be given to the Committee of Management for the year 1841-42, for the able and judicious manner in which they have discharged the duties with which they were entrusted; and that thanks be also given to the various Honorary Secretaries in Scotland, England, Ireland, and foreign countries, to whose spirited and patriotic exertions the Association greatly owes its continued prosperity.

Moved by Sir William Drysdale; seconded by John Borthwick, Esq., of Crookston,—

4. That the following gentlemen be appointed the Committee of Management for the year 1842-43, viz.:—

The Right Hon. the Earl of Stair.
The Hon. Lord Meadowbank.
The Right Hon. Sir George Warrender, Bart.
Sir Gilbert Stirling, Bart.
The Hon. and Reverend Grantham York.
Professor Wilson.
William Murray, Esq., of Henderland.
Thomas Maitland, Esq., yr., of Duodrennan.
Professor Trail.
E. D. Sandford, Esq.
David Maclagan, Esq., M.D.
John T. Gordon, Esq., Advocate.
Arthur Forbes, Esq.
Mark Napier, Esq., Advocate.
J. A. Bell, Esq., Secretary and Treasurer.
Sir William Forbes, J. Hunter & Co., Bankers.

Moved by William Stewart, Esq., of Glenormiston,—

5. That the thanks of the Meeting be given to Mr. Rutherfurd for his conduct in the Chair.

Now ready,

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F. G. SMITH, Secretary.

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TWO LETTERS to an AMATEUR or YOUNG ARTIST, on PICTORIAL COLOUR and EFFECT, and the means to be employed for their production. By ROBERT HENDRIE, Esq., jun. Price 5s.

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THE ART-UNION.

LONDON, JULY 1, 1842.

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ENCAUSTIC PAINTING.

HISTORY AND PROCESS.

THERE is no subject upon which our information is, probably, more uncertain than on the rise and progress of the Fine Arts in Greece. The general impression which the Homeric pictures of society leave on the mind of the reader is, that the useful and the decorative Arts were so far advanced as to enable the wealthy to live not only in plenty but in splendour. The delicious gardens of Alcinous, the magnificence of his palace, the introduction by the Phœnicians of ivory, purple, and incense from Arabia, the rich presents made to Penelope by her suitors, the voluptuous baths of Circe, chariots of war—especially that of Priam—and the care evidently evinced in dress, all argue a state not merely of local, but of general cultivation and refinement. But apart from the much debated question, as to the origin of the Iliad and Odyssey, age, nay very existence, of Homer, which Vico, Wolf, and Heyne, have argued with such profound learning and wonderful talent, it is to be considered that these views of the social state may be drawn, rather by the force and skill of the poet's imagination, than by a mind conversant with the existing features and relations of life. In the early period of society, memory and imagination are more cultivated than reason or judgment, the known is exaggerated, the unknown magnified; men are, at this period, "bodies without reflection, all feeling for peculiarities of character, all imagination to seize and enlarge them, all invention to refer them to classes which the imagination has created;" the poetic faculty is more general, less fettered, and assumes the state it depicts, by the comparison of the associations and characteristics of the present with those of an age preceding. Every account of the origin and progress of nations has been hitherto essentially mythic; either the god has descended to earth, or the first instructor has been considered as divine; for as speech and memory precede the means of narration by written or arbitrary signs, the fact is embellished by fiction, and tradition is recorded as history. If correctness of detail, as regards the advancement of Art, might be expected, it would surely be so from the Greeks; for their literature was extensive, national, and original; they advanced the Arts, they borrowed or invented, and combining taste with judgment, beauty of form with the impression of duration, they made them at once characteristic of their genius, and the necessary guides, the very discipline of our own. Yet of this intellectual development the details must be traced from the fragments which time, and far more the passions of man have spared, or from the compilations of Greek and Latin writers of comparatively modern date. The cause of this is at once seen; education was for the most part oral, and there was no press. The Greek lived under the influence of an all pervading, all enlarging public life, by which the knowledge of one became the property of all; drawing and painting were regularly comprehended within the circle of a liberal education, and together with other branches of instruction, they formed the class of the ἐγκύκλια παιδεύματα.

Thus, works of theoretical or technical detail were less requisite or became the property of the rich; their number, originally limited, could hardly escape the destruction which ensued upon the subjugation of the land, even if we exclude from our consideration, not only the lapse of time, but the perishable nature of the materials on which they were written. Proof, or the evidence, therefore, of any such process as that which now forms the subject of inquiry, must rest greatly upon references found in one author to the works of another, the validity of these depending upon their amount, copiousness, and incidental character. Thus, error here will be—

"——— velut sylvis, ubi passim
Palantes error certo de tramite pellit,
Ille sinistrorsum, hic dextrorsum abit, unus utrique
Error, sed variis illudit partibus."

Encaustic is derived from the Greek Ἐγκαίω, and is applied as a term in painting to such works as were chiefly executed through a wax medium, and in which, by heating or burning, the colours were fixed in their original splendour. But the use of this term seems to have been considered as of doubtful correctness; as Pliny, speaking of the artist Nicias, says, "Nicias scripsit se inussisse: *tali enim usus est verbo.*" It is evidently an art of great antiquity, and was employed for tabular pictures and for mural decoration. We have evidence of many celebrated painters by whom it was practised, Arcesilaus, Polygnotus, Apelles, and Lala Cyzicena, who was eminent for her portraits of women executed on ivory with the *cestrum*. Notices of its general use are to be found in authors, from the earliest period to the reign of Justinian. This the reader may verify by reference to the passages quoted by J. C. "Bulengerus de Pictura," &c., in the collections printed by Gronovius; or in those works which will be subsequently mentioned in connexion with this inquiry. Pliny and Vitruvius are the authors upon whom we must principally rely; and guided by them, I shall consider Encaustic as used for tabular pictures, as employed for mural decoration, and narrate in both cases the attempts which have been made to recover the ancient process. In book 35, cap. 11, s. 41, Pliny says, "Encausto pingendi duo fuisse antiquitus genera constat, cera, et in ebore, cestro id est veruculo, donec classes pingi cœpere. Hoc tertium accessit, resolutis igni ceris penicillo utendi,"—from this modern writers have chiefly derived their information, to this they all refer; and hence we shall consider four modes — encaustic on the tablet with wax, on ivory, ships, and on walls. Of this, as applied to ships, the process may be at once described. It may not have been unlike what is called breaming, for brenning or burning in, when resin, tallow, tar, and brimstone, are melted together and put on while the ship's sides are made hot by a fire of reeds. It was used also for decoration, as we find in Ovid—

"——— Et picta coloribus ostis
Cœlestum matrem concava puppis habet."
Fast. Book 4, 275.

In this manner the various forms of gods, animals, plants, &c., were usually described, and these were often added as ornaments to other parts also of the ships, as plainly appears from the treatise by Lazarus Bayfius de Re Navali; which the reader will find among the collections of Gronovius.

The first mode of tabular encaustic appears to have been no more than a deep drawing upon a coloured ground of wax, by the removal of which where the outline was, by means of a stylus (cestrum, veruculum), the bright or polished surface of the marble, ivory, or wood, on which the wax was spread, became visible. The second was a kind called "Stiello," which consisted in engraving by means of a sharp heated pointing iron upon ivory tablets, and likewise by means of the broad part of the stylus of filling up the incisions with coloured wax, which was then apparently fixed more carefully by heat. The third, if not the same, was greatly similar to the modern process, inasmuch as upon a waxed ground on which the drawing was sketched by the stylus, the wax colours were laid on by means of a brush or hair pencil, and then blended more evenly and innately together by the stylus, and finally fixed by the heater (cauterium), passed before the surface. In this respect another method may have prevailed: either the wax thoroughly blended with earths, was divided by the heated stylus, softened; arranged upon the ground of the picture, according as it was requisite for local colour, half tints, or shadow, and then toned more carefully and artistically by means of the brush; or else the wax was dissolved, the colours mixed therewith, and then laid upon a prepared coloured wax ground, either immediately from the melting pot, or through the employment of a volatile oil by the brush, and to this, after a superficial coating had been given, heat was applied. This might, therefore, be strictly considered as painting with the brush; which certainly was not solely used for ship decoration, and in which the stylus, so variously described, seems also to have been employed. Ship painting was a custom of greater antiquity than Pliny intimates; or why has Homer used, as regards the Greek vessels, the terms μιλτοπάρηος and φοινικοπάρηος, and the discussion on the term, ῥάβδος or ῥάβδιον, seems after having served many purposes, to be finally admitted to be the brush. Recent German writers are of opinion that with respect to the third method, it could hardly be employed for mural decoration, or even for tabular paintings requiring a careful and delicate treatment. In reply to this, an analogy has been attempted between this stylus-wax, and crayon painting; but the stylus is opposed to a light, free artistic use, yet, although this is the case, and therefore unsuited for easel painting, it was, according to many, nevertheless, employed for wood and marble furniture and parts of architectural decoration, though for this latter purpose, as well as for statues, a resinous wax-coloured coating was used. I trust, however, to be enabled to show that while the stylus was employed in easel-pictures, the process of mural decoration was conducted in a different manner. The Abbé Zambo, and a Spanish artist, Palomino, were among the first who sought to restore this ancient art. But Zumbo, who is reputed to have discovered the process, was a man of a morose, jealous, and frivolously sensitive disposition, who avoided society, fettered his heart by the selfishness of its own pulsations, and occupied his time in the composition of subjects, the reflected image of his own semi-crazed imagination. He refused his secret to the world, but betrayed it to a friend,

whose genius limited his powers to the construction of anatomical figures. Palomino added much to knowledge in his treatise "dell' Arte della Pittura;" he was followed by the erudite Louis de Montjosieu (Demontiocius) inhis "Gallus Romæ hospes," 4to, 1585, partly reprinted by Gronovius, but complete; of the greatest rarity, by Le P. Hardouin in his commentaries upon Pliny, 1723; by Bachelier in the "Memoirs of the French Academy;" and Charles Nic. Cochin with Jer. Ch. Bellicard, in 1754, "Réflexions sur la peinture des Anciens," &c., chiefly with reference to Herculaneum. But it is to Count Caylus, and to the Abbé Vincenzo Requeno that we are chiefly indebted for such approach to certainty of information as we may possess; and it is upon their theory, and the experiments they instituted (Montabert and Fernbach, perhaps, excepted), that all modern methods have been founded. Endowed with a well educated and intelligent mind, and to the last hour of his life indefatigable in the pursuit of a favourite subject of inquiry—the "Arts of Ancient Greece," Count Caylus, in addition, possessed the means of instituting an extensive series of experiments, and of obtaining the co-operation of the most eminent continental scholars and artists of his time. Of prior methods, Bachelier's was considered, by the Académie des Sciences, as the most worthy of attention. It consisted in dissolving the wax, and reducing it to a soft soap by means of salts of tartar. An account of this the reader will find in an elaborate article in the "Dictionnaire Encyclopédique," article, "Encaustique." Self confidence is the basis of success; a feature not deficient in the character of Caylus. He obtained the assistance of M. Majault, an eminent chemist of Paris, and on the 25th July, 1755, he read his first "Memoir on Encaustic Painting" to the French Academy. It is tedious to trace the narrative of unsuccessful effort, but progress of any kind, to be certain, must be gradual; of human acquisitions much may be the gift of circumstance, but more is obtained by the silent experience of time; we possess, and we extend our possessions, we establish principles and verify details, learn

> "What reinforcement we may gain from hope,
> If not, what resolution from despair."

And thus experiments, properly conducted, are not only valuable, as regards the specific result at which they aim, but with respect to the collateral truths and deductions which they develop or maintain. The particular object of his attempts must, however, be strictly kept in view. It was not to discover *a* method of encaustic painting, but *the* method of the Greeks. To employ wax as a vehicle for colour; oil of turpentine was suggested as a dissolvent; but as Pliny is silent on this, it was not reasonable to assume it to be the means adopted; and as he mentions wax, colour, and heat alone, any assimilation to the ancient mode must, of necessity, depend on or bear strict reference to this description. Now, to do this with exactitude, the colours were to be blended with the wax and kept sufficiently fluid for the brush. However simple their apparent fusion by heat, yet the difficulty of doing this without burning, and of maintaining them always prepared for use in works of an extensive nature, induced Count Caylus to try warm water for this purpose. A tin vessel was made, the lower part filled with boiling water, and to this a piece of grained glass was attached, on which the colours were mixed by a heated molette of marble. Thus prepared, they were removed in a fluid state and placed on plates to dry. To maintain them sufficiently fluid, a tin stand was made, the upper part of which held a series of glass cups immersed in hot water. A thick piece of glass in a frame similarly heated served for the palette and the picture; the panel being first thoroughly saturated with a coating of wax, was suspended in a brass stand, at the back of which hot water as before was placed. A head of Minerva thus painted, by M. Vien, so far realized expectation, as to induce increased exertion. For the second method, wax prepared as above was employed, as if in distemper painting, either on the bare panel or on a prepared ground of wax, and when the picture was finished, a heater passed before it, the wax was fixed on the panel, and greater brilliancy imparted to the colours. But this process was found to be tedious and difficult, and the result but slightly in advance of the preceding. The third method was conducted on the principle of combining distemper with encaustic. The panel first rubbed over with pure wax, this was worked into the grain by heaters applied to the surface. The colours employed were those used in oil-paintings, but prepared in pure or slight gum water. But not readily adhering to the wax, Spanish chalk or white was lightly spread upon it, and then they were laid on; and the picture finished, heat was variously applied until they were absorbed and fixed, and came out in brilliant tones. This process, the best excepted, was early adopted by the Egyptians; and Gough, in his "Sepulchral Monuments," mentions a coffin which had been covered with a portrait not very dissimilarly painted. The count's fourth method differed from the preceding but in the place the wax occupies. The picture, painted in water-colours on the panel, was covered over with a coating of wax, which was then fixed by heat. These experiments soon attracted attention; various communications were made to different societies; and Pliny and imagination were alike tortured to ensure success. In 1750, Mr. Josiah Colebrooke read a paper to the Royal Society, by which it appeared that of seven experiments, founded on the third method of Count Caylus, all more or less failed. He recommends the use of mineral and metallic colours, as the acid in many water-colours, when painted on an alkaline ground, as chalk, cimolia, &c., totally changed their shades. Some specimens of the results obtained by Count Caylus's third method were exhibited. It consisted of pictures painted in water-colours upon paper or panels prepared with a ground of Spanish white and fish glue, over this a coating, of three parts white wax and one part white resin melted together, was lightly but evenly spread with a brush; the picture was then placed before the fire until the varnish became entirely absorbed and looked dry, when it was gently rubbed with fine linen cloths. This process was successful, and for some time a fashionable amusement. Such was the state of our information with respect to encaustic painting, until 1787, when the Abbé Don Vincenzo Requeno commenced his pursuits, not only by a diligent collation and examination of former opinions, but by a rigid test of the validity of the methods that had been either before adopted or recommended. As he did more than any by whom he was preceded, and as the history of his opinions and experiments is that of encaustic, I shall endeavour, in so far as space will permit me, to explain them. He follows the statement of Pliny, admits the three methods of encaustic, two of which were practised with the stylus, and one with the brush (Julius Pollux may be also cited as an authority for the first). The difference between the stylus and the brush-encaustic process was this—in the former case the colours were worked by a hot graver, and in the latter they were fixed by heat. The wax used was punic-wax — in point of fact bees-wax bleached and purified; and this opinion will be found zealously maintained by Requeno in his controversy with Signor Lorgna. The colours employed were partly natural and partly artificial; but as upon this point late research has added much to knowledge, I would refer the reader rather to "Stieglitz ueber die Mahlerfarben der Griechen und Romer," and other more extensive German works. The liquefaction of the wax, so as to render it sufficiently fluid as a vehicle, was effected by bitumens, or resinous gums, answering to our oils; this he supports by Pliny, book 12, cap. 2, and Julius Pollux, book 7, cap. 8. Upon these general views of the encaustic painting of the Greeks, deduced from an extensive survey of ancient and modern criticism, and the opinions of several chemists and eminent artists, Requeno, as Caylus had recommended, conducted his experiments, still limiting himself to the solution of the question—in what consisted the encaustic process of antiquity? Those experiments I now propose to detail.

After various attempts to complete encaustic pictures, by means of bitumens and Greek pitch, combined with wax, he resolved to recommence his experiments with gum mastic; this, in conjunction with wax, being one of the processes by which statues were varnished and preserved by the Greeks. For this purpose five ounces of gum mastic were mixed with two of white wax, and kept in motion over a slow fire until thoroughly dissolved. This mass was then blended with the colours usually employed in oil-painting, and kept in glass cups. The picture was painted on panel or linen as before, and when finished a superficial coating of white wax was laid upon it; heated by a brazier; and finally rubbed with silk or fine linen, until the colours were absorbed, and the surface became hard and polished. Another, and probably more perfect method was the following:—Two parts of white wax and four of Greek pitch were placed in a vessel, and when well dissolved, white lead in proportion was mixed therewith. A panel, well polished and smooth, was covered with this in its most heated state; and when cold, all irregularities on the surface were removed by the spatula. The surface being then polished, the outline is traced either by charcoal or the stylus. The colours are prepared with gum mastic, with which, and water, a kind of water-colour painting is produced, to complete which, a coating of white wax is placed over it; and then subjected to heat by a brazier of live coals.

This is not dissimilar from the third method of Count Caylus, and according to Requeno, the third mentioned by Pliny; the first and second being those referable to the heated stylus. The advantage of this consisting in the duration of the painting, protection from damp and alteration of colour is therefore considered to be the "Tertium accessit, resolutis igni ceris penicillo utendi, quæ pictura in onvibus nec sole, nec asle, ventisque corrumpitur." I must here conclude the remarks offered upon encaustic pictures, painted *by the brush*, and endeavour to explain the method indicated by Pliny under the terms, Cera . . . . cestro id est veruculo. It was a mode undoubtedly practised by the Greeks and Romans during the most flourishing period of Art, until the time of Pausias; and difficult as it may be to trace the lost Arts of antiquity, there is a pleasure in noticing the few vestiges which time and neglect have spared. The following appears to have been the process:—Dissolve white wax and gum mastic in equal parts, with this the colours in powder are next mixed in sufficient quantity to absorb the hot wax. A polished board, rubbed with a coating of wax, serves as the ground of the picture; on this the outline is traced. The stylus is made of iron, or of finer metal: on one side sharp and pointed, on the other flat and conical; an ordinary erasing knife will represent it. A brazier is kept at hand to heat them; as they must be of various sizes. The colours should be kept arranged in glasses, as according to Varro, "Pictores loculatas habent arculas in quibus discolores sunt cerae." With the point of the stylus heated so as to melt, *but not to burn the colours*, a portion of wax is taken, laid on the ground, and the different tones are formed by blending the colours with the broad conical side of the stylus, taking care to keep it regularly heated. In this manner pictures have been painted by Don Joseph Ferrer. The method upon ivory in ebore, cestro with the heated stylus

has been described; it was chiefly applicable to portraits, or the decorative parts of furniture.

There was also another application of encaustic, which, though not immediately connected with this subject, is too interesting to escape attention. It was as applied to architecture and statuary. That a Polychromic system of external decoration greatly prevailed in Greece there seems reason to believe, although whatever was constructed of Parian or of Pentelic marble, was allowed to preserve its natural appearance: but when works were executed in the grey Eleusinian stone, or in materials of a baser description, that a coating of white stucco was laid on, upon which colour was employed, seems to be now generally admitted. The statues appear to have been covered with a solution of wax and bitumen, or some resinous gum, to which, probably, a small portion of white lead or of marble dust was added, and this in a fluid hot state was applied to the statue until every porous part was saturated. Then equalizing the surface by a brazier, full of coals; and after this for the minuter portions, by the heat of lighted candles; the whole was finally rubbed by fine linen, until it acquired an equal polished coating. This process is asserted to resist heat, wet, and frost; and if we admit colour to have been applied to statuary or architecture, it was equally requisite as in pictures. It is one well deserving of consideration, for in a climate such as this, the effect of which nothing but ebony or granite can resist; in a metropolis of stucco, it may be desirable to ascertain whether modern science could not so improve the practice of antiquity, that we might be spared the annual disfigurement of the streets, if not of the buildings, by the economical, tasteless official process of scraping the architecture, or bedaubing it with whitewash.

The various systems of encaustic as applied to ships, pictures, and statues, being now considered, I shall attempt to trace it as applied to mural decoration. Count Caylus, and the Abbé de la Nauze, are of opinion that the Greeks painted on wood, linen, vellum, stone: and on walls upon the wet mortar, with colours &c., *prepared exactly as at the present day*; but this at best is an extremely doubtful fact, the Count cites no authority, and the inference to be derived from the statement of the Abbé, as regards the works of Pantaenus and Ludius, is rather that the former were distemper paintings intensely varnished; and the latter finished by the encaustic process. Count Caylus, indeed, admits that distemper was not only the first known, but the most practised process, and the forerunner of the encaustic; the discovery of fresco, it appears to me, would result, though research does not sanction the statements of its extensive application. With regard to encaustic, for the purpose of mural decoration, it will be sufficient to give the method first employed by Ludius in the time of Augustus, and a slight outline of its prevailing use until the discovery of oil-painting, and of the recent attempts at Munich, for its restoration as a branch of monumental Art. Ludius discarded the use of the resins and bitumens of the Greeks, and adopted animal glue; and this mixed with wax, together with chalk, formed a stucco not dissimilar to that in ancient frescoes and pictures of the eleventh and twelfth centuries; of which, as I have stated, Gough mentions even the employment upon a coffin. This process of Ludius is thus given by Requeno:—When the colours are prepared, you paint as in distemper, and the encaustic completion is thus conducted. White wax and a little oil are melted together in an earthen vessel; with this the painted ground is covered, the heater is next applied, commencing from the top, this coating becomes in part absorbed, and the surface is finished off, by the application of less heat, as by candles, and then by gentle friction until the whole space is even, firm, and polished. This is stated to be in conformity with Pliny and Vitruvius, and to be the process mentioned by Seneca, Boethius, Procopius, and the anonymous author of the Hortus Sanitatis; and from them and others its employment may be traced to A.D. 1500. And the period indicated was singularly favourable for its introduction and continuance. The luxury of the Romans led to the decoration of their vast palaces, villas, and public edifices; and the taste of the capital soon became the prevailing ambition of the province. Christianity employed mural decoration in symbolic representation; the Goth was not insensible to the claims of Art, Theodoric advanced what Justinian still patronized but debased. But it was Charlemagne who most promoted it; whether this arose from ambition or religion, it is useless to discuss; we too frequently ascribe to others the motives which are our own, and write the history of the past, not from facts, but our persuasions. His will became the zeal of the clergy; the opinion that churches should be decorated throughout was adopted: and what at first was munificence became piety. But the system was not solely encaustic; mosaic, distemper highly varnished (an imperfect method of encaustic), and fresco, were employed for this purpose. Fresco and encaustic were at times used in the same edifice: fresco prevailed in the ninth, and encaustic was disused about the tenth century. In the eleventh century, we with difficulty observe the predominance of the old, or the adoption of the new process of oil-painting. This might be introduced by Van Eyck, but various processes prevailed; and according to an excellent recent author, those of Guido de Sienna, Cimabue, and Margaritone, were similar to those of Theophilus and of Eraclius. From the twelfth to the sixteenth century the history of monumental painting is the triumph of fresco. The restoration of this Art by the abilities of Cornelius, Overbeck, and Schnorr; the extensive works commenced and continued under the patronage of the King of Bavaria, very naturally led to the reconsideration of that sister branch which was so long dominant in Greece, had been so extensively employed at Rome, and unto so late a period of the Christian era. It is ever thus with the mind, we cultivate, cherish, and neglect, and return to that which we have neglected. Novelty consists less in the invention of that which is new, than in the re-production of the forms and opinions of the past. The "Inquiries" of Requeno, 1787, were continued by Walter, Benjamin Calau, Roux, and Doctor Geiger, by Grund in his "Malerei der Griechen," 1810; Leach, and Field in his "Chromatographic," 1836; and more particularly by M. P*** de Montabert, "Traité complet de la Peinture," Paris, 9 tomes, 8vo., 1829. This work is written less with the desire of investigating the ancient method than for the discovery of a new mode applicable for pictures and for mural decoration. He is an enthusiast, like Requeno; but indifferent as to what might have been the cestrum, vernealum, or canterium: he advocates encaustic painting from love of Art, not from erudition. He considers it highly suited for monumental works, as unaffected by heat, damp, or air. Pictures thus painted never alter, they can be retouched; they are luminous and transparent, and possess all the excellence, combined with greater durability than oil. Of the resins employed in combination with wax, he recommends gum elemi (amyris elemifera) or copal (Rhus-copallinum); but the artist will find the most valuable information, by consulting this work, tome 8, chapitre 568. He considers the process of mural painting by the ancients to have been thus conducted. They painted on stucco, white, polished, and impermeable. The first portion of the work was conducted by a wash of sarcocolla, or of gum mixed with egg; between each coat wax was applied, heat passed over it, and then polished. By this the first colours were physically fixed, and their transparency preserved. They recommenced by richer vehicles in which wax or resin were more abundant; this was again treated as before. The difficulty of applying the second to the preceding colours was surmounted by a slight caustic wash, then they retouched with naphtha or petroleum, and afterwards wax was again used and polished, thus giving to a distemper painting the effect of those conducted in oils. Klenze, who sought to ally painting with architecture, and to decorate the edifices with which his genius has adorned Munich, in the ancient manner, had applied for assistance to Conservator Fernbach, who united to a correct knowledge of the Arts of Greece, great acquirements as a chemist and an artist. His first attempts were approved of by Dillis, the Director of the Royal Gallery; but Heltensperger and other artists, and finally Klenze, influenced by the very excellent restoration of some paintings at Fontainbleau, by Alaux, through one of the processes detailed by Montalbert, recommended the King of Bavaria to propose to Professor Schnorr, the employment of it for the purpose of decorating the new rooms in the Festsaalbau. Schnorr, fully impressed with the importance of the undertaking, felt, however, the necessity of a more careful consideration of the mediums submitted to his choice. For this purpose he painted two pictures, by two processes detailed by Montalbert, and by that of Fernbach. And, although he was from the first convinced that the process of the latter argued the greater probability of success, an opinion which later observation and successive experiment have confirmed, yet, that decision should be unprejudiced, and opinion properly canvassed, he resolved to test it by chemical analysis. A commission was therefore appointed, over which Professor Fuchs presided, and the following was the result of the experiments. After the employment of weaker tests, powerful acetic, and next sulphuric, acid were poured on parts of the picture most liable to injury by their action. In both experiments, the process of Fernbach was less injured, and the commission thereupon reported the result to the King, who authorized its employment. In what it may consist, it is at present impossible with correctness to describe; for the King, anxious to give to artists the benefit of well tested experiments, and aware that many modifications of it must ensue, has not hitherto permitted its publication. But from observation, and the opinions of artists, it may be assumed, that the following is a general statement of this method. On the wall the preparation is apparently the same as in fresco, but the setting coat presents a perfectly even, though unpolished surface. Upon this an impression of wax, or of a composition in which wax prevails, is laid, this is melted in by heat, and afterwards a slight colour is used, presenting the appearance of canvass prepared for painting. The features completed possess great force, delicacy, and beauty; the colours are highly transparent, and although the surface is slightly shining, yet it does not prevent the picture being seen at one glance, and from any point of view. In no case, even where colour exists in its greatest mass, do clefts or rigidities appear, as so often witnessed in other methods; and the pictures, when complete, are dry and hard to the touch. As a medium it is perfectly manageable; and although from its rapid drying, and other minor inconveniences, Rottmann, who had commenced his works with this, subsequently adopted that of Knirim, of which copaiva-balsam is the chief ingredient, yet later observation has shown that the adoption of Fernbach's process, by admitting the use of all colours common to oil-painting, and being capable of producing pictures of great richness and power of effect, has advantages over any other that modern research has placed at the disposal of the artist. Still it was not to be expected, that success would uniformly result; hitherto many obstacles have arisen, for either from the wall being improperly prepared, the mode of imbedding the first wax impression

being carelessly executed, or from facts not previously ascertained, the mortar broke away upon the application of heat, or the colours were absorbed, and mixed together, appearing as a skin stretched over an uncongenial surface. Damp has been, however, the principal cause of defeat, as upon the final application of heat, blisters have arisen, or a dew has spread subsequently upon the surface; and although encaustic, like wax, admits of retouching, painting and glazing, no adequate prevention against this evil has been found, nor will works in which lake colours predominate bear exposure to the sun. Encaustic, therefore, is ot present unanited for monumental purposes, of which the essential character is duration; but hy tha ability so great, and research so persevering as Germany has avinced for the recovery and establishment of this branch of Art, it would be impossible not to argue, as not to hope, for success. Man is ever at war with time, and his spirit either reclaims the spoils its past history reveals, or wrests richer treasures from its course. In concluding this article I may, I trust, be permitted to observe, that I am well aware of its numerous imperfections; yet those who are conversant with the subject will remember that its details must be traced from ancient writers often obscure, frequently contradictory, and always brief in their remarks; and that modern literature has added little to knowledge, but much to discussion; and that *quotation*, rather than *experiment*, has been its aim. It is for this reason that I have sought to glean facts from the best Italian, French, and German authors, among whom *experiment* has preceded *opinion*; the difficulty of combining and condensing facts many have experienced, but of those dissatisfied with performance, few have considered the weariness of the labour they despise. S. R. H.

NOTE.—As it may be of use to cite the authors among others I have consulted for this compilation, I subjoin them:—"Memoires de l'Académie Royale des Inscriptions," tomes 19, 25, 28—"Saggi sul ristabilimento dell Antica Arte de' Greci e Romani pittori, del Signor Abate Don Vincenzo Requeno," 2 tomi, 1787—"Emeric David Discours Historiques sur la Peinture Moderne," Paris, 8vo., 1812—"Münchner Jahrbücher für bildende Kunst, herausgegeben, Von Dr. Rudolf Marggraff," 8vo. 1840—"Traité Complet de la Peinture, par M. P * * * de Montabert," Paris, 9 tomes, 8vo. And for incidental reference, "Boech. Corpus Inscript," and "Raoul Rochette Peintures Antiques inédites," "Pliny, Hist. Nat.," Ed. J. Sillig, &c. &c. I may add also, that in the "Transactions of the Society of Arts," vol. 5, 1787, vol. 10, 1792, two papers will be found by Miss Emma Jane Greenland: the process there detailed is that recommended by Requeno, although communicated to Miss Greenland by a Signora Parenti, who has claimed it; it is exceedingly valuable, and the instructions clearly given. A picture painted by this process is in the rooms of the Society.

AN EXAMINATION INTO THE QUALITIES AND NATURE OF THE GROUNDS ADOPTED BY THE OLD MASTERS FOR OIL PAINTINGS.

TO THE EDITOR OF THE ART-UNION.

SIR,—I do not think that the subject of grounds for oil paintings has met, from your correspondents, with that deliberate consideration which it really deserves, and which, indeed, the present advanced state of Art in this country positively demands. Many of them have undoubtedly taken up the matter with earnestness and in good faith; but in effect more, as I conceive, for the purpose of advocating the merits of some favourite tint or composition, than of pointing out and explaining intelligibly the principles upon which the quality of good and enduring grounds depend. This is undoubtedly to be regretted, especially as they possess acquirements particularly proper for such an investigation, requiring patience and research; and which, if they had been more judiciously directed, would have led to the most useful and practical results. I have therefore ventured to take up the subject in a more comprehensive way, well knowing how much better qualified are the individuals to whom I allude than myself, for conducting the inquiry now under my consideration.

Comparatively speaking, *colour* is of little moment; it may and always has been varied according to the fancy, or to suit the method or working of each individual master. To Rembrandt perhaps, it mattered little of what his grounds were composed, for latterly he laid on such loads of colour of any kind, and mixed in any fashion, trusting entirely to glazing for clearing up and producing his effect, that if he had worked upon the bare canvass or panel itself, probably his pictures would have stood equally well as if the ground had been of the best materials. He is therefore an exception to the general rule, and must not be imitated by any one of inferior talent or less experience. His friends frequently complained even of his careless way of laying on his colours, which gave a disagreeable ruggedness to his pictures; and upon such occasions his answer was equally characteristic: "I am a painter, not a dyer." The style of his pupil, Gerard Dow, did not admit of bad grounds; neither did thet of Rubens, Correggio, P. Veronese, or any of the good colourists of Italy and the Low Countries. In fact, clear and transparent colouring requires that the original tint of the ground should be unchangeable; for if the latter changed, the whole effect of the picture would be changed with it. This opinion, though perfectly reasonable, can only be established, I admit, by an examination of the actual works of the greatest masters of colour; a desideratum not easily arrived at, seeing that no judicious person would be prevailed upon, for such a purpose, to submit a genuine work by a fine old master to the tender mercies and manipulations of a chemical adventurer of this kind; and he would be less inclined to do so, as experience would prove to him that the possibility of reproducing a work of equal merit in the present day is not attainable. I wish it to be clearly understood, however, thet this remark applies exclusively to colour. However, it is not my intention to enter the lists with those who think lightly on the subject of grounds. I look upon it to be of vital importance, and I trust, Sir, that you and your correspondents will join in the endeavour to place the matter upon a sound basis, and thereby to save our present race of talented artists from the calamity, which may well be considered a national disgrace, of having their choicest and most deeply-studied works faded or destroyed by the introduction of those corroding and perishable materials which at this time are too often admitted into the grounds, and, indeed, combined with the pigments sold by our cheap, and consequently inferior colourmen, and which have been the occasion of the premature decay of some of the most valuable productions of modern Art.

Architecture, sculpture, and painting are the kindred Arts which have at every period engaged the attention and the affections of mankind, and which have formed a home for the sister Arts of poetry and music; and it is an established fact, thet the decline of any one of these three, has been immediately followed by a decline of the other two; and that, on the contrary, an improvement of either of them has had its corresponding effect upon the rest. In the former case, the cause may be ascribed, though not always as I shall show, to the absence of that fostering care which is necessary to their existence, on the part of those who have been placed by Providence at the head of nations. An example of this kind is afforded by the history of the times of Commodus, the Roman Emperor, and that of his immediate successors:—"La Monarchie Romaine da temps de la Republique, et des premiérs Cæsars, étoit dans une haute reputation, parce qa'ils avaient porté les Arts à leur plus haute perfection. Mais cette monarchie depuis la mort de Marc-Aurele commença de perdre is grandeur qu'elle avoit acquise. Car plusieurs empereurs succedant en pen de temps les uns aux autres, ternirent l'empire par leurs cruautés, par leurs débauches, et les guerres civiles, ce qui causa tout ensemble et insensiblement la ruine des Arts du Dessein."

At a later period of the Roman history, and during the Pontificate of Gregory XIII. and of Sixtus V., the art of painting sustained signal disasters:—"Qui veramente comincia un' epoca men felice per la pittura; e peggiora nel tempo di Sisto V. successore di Gregorio. Questi Pontefici eressero o fecer dipingere tante pubbliche opere, che appena in Roma si dà an passo senza vedere uno stemma pontificio con un drago, o con un leon." In the pontificate of Clement VIII. the evils were aggravated, when the few remaining artists of talent, who still endeavoured to maintain tha dignity of their art, though enduring every species of privation, had the mortification of daily witnessing a new inundation of barbarisms, in the shape of paintings of the most contemptible character, and with as little forbearance on the part of their producers and promoters, as did the poets in the time of the Emperor Domitian, and the philosophers in that of M. Aurelius, the father of Commodus."*

Indeed, under the Pontificate of Innocent X. the employment of artists was very precarious, and the "orribile peste" of 1665 put a merciful termination to the moral catastrophe, and will bring home to our memory the observation of Sallust—

"Omnia orta occident et aucta senescunt," &c.

The calamities which have befallen "Le belle Arti" at various inauspicious periods, would in themselves be sufficient to fill a large volume; and they offer a humiliating example of the frail tenure upon which the things best calculated to civilise and adorn human society are held, and with what rapidity the labour of ages and the workings of the finest imagination pass away! I have thought it necessary to allude to some of those which bear upon the subject of the Art generally, and on the preparation of grounds more particularly. I would willingly enlist in favour of what affects artists so seriously, every diligent searcher into cause and effect, and every one who is interested in the advancement of the Fine Arts, since its true principles are now beginning to be felt and understood; and since also there is a disposition on the part of our Government to encourage whatever is calculated to promote their interests. Let us not lose the opportunity now afforded by the exertions making by Art-Unions established throughout the kingdom in favour of artists of talent; but unite our efforts to lay the foundation of a great national structure, the brightness of whose lofty pinnacles shall dazzle the eyes long after the sun of Great Britain shall have set for ever! Let us, in short, endeavour to search out the real causes which occasioned the loss of the traditions of the stadio, and the decay and, finally, the extinction, of all the ancient schools. But I must not forget the maxim of Davus, "NE QUID NIMIS." I will therefore, after this digression, again return to the subject of GROUNDS.

One of the most important works which has appeared of late years is that of M. Mérimée, on "the Art of Painting in Oil and Fresco," a translation of which, by Mr. Sarsfield Tailor, appeared in 1839. M. Mérimée was both a good artist and a good chemist; and although his treatise is not free from objection on the score of want of sufficient facts to support some of his hypotheses, it is nevertheless the most interesting work of the kind which has appeared in the present century. It is of course difficult to please everybody, and works of the greatest merit will occasionally excite the opposition of cavillers at any or everything. To those who feel otherwise it will be regarded with favour, and they will be lenient to its faults, for the latter may admit of remedy. It is not necessary to pull down a useful building in order to add to its dimensions, or repair its defects; nor need we abandon the cause of truth, though one of its champions unintentionally cast a veil over its fair proportions. In other words, we must receive it thankfully, and turn what is good in it to our account.

I trust this will be to tha reader an introduction of the work of M. Mérimée, for the subject under our consideration is one which he has taken infinite pains to investigate. The rules he has laid down, and the recipes he has given, are of the highest interest, although the limited extent of his treatise did not admit of this subject being so amply discussed as was to be desired. And it will be my endeavour to supply many of those notices, with respect to grounds, of which his work is deficient. My inquiry will be first directed to the duration of ancient Grecian paintings.

The brightest period in the history of ancient Grecian Art was that of Alexander the Great, who died B.C. 323. The most celebrated painters, taking them as they stand in the "Lives" of M. de Piles, are the following:—Zeuxis, Parrhasius,

* "Sotto questi pontificati i pittori d'Italia e altrimente che i poeti sotto Domiziano, o i filosofi a' tempi de M. Aurelio." And he adds, "Ognuno vi recava il suo stile: molti per la fretta vel peggioravano." As the extract would be too long for insertion I must refer the reader for the remainder of it to Lanzi, vol. ii., p. 106.

Pamphilus, Temanthes, Apelles, and Protogenes. They were for the most part accustomed to paint on panels of larger or smaller dimensions; perhaps also upon canvass. These panels were prepared with a ground composed of chalk or magnesian earth, and some kind of size. It is thought that the pigments they employed were similar in most respects to those now in use, and which also the ancient Romans used; such is the opinion of Sir Humphry Davy. Apelles, however, discovered a splendid kind of varnish, of which we know nothing, except that it possessed a brown tint, and with this varnish he covered parts of his pictures, which gave to the shadows a marvellous lustre. It is not likely that this varnish consisted of wax, because the encaustl of those days were in the habit of using this substance upon their works. It must therefore have been essentially different from that; and probably the contemporary artists of Apelles made use of the discovery of the latter, as he was a man of a noble and communicative disposition. Be this as it may, it is not to be doubted that they took the best precautions in their power for the preservation of their works.

Subsequent to the death of Alexander, the Romans subjugated Greece, and despoiled it of its pictorial treasures to adorn the capital of Italy. "From the time of the Consul Memmius, foreign pictures were daily brought to Rome, and the public buildings of the city were hung with the works of Apelles, and all the most famed artists of Greece. In the Temple of Peace was placed the most valued of all the works of Protogenes, *i.e.*, the hunter Jalysus with his dogs and game. This picture was at Rhodes, where the artist lived, when Demetrius laid siege to the town; and, it is said, that he abstained from an attack which could not have failed of being successful, lest in the confusion of the battle the picture should receive injury. The Cyclops of Timanthis, and the Scylla of Nichomachus, were also deposited in the Temple of Peace. Some of the most precious works of Zeuxis adorned the Temple of Concord, and the private villas of Rome." The greatest work of Apelles was his Venus Anadyomene. It was painted on wood, and was totally destroyed by insects in the time of Augustus, A.D. 14. It is hardly to be expected that the works of other contemporary artists should have survived this *capo d'opera* of Apelles. Supposing this to be the fact, it would appear that the period of duration of the great Grecian paintings was about 400 years. Of the encaustic paintings, which, being done on walls, could not be transported to Italy, they were probably buried in the ruins of the temples of Greece which they adorned. I will therefore only notice the names of Pansias and Euphranor, who were the best encaustic painters.

I must now direct the reader's attention to the duration of ancient Roman paintings, which I will do in the shortest way I can.

We do not gather from Pliny that the vast influx of the choicest works of Grecian Art into Italy, exercised any decided and beneficial influence upon the Romans. Indeed, there seems to have been something in the mind of the *ancient* Italians, which rendered them incapable of following with any advantage the art of painting. Four hundred years before the birth of Alexander the Great, Bularchus introduced the art into Rome; he brought it out of Greece. This painter represented, in his most famous work, the 'Battle of the Magnesians or Magnetes;' and so highly was it thought of by Candaulus, King of Lydia, that he gave for it as much gold as would cover its surface. So competent a master, and one, too, who had established the principles of an Art in the capital of Romulus, must have created many pupils, to whom these principles would be communicated, and by tradition they would descend to their successors. Yet, after the death of this celebrated painter, the art must have languished: we hear of it no more for centuries. Whereas, the *ancient* Greeks seem to have had a natural genius for it. Its very commencement in that country is interesting, though it may shock the female mind of the present day. "Coriuthia, a girl of Sicyone, being in love with a certain youth, and finding him asleep near a lamp that was burning, the shadow of his face, which appeared on the wall, seemed so like him, that she was incited to draw the extremities of it, and thus made a portrait of her lover." It passed through the several stages of skiagram, monogram, monochrom, and polychrom, till it arrived at its highest state of perfection under Apelles, nearly 400 years before the Christian era. Apelles was not only the most accomplished artist of ancient Greece, but the author also of a Treatise on Painting, which was extant in the year A.D. 1100; and Theophilus, who lived about that time, may have derived the chief materials from this treatise for his own "De omn Scientiâ Artis pingendi." This work may therefore be considered of the highest authority and value, and ought to be translated for the benefit of the general reader. Margaritone was born in 1198. He was indebted to the Greeks of his time for his earliest instruction in painting, and it is very probable that he may have derived further information from the treatise of Theophilus, and thus we may trace the progress of Grecian Art, and connect it with the revival in Italy in the twelfth century.

It may, however, be worth our while to glance at the effect of the introduction into Rome of the paintings of Apelles and Protogenes, in order to show that, though a taste began to show itself on the part of the Italians at this period, it was not corresponded to by the development of any talent whatever on the part of the natives of that country.

In the time of Augustus, Ludius is spoken of as the first who decorated the walls of houses with representations of rural scenery; and Aurelius, Cornelius Pinus, and Actius Priscus, were employed by Vespasian to decorate some temples which he rebuilt; but their pictures had no pretensions to any kind of merit. The magnificent Hadrian gave great encouragement to artists, but there was still a dearth of genius. With this Emperor and the Antonines ended the prosperity of the Arts. It will therefore be seen that patronage alone is insufficient for the development of talent. The hand of a beneficent government may be extended in vain if a genius for Art do not exist in a nation; and we know that, though a talent for painting may not exist at one period, it may spring up at another.

In the first century of our era the cities of Pompeii and Herculaneum were buried under the lava which issued from the bowels of Mount Vesuvius. They remained buried for upwards of 1600 years. But the paintings on walls, which have been discovered, are not possessed of any merit, and will not bear exposure, unprotected, to the air. It will not therefore be possible to assign a longer period for the duration of Roman paintings than we have given to those of Greece, namely, about 400 years. And yet the case is different with respect to Egyptian paintings. In the specimens of the artists of that nation, which have been preserved in the inner coffins of mummy cases, the colours are perfectly bright and fresh. Some of the designs must have occupied weeks in the elaborate outlining and colouring in water-colour or distemper, and in the fixing and varnishing the subject. The *grounds* are very fine and pure white, resembling stucco. The parts that are drawn on are those only which have been afterwards varnished. "This white ground may be disturbed by a wetted finger, which is not the case with the varnished parts. Their varnish must have been of excellent quality, as it retains its transparency and gloss in a most extraordinary degree; in some instances appearing as if only executed a few days." It would therefore appear that *grounds, if well prepared and laid upon a lasting material*, may endure for at least 3000 years. I would refer the reader to the interesting essays of Mr. Callcott for further information upon this and other subjects connected with ancient art and manufactures.

The woods which the ancient Grecian artists, as well as the "old masters," made use of for their paintings, were panels of cedar, larch, cornel, cypress, box, holly, sycamore, and oak, and upon them they applied their grounds. But a great difficulty must have been felt by the want of a cement sufficiently strong to hold at the joints. Directions for the manufacturing of panels are given by Theophilus, or, as Vasari calls him, Ruggiero. He recommends that the panels be prepared with a tool, such as vat-makers use, which was probably a plane, or it might have been a rabbit-plane, as M. Mérimée conjectures. He recommends that the planks should be cemented at the edges with a glue made of cheese, the way of making which he describes. He adds, that panels thus cemented could never be separated by either moisture or dryness. Vasari says, that Margaritone was the first to glue linen bands over the joints; but this could not be so, for Theophilus describes it. It is, however, curious, that the very difficulty felt with respect to the fastening of the joints of panels was eventually the cause of the discovery made by Van Eyck of oil-painting.

In Venice, the custom of painting on panel seems never to have prevailed to any extent; probably, says Vasari, among other reasons, because of the convenience afforded by canvass, which may be had of any size. I will, however, give his explanation of it in his own words:—"Si costuma dunque assai in Venezia dipingere in tela, o sia perchè non si fende e non intarla, o perchè si possono fare le pitture di che grandezza altri vuole, o pure per la comodità di mandarle comodamente dove altri vuole con pochissima spesa e fatica."

It is a singular fact that there are few pictures by old masters which have not been lined, and at an early period. The necessity of relining presupposes some injury, or, at least, a bad appearance about a picture, and proves that the old masters were *occasionally* beset with misfortunes similar to those which are experienced in the present time. Let us inquire what are the causes which were likely to render relining necessary.

In the first place, all kinds of wood are liable to be infested and destroyed by worms; and I shall not, therefore, trouble the reader about panels. My remarks at present I will confine to canvass, which, being by nature porous, is capable of absorbing moisture from the atmosphere, and of communicating this moisture by capillary attraction to the material, if absorbent, of which the ground of a picture is composed. In heated rooms, or dry seasons, the moisture absorbed at one period, would be as readily parted with at another; and these frequent changes would operate unfavourably upon the picture itself. Another cause of injury may arise from dissimilarity in the materials used in the ground, and on the picture. Even the texture and thickness of the several varieties of paint might occasion injury: for if the different degrees of expansion and contraction of two surfaces or substances in contact, whether occasioned by heat or cold, moisture or dryness, are unequal, there will be a constant struggle and tearing asunder of the two substances, which may cause the paint to chip from the canvass which a succession of moisture and dryness had made to bag. All these causes, or any one of them, may be sufficient to call for a relining of a picture. On the other hand, the varnish is soon acted upon by the atmosphere, and when its surface is corroded, the subject beneath it is rendered obscure. Add to this, the changes which may take place in the colours by the action beneath of a ground composed of lime; or of light and darkness, confined air, or gaseous exhalation from without, and we shall admit that the office of a REPAIRER, as well as a RELINER, may be equally necessary. But the very act of removing the varnish of a picture, even by the most cautious repairer, may disturb the glazings and finishing touches of the artist, and hence the necessity for another officer, that of RESTORER. I will, therefore, give a few historical notices of this class of persons.

It is nowhere stated, that I am aware of, that the Greek artists, of whom Margaritone learned in Italy the first principles of his Art, were employed at Arezzo, in the twelfth century, to repair as well as to paint pictures; but after the middle of the following century, we read that "the governor of Florence invited some Greek artists to that city, who were employed in one of the churches to repair the decayed paintings." It was from watching these artists in the progress of their work, that Cimabue imbibed that ardent love for the Art by which he was characterized. Cimabue died in 1300.

The next account we find in Lanzi, who states that there is a document preserved in the Archives of the Confraternita de' Bianchi, at Rome, relating to the repairing of a picture of S. Biagio, by one Donato, in 1374.

I find no further account of a repairer for the space of, at least, two hundred and fifty years. We then read that Pietro Vecchio, who was born in 1605, and died at the age of 73 years, distinguished himself by his talent in repairing old pictures, and from this circumstance, Melchiori conjectures, he obtained the name of *Vecchio*: "Il

vero suo casato, come notiamo nell' Indice, par fosse *Muttoni*."

After 1634, we have an account of Giuseppe Ghezzi, whom Pascoli praises for his skill in repairing old pictures, and adds, that the Queen of Sweden employed him *exclusively* for that purpose: "Per cui la Reina di Svezia per tali occurrenza si valse di lui solo." Ghezzi was of the Roman school, and contemporary with Vecchio, who was of the Venetian; and Francesco Polazzi, also of this latter school, is spoken of by Lanzi as "buon pittore e miglior restauratore di quadri antichi."

Of the Sienese school was Niccolo Franchini, whom Cavaliere mentions as having discovered a new art in the repairing of old pictures, without even once using the point of a brush, by making use of paint obtained from other old pictures of inferior value. He was distinguished for his skill in knowing the pencilling of old masters: "E per la prerogativa, dice il Cavaliere, di ristorare le lacere tele, e ridurle all'antica loro perfezione senz' adoperarvi pennello: dova manca il colore supplisce con altri colori tratti da altre tele di minor prezzo; invenzione che non è stata da altri scoperta."

The state of the pictures in Venice were found to be so bad, that it became necessary, in 1778, to open an academy for the express and sole purpose of restoring them. The worthy Sig. Pietro Edwards was elected president; and it is incredible what pains were taken, under his management and with the assistance of his associates, in renovating the injured specimens of Art belonging to the state and to private persons. "Le operazione," says Lanzi, "che si fanno intorno ad ogni quadro, sono molte e lunghe, ed eseguite con incredibile accuratezza; e ove la pittura non venga allo studio *troppo pregiudicata* (com' era il S. Lorenzo di Tiziano), torna al suo posto ringiovanita, *e capace di vivere molti più anni*."—Note. Lomazzo gives an account of a picture by Bramante in 1486, which the former repaired.

I have not given any account of the repairs done to the 'Last Supper' of Leonardo da Vinci, because it has undergone the operation at so many different periods; and I should not notice it at all in this letter, had it not been supposed to be done in oil; I shall, however, have occasion to allude to it further on.

Vasari informs us that Margaritone d'Arezzo, born in 1198, and who died in 1275, painted upon a gold ground. "The Art of gilding with leaf-gold upon Armenian bole was first invented by him; and at Pisa he painted the legendary history of St. Francis, with a number of small figures, upon a gold ground." It is to be presumed that other artists of his time adopted the same kind of grounds.

Bernard Van Orlay, born in 1490, in order "to give lustre to his tints, usually painted upon a ground of gold-leaf, which preserved his colours fresh." This expression, "usually painted upon a gold ground," implies that the practice of Margaritone had, after the lapse of 300 years, somewhat declined. There is a 'Last Judgment,' by Van Orlay, at Antwerp, which is painted on a gold ground, which gives to the sky much clearness and transparency.

Lanzi informs us, that during the fourteenth century grounds were gilded, the gilder's name being inscribed upon it. Towards the end of the fifteenth century the practice of making gold grounds declined, and that metal was carried to the fringes (which were made very broad), of the draperies. Gold was more sparingly used towards the end of that century, and in the sixteenth wholly declined. Domiuico Corradi (Ghirlandaio) was the first to lay aside gold fringes to draperies.

Even in fresco painting the inconvenience to which I have alluded, namely, the injury sustained by colours when in immediate contact with lime, was sensibly felt by artists in that style, and they adopted means to lessen, or wholly guard against, the evil; it is probably owing to a neglect of this precaution that so many of the old frescoes have faded in their colours, and that some have been wholly obliterated. The hint has been taken by the fresco painters of Munich, they adopting the practice of the old masters, by covering the plaster with gold-leaf.

One of the most striking examples of the advantage afforded by a protection of this kind, is afforded by the frescoes of the Carloni (Batista and Giovanni), in the church of La Nunziata del Guastato, at Genoa. "In these frescoes the colours are so brilliant that we might almost mistake them for paintings on glass or enamel." "It has been attempted to examine more narrowly the method of his colouring, and it has been found, that upon the dry surface of the ceiling and the walls he previously laid on a coat of strong colour ('un intonaco di tinta, che le riparasse dalla calcina')." The account will be found in "Lanzi," vol. v., p. 325, and it is worthy of being consulted.

Dentone is another example of this kind. He was a painter of perspective at Bologna. "His representations of cornices, colonnades, balustrades, lodges, arches, and modiglioni, seen in perspective from beneath (di sotto in su), give the notion that he availed himself of stuccos and other substances in relief; while the whole effect is obtained by a chiaroscuro, brought by him to a facility, a truth, and a grace, never before seen." It was a practice with him to lay gold-leaf over part of his works in fresco, and also to avail himself of a covering composed of baked oil, turpentine, and wax. He even inlaid part of his work with pieces of real marble.

M. de Piles informs us, that Sebastiano del Piombo found out the way of painting in oil upon walls, so that the colours should not change. This was by a coating, upon the plaster, of pitch and mastic. The subject, however, requires further investigation, now that there is a hope that the fresco style may gain favour in England. For we find that the 'Last Supper' of Leonardo, who was always seeking after novelties ("che tentava sempre noove vie"), covered the wall with distilled oils ("olii stillati"), as a protection to his work; in consequence of which insufficient protection, this masterpiece of Art, so far as original paint is concerned, is lost to the world.

At one time artists seemed to have been possessed with a kind of panic respecting the safety of grounds of any kind, and accordingly we find them distrustful even of gold! and actually painting upon the bare canvass or panel. A Dutch lady, of the name of Rozee, painted portraits upon the rough side of a panel, and in such a manner, that at a little distance the picture had the effect of the neatest pencil. And Domenico Maroli painted in like manner upon hare canvass.

Alessandro Turchi, of the Venetian school, painted upon black marble. It is said that in the laying of his colours he had discovered a great secret, which has excited the envy of posterity. Francesco Bianchi Buonavita also painted upon stone; as did Adrian de Bie, making use of jasper, agate, porphery, lapis lazuli, and other precious stones, ingeniously contriving to leave the natural markings for outlines of clouds, mountains, or figures.

Baldinucci, in his "Lezione Academica," alludes to the subject of grounds in these words,—Varnish is applied to pictures done in oil, *not for the sake of improving and brightening the colours, which require no such assistance*, but in order to remedy any defect that might arise from *the priming or composition laid upon the canvass or panel*. These are his words: Se poi sarà detto, che i moderni Pittori usano anch'essi talvolta vernice sopra le lor pitture a ollo; io rispondo, che tale usanza (*che è di pochi*) non è per supplire al mancamento, della pittura a olio, cioè, per render più profondi gli scuri, ma bensì per remediare ad un' accidental disgrazia, che occorre talora a cagione dell' imprimatura, mestica, o altro, che dassi sopra le tele, u tavula, p. 95.

As a further proof that the old masters were apprehensive of the grounds they used, we may mention that Titian, Tintoretto, P. Veronese, Guido, Rosa Tivoli, and most others of the good colourists of every school, frequently changed them, as will be more clearly shown when I come to speak of colour of grounds. But Ludovico Caracci, who persevered to the last with his chalk grounds, has paid the penalty of having scarcely a picture by his hand which has come down to us, that has not changed so much in colour as to be scarcely recognised as the performance of a man who had varied the whole system of painting throughout Italy by his genius and exertions.

The value of white-lead, when pure, as an ingredient for priming, was well known to the old masters. No mineral substance, perhaps, covers so well as the carbonate of lead, and that for a priming is less likely to undergo any alteration. Many persons think that there is danger in the employment of white-lead; but I imagine their fears are without foundation. In the pictures by old masters we never, or very rarely, observe any change in the lights which are entirely made of white-lead. It may destroy some colours which are laid upon it certainly, such as preparations of arsenic, as have been experienced in the faded pictures of Sir Joshua Reynolds. But in no other cases. And even if, by the action of hydro-sulphurous vapours, the lead of the lights should have returned to the dull metallic grey, a washing with oxygenated water will restore its former whiteness. This discovery, M. Mérimée tells us, was made by M. Thenard.

But as my letter has already been drawn to a greater length than I anticipated, I will now close my remarks, desiring to be permitted to continue the subject in reference to the colour of grounds and the adulteration of colours, in a future number of your valuable periodical.

I am, Sir, yours, &c., A.

DECORATION OF THE NEW HOUSES OF PARLIAMENT.

ON HISTORICAL PORTRAITS AND INVENTION WITH REFERENCE TO PAINTING.

IT is the peculiar merit of monumental works of Art, that they require the exertion both of intellectual power and of moral elevation. A mind fettered by the trammels of every-day life, whose ambition is the praise of the hour, and the petty sphere of whose pursuits is limited by the artificial feeling, the conventionalism of society; to whom the past is as a sealed book, and the thought, energy, will to know, determination to possess, the tenderness, affections, passions of man, are as disregarded truths, soon yields to the genial will and the imperial pleasure; like a slave decorates the fetters which degrade it, resigns the last sad refuge—right of thought; stoops to the extension of its own wrong, and becomes the victim of the materialism that it serves. To be great we must preconceive greatness in ourselves. To portray we must comprehend its qualities, analyze its secret springs, and inquire if power and duration are, or have become its attributes, by the impression of its own intellectual superiority, or, from the silent gradual subservience, of thought and feeling in the mass.

"——— There is a fire
And motion of the soul, which will not dwell
In its own narrow being;"

it preys on high adventure—here rest is death; but this is not greatness, it bears an affinity to the chivalrous ignorance of the middle ages, the ready valour of the condottéri, the lust of conquest, and the Roman pride of worlds to conquer. In what then does true greatness consist? In that spiritual elevation of the mind which makes the past even as the future, present; which gives to time the reflected spirit of eternity; which unveils the face of nature, subdues matter to its will, or gives it form, and either in relation to himself or society is the cause, the ruling principle of the beneficent actions of man. The first may be considered as the active, the latter as the moral power; both afford appropriate motives for the compositions of the artist: either subjects of a picturesque character, which influence generally the common classes of mankind, to whose conceptions the usual assemblage of things is adequate; or incidents, in the highest degree illustrative of the intellectual grandeur, of reason united to the moral sense. Scenes of this description are presented to us by history, where man appears either as conducting, or in contrast with event.

History is the biography of society; modern history, exhibiting a fuller development of the human race and a richer combination of its most remarkable elements, gives a greater scope to the highest mental creations of the artist. And as every nation has an external and internal character, as it cannot be indifferent to good or ill, and as history must have a moral end, the artist should select such points as are mostly illustrative of its general ruling principle. Conceptions descriptive of individuals, must please in proportion to our interest in their fortunes, or our conviction of the benefits they have conferred; but every man is interested in the greatness of his nation, for apart from more ennobling principles, pride teaches him to feel with the mass, and to consider its influence as his own. Historical pictures must not, there-

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fore, possess the character of dramatic representations; for the primary rule of the former is, that invention should be subordinate to fact, whereas, in the latter, the chief interest is transferred to the actors, and the facts are moulded into mere situations contrived for their exhibition. Historic invention must administer to truth; no subject can be proper that is not of general interest, that can be treated only by minuteness of detail, or of which excellence, either as acting or suffering, is not the predominant idea. The great end of Art is to strike the imagination, and to remind the reason, and this by veracity: virtue should be represented, not as above probability, for what we cannot estimate we shall not imitate, but such as the claims of humanity teach us to practice; and vice should disgust, not by meanness of form, but by the illustration of its effects. Every historical subject should be in itself complete, the significant should predominate over the beautiful, it should at once unfold its fact: as it is often upon the first glance of a work of Art that the greatest effect depends—the domain of the poet is time, that of the painter is space; one may narrate, the other must embody; for the eye is soon gratified by variety of form, and turns with indifference from the canvass, of which the story is either uninstructive or unknown. There are men who will for ever represent their heroes as gods; incapable to depict truth, they debase fiction, and are great only in proportion as they are misunderstood. There are others who are only inspired by allegory and mythology—who reduce Art to a mere mechanic trade, who bid us admire the labour of the hand, but exclude us from the higher enjoyments of the mind. The illustrations of life, should reproduce its accidents, lights, and shades; they should contain, as an epic poem, a distinct moral, or something instructive; they should teach us—

"Neque enim fortana querenda
Sola tua est, similes aliorum respice casuas
Mitius ista feres."

Can allegory or mythology do this? But it is said, may not history be employed as it was by Sophocles or Shakspeare? It may be replied; there is no sin so common as the sin of great examples, but genius is no shield for mediocrity; the terrific energy of M. Angelo is no excuse for the distracted distortions committed in his name. Genius has its own law, but laws are not less requisite. It seems to be also in general admitted, that in the delineation of the passions, the effect should be subdued and restrained, to give a free scope to the imagination. It is possibly for this reason: in the contemplation of a work of Art, sight and fancy must be permitted to act upon each other; excitement once depicted, leaves nothing beyond; fancy is imprisoned; the mind grasps the subject, it has nothing to learn, it has no flattering throb of expectation, the transitory character of the scene is destroyed, and the impression of the duration of passion becomes revolting.

"Non Liber æque, non acuta
Sic geminant Corybantes æra
Tristes ad iræ."

Yet a picture that should represent "this furious anger" could hardly please; if the fact be remote, the feelings it should awaken have become neutral; if of recent occurrence, it is not enhanced by the adventitious aid either of memory or of imagination; for the events of which we are the contemporaries, so completely invest the mind that no fancy can allure the attention, no Art can imitate the truth; and thus an historical has more the character of a material picture as opposed to poetic conception. If beauty breathe upon the canvass, the idea of deformity is with difficulty admitted; it is a poetic licence, form and expression become governed by the imagination, which heightens or controls effect, not that there should be less truth but more general harmony. "Alexander," says Sir Joshua Reynolds, "should not be represented of mean stature, nor Agesilaus lame:" in portraits it is the intellectual resemblance, in history it is the *action* which masters; it is the feature of the warrior, the strife of passion and of force we desire to witness; the mind portrays the subject, and realizes without minuteness the event. Nor is depravity of character increased by degradation of form; *Edmund*, in "Lear," may speak as a demon in the form of an angel of light; *Richard the Third*—

"Cheated of feature by dissembling nature,"

could not be less odious by ideal treatment. The disgusting and the frightful, however remote the scene, or imaginary the accident, are rather admitted by their probable reality, or dependent circumstances upon the scene. Thus, Hector, dragged at the victor's car,—

"Spoallentem barbam et concretos sanguine crines,"

is still Hector. Thought which creates time, for time is but an arbitrary division of extension, comprises in one moment the events of years. We consider the hero great in council, eloquent in debate; we hear his herald shout of victory, borne above the sweeping tumult of the battle-cry, or opposing the onset with the calmness of conscious strength, as a tall cliff stands unmoved amid the tempest surge which idly dashes, or rolls backward from its base; and in him hope, esteem, feeling, and affection are so concentred, that the higher emotions of the mind are alone awakened; and every unpleasing sensation, existing in the details of his death, becomes either subsidiary or removed. Where this is not the case, where the main action of the scene is not relieved, and the eye rests on physical suffering *alone*, the subject may be narrated but not depicted. Thus, the punishment of Marsyas—

"Clamanti cutis est summos derepta per artus;
Nec quicquam nisi vulnus erat; cruor undique manat:
Detectique patent nervi; trepidæque sine ulla
Pelle micant venæ: salientis viscere possis
Et perlucentes numerare in pectore fibras,"

is in itself not more terrible than the death of Hector, but it is unrelieved; our sympathy is attracted to his suffering, in which our thoughts concentre: the effect, which is lost in the co-existing details of poetry, obtains in painting a predominantly independent power, and from the influence of the disgusting and the frightful, the mind instinctively recoils. The cause of this may be traced, it arises from the association of ideas; a picture is suggestive of facts with which we are familiar, we are insensibly transferred to the scene, and we judge as if in actual relation with its event. There is no point, however, of more frequent discussion than the mode of composition more suited to the historical portrait; it is upon correct decision in this respect that the character of the picture will depend. If it be neither an exact minute representation of the individual, nor yet completely ideal, every other circumstance may correspond; the fact may then be treated as the romance of history, costume may be neglected or employed for the sake of colour, and the accessories of the scene may be obtained from every period, or transferred from any clime.

The French, who in real life illustrate the great truth, that—

"All the world's a stage,
And all the men and women merely players;"

who consider perfection to exist in sculptured form, and artificial situations, produce effect, not reflective of the ease, simplicity, and truth of nature, but of the prescribed, regulated, and heightened situations of the drama. Now the power of the stage rests on the approximation of the remote to the spectator, but the aim of the artist is to recall the mind to the scene of the action. The common events of life are the materials, but do not constitute dramatic situations: these arise from the combination of human passion with ideal circumstance, where exact truth is not required, and where fiction does not exclusively prevail. But an historical picture must be truth, whether representing the individual, the event, manners, or costumes of the times. Thus, in portrait, identity does not exclude ideality; but identity should prevail over the ideal; all minor details must be strictly characteristic and accordant, and the

"——— individual be
A chord, that in the general consecration
Bears part with all in musical relation."

The opinion of the necessary identity of the portrait is now so generally admitted, that objections have been urged against the decoration of the New Houses of Parliament with subjects selected from English history, upon the plea that, even as regards our kings, the portrait must be ideal. I trust that the details that I shall now give will prove the want of authority for this assertion. The portraits cited are in works of the highest authority, and have been taken from the sculpture on the tomb, missals, stained glass, and moral paintings, either of the time or shortly subsequent.

Alfred, King—in Asser. Men. Annales, edited by Wise; from an ancient sculpture;—and Portrait in Spelman's Life of Alfred.

Harold in full costume (two portraits); William the Conqueror and Mathilde his wife; William Rufus in youth—in Montfaucon, Monarchie Françoise.

Robert, Duke of Normandy, from Gloucester Cathedral.

Henry II. and his queen Eleanor de Guienne—in Montfaucon, Monarchie Françoise.

Henry III., from Westminster Abbey; Henry IV. and his queen Joan of Navarre, Canterbury Cathedral; Henry V., Westminster Abbey—in Gough's Sepulchral Monuments.

Henry VII. and his Queen, painted window, St. Margaret's Church, Westminster.

Edward I. and his queen Eleanor, from Westminster Abbey—in Gough's Sepulchral Monuments.

Edward II., in Gloucester Cathedral—Stothard's Sepulchral Monuments.

Edward III. and his queen Philippa, from Westminster Abbey—in Gough's Sepulchral Monuments.

Edward the Black Prince, from Canterbury Cathedral; Richard I., from his effigy at Fontevrand; Berengeria his queen; Jobo, from Worcester Cathedral; and Isabel d'Aogoulesme his queen—in Stothard's Monuments.

Richard II. and Anne his queen, from Westminster Abbey—in Gough's Sepulchral Monuments.*

Thus, from the time of Harold to Henry VII., very casual research and limited means have enabled me to select an almost historical series of royal portraits. They are taken from monuments, some still existing, others destroyed, particularly those of France, but by which, even so late as Stothard, the engravings were corrected. If it be objected that portraits such as these are not sufficiently authentic, it should be recollected they were executed by men of great merit as artists, when the term *portraiture* was distinctively applied to works of this description; and the trophies of death were made to reproduce, in so far as wealth and Art permitted, the resemblance of the past magnificence of life. Monumental painting is capable not only of encouraging the highest tendencies of Art, but to impress upon the mind a more just idea of the gradual development of the social state. The present, like the gigantic halls of the Egyptians, should be the legendary and historical guide to the great sanctuary of the future; and as that reflective people sought, in their public works, not merely to recreate the sense or the imagination, so should we, upon whom a higher destiny is bestowed, seek from time its storied lesson, humanity its ennobling principles, and from life its varied scene; not reproducing impressions, which rapidly succeed each other as the flitting shadows on the mountain side, but those moral truths, deep and abiding, which direct the energy of youth, and solace the decrepitude of age; without the due observance of which genius is a misdirected passion, and the force of nations a selfish ambition; truths, that do not solely determine the character of individuals, but the right that a nation possesses for respect, not only from contemporaneous opinion, but the silent award of time. I hear it said, "We are the motive cause of the civilization of the world;" worlds, unknown to the Roman, now advance in the social scale beneath our sway: if we have a greater power, we have then a greater responsibility for its exercise; there is a higher claim that Britain, once described, "et penitus toto divisos orbe Britannos,"

"——— should shed her laws, her polity,
Her cultured language, and *her peaceful arts*,
All she had stored from her own toils, and all
That came from Rome or Greece transmitted down.
A glorious gift! o'er half the peopled globe
There to survive, when she, perchance, may be
What Rome or Greece are now."

S. R. H.

* In addition to the works here cited, that by Mr. Shaw, "Dresses and Decorations of the Middle Ages," contains some very useful information, and coloured illustrations.

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THE WILKIE TESTIMONIAL.

On Saturday, the 11th ult., was held at the Thatched-house Tavern, a meeting of subscribers to the Wilkie Testimonial, for the purpose of finally resolving upon the best method of doing honour to the memory of the late Sir David Wilkie. Among the gentlemen present were the Right Hon. Sir R. Peel Sir M. A. Shee, the Bishop of Llandaff, Sir Peter Laurie, Sir Charles Forbes, Sir Thos. Baring, Dr. Lander, the Hon. W. Leslie Neville, Mr. Peter Laurie, and Mr. Allan Cunningham.

Sir R. Peel was, at one o'clock, called to the chair; when he stated that he believed every gentleman present was well acquainted with the object of the meeting, and that it was to select what should be considered the most suitable memento to the distinguished talents of their late revered friend and countryman, Sir David Wilkie. He apprehended that the most regular course for him, in the first place, to pursue, would be to read to the meeting the resolutions passed at the last general meeting, held in August last. Although the committee were fully authorized to carry out the objects of a testimonial to Sir David Wilkie in any way they thought proper, still they were bound, he thought, by the resolutions of such meeting to erect a statue. He (Sir R. Peel) was not aware that they were bound to expend the whole sum raised for that purpose; and therefore it would be competent for any one to propose that day, if he thought proper, that some portion of the subscription should be expended in a testimonial of any other description.

The resolutions of the previous meeting having been read,

Mr. P. Laurie stated that he had the pleasure to announce, as joint-treasurer with Sir P. Laurie, that the amount of subscriptions, up to the present time, were £1903 15s., of which sum £1555 13s. 6d. had been already received by them. He (Mr. Laurie) had no doubt but the remaining, or unpaid amount of £377 1s. 6d. would be promptly paid, and that, taking into consideration all further contemplated disbursements, they might with safety calculate upon the sum of £1600 to be applied solely to the purpose of a testimonial to the late Sir David Wilkie. (Hear, hear.) He had forgotten to observe, that amongst the contributions, the British Institution and the Scottish Society, in both of which Sir David Wilkie was a most distinguished member, had munificently subscribed the sum of 100 guineas each to the testimonial (hear, hear); and it had been suggested that it would be advisable that one or more medals should be introduced, to be called the Wilkie Medal.

Sir P. Laurie said, he considered that the sum of £1200 would be sufficient to erect a statue, either of marble or bronze, to Sir David Wilkie in the National Gallery; and he would suggest that the remaining £400 be appropriated to the institution of a medal in the Scottish Society and British Institution, to be called the Wilkie medal.

Mr. A. Cunningham trusted that they would not think of starving the statue for the sake of the medals. He thought that the sum subscribed was not more than sufficient for the erection of a statue worthy of the merit of Sir David Wilkie. (Hear, hear.)

The Chairman said of course he did not wish at all to say anything that might influence the meeting, but his strong opinion was, that £1600 ought to be applied to the erection of a statue. He thought it ought to be a work creditable to British Art; and he did not think that they ought to expect an artist of distinguished merit to take it without being fairly remunerated for it. (Hear, hear.) Ambition in the artist, and a desire to distinguish himself by having his name coupled with that of Wilkie, might induce him to undertake the work for £1200; but then, they must all deeply regret his not being fairly remunerated. (Hear.) It would cause the statue to be unworthy of the name of Wilkie. (Cheers.) This statue would be the first thing strangers and foreigners would look at, as the monument of one of the greatest of British artists; and he should be very sorry if that monument did not sustain the reputation of British Art, and therefore he thought certainly that £1600 was not at all too much; indeed, he should be unwilling to refuse £2000. (Hear, hear.) His own opinion was, that the statue should be as worthy of the artist as possible.

Sir P. Laurie took the liberty of suggesting that the resolution should say the amount of subscription, specifying the sum of £1600, as they might obtain more than that sum.

The Chairman said he thought the resolution ought to be worded, that the whole sum collected should be appropriated to the erection of a statue, as a question might arise if the specific sum of £1600 was named, and they got £1700, of how they were to appropriate the remaining £100.

The Bishop of Llandaff said that the authorities of St. Paul's cathedral would not allow any statue to be erected in that cathedral unless the artist was paid a minimum price of £1000, therefore he thought that the sum of £1600 could not be considered too much.

The Chairman then put the resolution, which, it appeared, had been previously moved by Sir P. Laurie, to the effect that the amount of subscriptions be applied to the erection of a statue.

The Chairman said they had then to consider a most important question, namely, to whom the execution of this work was to be committed, and what steps they should take with a view to the selection of an artist to whom the work should be entrusted. This was the next question they had to consider.

After some discussion the appointment of a sculptor was deferred until a future meeting of the Committee, which was determined for the 2nd inst.

We cannot help remarking and lamenting the continual divisions that take place in all committees charged with the direction of public works of this kind. An impression is gone forth, that the artist is virtually determined upon—all but publicly appointed to the work—yet others are invited to *compete;* should this turn out to be the case, is it just in this committee to trifle with the valuable time of artists? Should it be so, what a farce is all competition under such auspices!

ROYAL IRISH ART-UNION.

THIS Society has progressed most marvellously. The lists, which closed on the 30th of June, gave the amount of subscriptions for the year 1842 at about £3500, an increase of nearly double the sum collected last year, and about five times that of the year preceding. Much of this success is attributable to the issue of the print of 'The Blind Girl,' engraved by Mr. Ryall in a very masterly manner; and which is certainly superior to any work of Art hitherto issued by an Art-Union Society in this country. The print now in progress will be greatly superior to it, considered as a work of Art, and also in reference to the interest of the subject; moreover, it will be a line engraving. The etching is rich in produce; and an impression will, we have no doubt, be of much greater value than the guinea it will cost. We understand that plans are in operation for rendering this branch of the Irish Art-Union really serviceable to the cause of Art, and that, ere long, engravings of a truly NATIONAL character will be announced as "in progress;" the committee not designing to content themselves, and satisfy the public, by multiplying mere water-colour drawings, which are but little calculated to advance the great purpose of the Institution.

The Committee of the Irish Art-Union have, very properly, resolved upon destroying the plate of the 'Blind Girl,' when the stipulated number of prints have been taken from it. This is keeping faith with the subscribers, and preventing the issue of bad impressions. The copper has yielded above 1300; and the print having become rare has increased in value. Confidence is thus established; and there can be no doubt that to this circumstance, mainly, this augmented list is to be attributed.

The project was, however, strongly opposed; a very warm discussion took place upon the subject; but the following resolution was ultimately carried:—

"Resolved—With a view to the keeping strict faith with the original subscribers of the Royal Irish Art-Union for the years 1839 and 1840, who have each received an impression from the steel plate of 'The Blind Girl at the Holy Well,' that said plate be now destroyed, to prevent the possibility of the print getting into general circulation at any future time; and also to satisfy the subscribers at large that, with the exception of a few complimentary impressions, such as those voted for presentation to her Majesty the Queen, Prince Albert, &c., no one but an original subscriber has or can become possessed of that print, as by a rule of said Society established."

The Committee have, we repeat, acted not only in strict honour, but in perfect wisdom; and have, by this act, gone far to *establish* the Institution. To the hon. sec., Stuart Blacker, Esq., we have had occasion to make frequent reference. To his exertions we are indebted for the existence of this Society; and to his zealous and persevering industry we are to attribute its present high and palmy state.

Unfortunately, however, the supply is not equal to the demand. A sum of about £3500 has been contributed, in guineas, to be expended in the purchase of pictures exhibited *in Dublin;* and the exhibition from which the selection must be made is now open in the gallery of the Royal Hibernian Academy. A leading feature in the plan of the Art-Union is to encourage native talent by the purchase of works by native artists. This is, in all respects, just and wise; but they do not, as the Scottish Society does, exclude the works of artists of England or Scotland. Notwithstanding that this fact is extensively known, the contributions of English and Scottish painters have been singularly few; we notice, indeed, in the collection, the works only of Creswick, Stark, Pyne, Clater, Jutsum, the Wilsons, sen. and jun., and two or three others whose works *have each and all been purchased by the Society.* But even these artists have not sent to Dublin their best works; having transmitted, we believe, without exception, pictures that have not found purchasers in places where they have been previously seen. On many accounts this is to be lamented; chiefly because it forces upon the Committee the necessity of expending their money in buying works that are comparatively worthless.

The Royal Hibernian Academy have long been proverbial for doing nothing to promote the Arts in Ireland. They are the only body of the kind in Great Britain, who receive *an annual grant from Government*—a grant of £300 a year; and their gallery and apartments (a very handsome and convenient structure) they hold rent free; the building having been erected for them by a patriotic gentleman, an architect of Dublin. The Society consists of 12 members and 10 associates; and with some two or three exceptions, they are painters of the veriest mediocrity. A few years ago, when the Arts were in a low state in Ireland, and there was neither public encouragement nor public recompense for their professors, this was an evil of which it would have been scarcely just to complain; but during the last three or four years, the popularity of the Irish Art-Union has made the Arts popular, and a large annual sum has been subscribed to reward the labours of the artists. Yet the results have been by no means satisfactory—there has been little or no perceptible improvement in the Institution, and no one man of great ability or good promise has arisen out of the fosterage of the country. On the contrary, some men who were formerly members, but are now pursuing their profession in London, seem desirous of cutting all connexion with it; and appear to have scrupulously withheld their contributions from its annual gatherings.

This is greatly to be deplored; the members are content with achieving mediocrity, because it is rarely contrasted with excellence; and the inevitable consequence is that there will be no important improvement.

Our remarks will be idle if they do not stimulate the better Irish artists to exertions for the arts in Ireland; and almost equally so if they do not stir up the English painters to contribute to these annual exhibitions—so as to create a right spirit of rivalry, to show good models, and to instruct the public mind in appreciating what is excellent, that inferiority may be neither desired nor tolerated.

We shall in our next offer some comments upon the Exhibition, selecting for observation such of the pictures as are prominent for something approaching "the good," amid a mass of inferiority.

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THE BRITISH INSTITUTION.

EXHIBITION OF THE WORKS OF THE LATE SIR DAVID WILKIE, R.A.

This is to the public the most interesting, and to artists the most profitable exhibition that has for years been submitted to them; indeed, since the works of Reynolds and Lawrence were collected and simultaneously shown, we remember no similar exhibition equal in attraction. We find here works from the earliest to the latest period of Wilkie's career, wherein we trace not his progress to excellence—for he attained to it at once—but those changes in his method of working, which, although the result of greater confidence, were not productive of improved effect; as also a radical change in his style of subject, effected with an ardent wish to base his fame upon something morally higher than domestic painting. Most of his famous pictures now hang on the walls of the British Institution (with the exception of those in the national collection, and one or two others); an exhibition which, in a late number of the ART-UNION, we expressed a hope to see, before, we believe, it was determined upon by the governors of the Institution. The world is familiarized with every one of these compositions by means of engraving; but this is not enough to the artist, whose inquiries extend to colour, handling, &c., and the many niceties which they involve; nor to the lover of Art is the mere sight of these extensively circulated prints enough, for we cannot well conceive one who, possessing an engraving from any particular picture, would not embrace a convenient opportunity of examining the original. Such reasons alone will render this a memorable exhibition. We have of late seen much of Wilkie in every style which he practised; and all must concur with us in the opinion, that had he not in earlier times produced better pictures than those of which he was more recently the author, never had he achieved the high place he occupied in the consideration of the world.

This assemblage affords an opportunity of collating the works of all the periods of one of the most celebrated men that ever practised painting—an occasion which, with all its attendant circumstances, has never been surpassed in interest to those who appreciate such qualities as those whereby Wilkie rose to eminence.

In saying that Wilkie attained at once to excellence, we mean not, he it understood, that he did not graduate from bad to better and thence again to perfection, but we mean that his advance had in it none of the halting of ordinary progresses to excellence. His earliest picture in the present exhibition bears date 1802, and is a production as indifferent as might be expected of him at that time. We cannot, in these pictures, recognise a variety of *styles*: a style requires to be confined by more than one picture painted in a particular taste. There were but two great epochs in Wilkie's professional career, in the former of these he was great and alone, and it was then that he secured such a hold of the affections of his countrymen, that although he forsook himself, their love yet abode with him, and they themselves knew not its strength until death divided him from them. As the tribes of old forsook their own salvation so he forsook himself, and like them set up unto himself idols of wood. We may, changing the time, apply to him the stern truth of Cicero, "tanti fuit aliis quanti sibi fuit;" but although he thus, like the shadow in the Persian fable, passed by his own substance, he was yet followed for what he had done. When he had produced even some of his best pictures, his experience in oil painting was comparatively nothing; we find him, therefore, in his early works casting about and feeling for the best methods of expression; he certainly found it, but like all true genius he was never satisfied with his own work. Some of his first pictures have a strong leaning to the Dutch style, yet they all differ, and succeed each other in the manner of some modern novels, as "Hardness, by the Author of Softness," and *vice versa*. Take the exhibition, however, as a whole, there is no modern school of Art that can muster a similar collection with even one picture comparable to some of these. A chapter were necessary to do justice to each of Wilkie's famous productions—they are so well-known that we attempt, in the little space we can devote to them, to do little more than enumerate them.

No. 1. 'King George the Fourth's Entrance to his Palace of Holyrood House, the 15th of August, 1822,' painted in 1830; her Majesty. This picture partakes much of the latter method of the artist, but is by no means so free and so abundantly glazed as subsequent works. It contains a multitude of figures, but all subservient to that of the King, who wears a military uniform. The keys of the Palace are presented by the Duke of Hamilton, first peer of Scotland; and on the right of the King is the Duke of Montrose, Lord-Chamberlain, pointing to the entrance of the Palace, where is stationed the Duke of Argyll in his family tartan, as Hereditary Keeper of the Household. Behind the last is the crown of Robert the Bruce, borne by Sir Alexander Keith; and on the left of the picture are the Earl of Hopetoun, near to whom is Sir Walter Scott in the character of historian, or bard. The likenesses are striking to a degree, and the Duke of Argyll, wearing the tartan of his clan and the ensigns of chieftainship, is a most noble figure: the Highland garb sits well upon him, and seems not to have been assumed merely for the nonce.

No. 2. 'The Siege of Saragossa,' painted in 1828; her Majesty. Better known as 'The Maid of Saragossa,' and familiar to the art-loving public through the engraving. Many conflicting opinions have been pronounced on this picture, but we cannot concur in those which would depreciate its merit in any marked degree. 'The Maid of Saragossa' was not beautiful, but, like Waverley before his aunt Rachel, resolved that he should see the world, Wilkie also has endued *his* heroine with grace and beauty, and very properly so; indeed, he seems to have filled his mind with the spirit of the lines, beginning—

> "Ye who shall marvel when you hear her tale,
> Oh, had you known her in her softer hour," &c.

The picture declares a decided and successful effort to break away from the domestic style of the heads prevalent in other works. The movement and passion of the figures—the instant so well defined that the spectator awaits breathlessly the report of the gun, and other important matters—sink into nullity all subordinate faults.

No. 4. 'Her Majesty Queen Victoria,' painted 1841; Sir Charles Forbes. This is a full-length portrait, a style of Art which Wilkie's friends wish he had never adopted. It is embrowned with that fatal glaze which seems to send all these portraits into their own backgrounds.

No. 9. 'Her Majesty Queen Victoria at her First Council,' painted 1839; her Majesty. This picture must be so fresh in the public remembrance as to require no particular description; it is, however, remarkable, that wherever we find, in these works, portraits constituting anything like a subject, they are always better painted than if the same heads had formed individual portraits. We should have liked to have heard this anomaly accounted for from the lips of Wilkie himself.

No. 10. 'John Knox Preaching,' 1832; Right Honourable Sir Robert Peel, Bart., M.P. We are glad of having had such an opportunity of examining this picture as is here afforded. It will, at once, strike the spectator that in the engraving there is a higher light thrown on the Queen than is found in the original, even allowing for the sinking of colour, &c. The glazing matter lies in wrids on some parts of the surface, and many of the background heads are flattened into the canvass by it. In painting this picture, Wilkie seems to have been actuated by a determination to show that, although he painted domestic scenes, he was not unfitted for a higher walk; there is everywhere evidence in the work that he felt himself driven to this in what he, perhaps, deemed self-justification. Like all things which are good it has its declaimers, but these are not to be heeded; every competent judgment must admit it to rank with the very best of its kind.

No. 11. 'The Penny Wedding,' 1818; her Majesty. This is the most remarkable of the last pictures painted by Wilkie in his really characteristic manner; all his celebrated works, 'The Blind Fiddler,' 'Distraining for Rent,' 'The Rent-day,' &c. &c., preceded this production. The shadowed parts of the work are not so transparent as the same in earlier works, but it is, notwithstanding, a first-class specimen of the master.

No. 14. 'Chelsea Pensioners reading the Gazette of the Battle of Waterloo,' 1822; Duke of Wellington, K.G. It is curious to observe how faithfully the *locale* is described in this picture. It is the entrance to the Hospital as it is now, and as it was twenty years ago: there is no change save in some of the actors themselves, who have retired for ever from that and every other stage, for the figures assure us that Wilkie peopled his canvass, in a great measure, from Chelsea. This picture is brilliant and will remain so as long as it hangs together: it contains some of the most expressive heads that were ever designed by an inspired pencil.

No. 15. 'Blind Man's Buff,' 1812; her Majesty. Another of the famous series whereon the great name of the author rests; the picture is in admirable preservation and is distinguished by all the care and nicety of his finest works.

No. 16. 'The Sick Chamber,' 1808; F. G. Moon, Esq. This composition may not be so well-known as many others of the same and a later period; it is, however, second to none in the pathos of its narrative.

No. 19. 'The Rabbit on the Wall,' 1816; T. B. Brown, Esq. This picture has lately been purchased at a high price; and if such declaration of its value be compared with the prices of others of the artist's works lately disposed of, it will sufficiently show that the public taste is just in the estimation of them.

No. 25. 'The Errand Boy,' 1818; Sir John Swinburne, Bart. The subject will be remembered as a boy mounted on a very *Mortlandish* pony; and having arrived at his destination, is about to draw from his pocket the note which two female figures are waiting at the door to receive from him.

No. 26. 'Death of the Red Deer,' 1821; Miss Rogers. The fat buck is extended on the ground, while the piper (for the scene is in the Highlands) celebrates "the death" with the accustomed triumphal music.

No. 27. 'The Newsmongers,' 1821; Robert Vernon, Esq. This picture was engraved for one of the Annuals, as were many other of Wilkie's minor works: it consists of a group listening to one of the party reading a newspaper.

No. 28. 'Portrait of Sir Peter Laurie;' Sir Peter Laurie. A three-quarter portrait; the likeness is perfect and the head is among the best of this class ever painted by Wilkie.

No. 31. 'The Jew's Harp,' 1807; William Wells, Esq. A small picture containing only three figures, and in parts somewhat more free than other works of its time. The earnestness of the player is admirably expressed.

No. 32. 'The Bagpiper,' 1812; Robert Vernon, Esq. A single figure, who, unlike most of his calling, wears a hat; but it is sufficiently evident that it is a study from the life, and coloured in a manner as masterly as anything the author ever painted.

No. 33. 'Scene from the Gentle Shepherd;' Thomas Wilkie, Esq. Every figure in the composition is a study from rustic life; but if the artist reach not the sentiment of the poet, he is doubly at fault, since the most common-place incidents described in poetry, come to him with a double refinement. We know of few painters of celebrity less fitted for poetical painting than Wilkie; yet we ought not to speak thus of him individually; for where is there a painter who has not, at some period of his career, attempted a style of Art in which he was in every way unfitted to succeed?

No. 34. 'The Cut Finger,' 1809; W. H. Whitbread, Esq. The flesh shadows in this picture are much more red than we find them in other pictures; and the head of the child is too large; other parts of the composition are sufficiently Wilkie-like.

No. 35. 'The New Coat,' 1807; M. Stodart, Esq. Of the three figures composing this work, the tailor is the most intelligent; indeed, the head is forcible to a degree. The student looks as if he had been baited into dulness by examination—he is at any rate a dull craft, a heavy sailer over the text of Sophocles.

No. 40. 'Benvenuto Cellini and the Pope,' 1841; Henry Rice, Esq. This is one of Wilkie's larger pictures; all of which that contain a display

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of drapery will remind the spectator of Rubens' method of dealing with this part of his compositions. Cellini is presenting to the Pope one of his highly-wrought vases.

No. 42. 'The Parish Beadle,' 1823; Lord Colborne. Most of the figures in this picture are in little, precisely what so many of the portraits of this distinguished artist are in large. The manner of the work is so different from those of a better period, that it might be pronounced a bad foreign imitation. The shadows are black and opaque, and, but for some of Wilkie's own children, scarcely should we recognise the authorship.

No. 43. 'The Breakfast,' 1817; Duke of Sutherland, K.G. A much more luminous production than the preceding, consisting of four figures—an elderly couple, a visitor, and servant, all incomparably made out, especially the old lady, who is superintending the making of the tea.

No. 44. 'Distraining for Rent,' 1815; W. Wells, Esq. Certainly one of the most valuable of Sir David Wilkie's works. No language can excel the perspicuity with which the story of distress is told; for every figure is in unison with the whole. This work is so well known through the engraving, that no description is here necessary.

No. 45. 'George the Fourth in Highland Costume,' 1832; Duke of Wellington, K.G.; and No. 46, 'His Royal Highness the Duke of Sussex in Highland Costume,' 1836; her Majesty—are two of the best of the full-length portraits.

No. 47. 'Duncan Grey,' 1814; J. Sheepshanks, Esq. It is to be regretted that Wilkie did not further cultivate this tone of sentiment; for nothing that has ever been painted comes home to the heart with a force equal to this. Throughout these works the narrative is generally aided by action, but here the auxiliary is thrown aside, and the argument is detailed in language intelligible to the most obtuse sense. The distinctive expressions of persuasion, obduracy, and disappointment, place the artist, albeit his picture is neither heroic nor historical, upon a rank with all those who have best succeeded in painting the emotions.

No. 48. 'The Card Players,' 1808; Charles Bredel, Esq. The background is beautifully liquid and transparent, in contrast to which the figures come out somewhat hard. The laugh of the man who holds the best cards is more rigid in the picture than in the engraving.

No. 49. 'Guess my Name,' 1821; Frederick Perkins, Esq. A marked difference is here observable between this and the preceding picture. 'The Chelsea Pensioners' was in progress about this time, but the styles of work in those two pictures bear no relation to each other.

No. 50. 'The Pedler,' 1814; Miss Baillie. The pedler has asked too much for a gown-piece which he is displaying; and the angry remonstrance of the housewives, met by his look of deprecation, is equal to the best things of the artist.

No. 51. 'Queen Mary Escaping from Lochleven Castle,' 1837; E. R. Tunno, Esq. This picture pronounces itself at once one of Wilkie's latter works. There is somewhat too much ceremony for an escape.

No. 55. 'The Rent-day,' 1807; Countess of Mulgrave. An error in the composition of this famous picture is, that the grouping is not sufficiently rounded. All the figures are placed nearly upon one plane. Like the early and simply-painted pictures of the collection, it remains in a fine state of preservation, and must ever maintain the high place it holds in the public estimation. It is true that, like the oysters in the 'Chelsea Pensioners,' it contains contradictions, as some of the tenants wear great-coats and cloaks, while another is exhausted by a harassing cough, all of which would argue that they are paying the Christmas rent; but, on the other hand, the wine is subjected to the process of cooling, a circumstance which points out that it is the Midsummer quarter. These, however, are incidents which, although frequently noticed, are beneath the serious observation of the critic, since they in nowise compromise the value of the picture.

No. 61. 'The Highland Family,' 1824; Earl of Essex. This composition is even more distant in style than in years from the bright and beautiful works, 'The Penny Wedding,' 'Blindman's Buff,' &c. The family consists of a Highlander, his wife, and child; but the "gudeman" looks out of place, being too well dressed for the cottage he inhabits; the "gudewife," too, looks more than the mistress of the chattels about her; in short, the pair seem to be persons of a higher rank rusticating for amusement. Everything in the composition is kept in shadow, the tones of which are of that heavy and opaque character seen in too many otherwise beautiful productions.

From No. 64 to No. 107 inclusive are preparatory studies, sketches, and unfinished pictures, many of which we recognise as having been disposed of at the recent sale by Messrs. Christie and Manson, as the 'Head of Talleyrand,' the 'Encampment of the Sheik and Arabs,' 'Samuel and Eli,' the 'Turkish Letter Writer,' &c., &c., besides other sketches executed at many periods of the artist's life. Of these one only is a finished oil picture, No. 84, 'The Whiteboy's Cabin,' 1836; Robert Vernon, Esq. It is a large picture, composed of three figures, and painted for distant effect. The subject is one which would have been adapted for a picture for the early series; but how differently would Wilkie have then painted it! The whiteboy is sleeping, while his wife and another female seem to be watching in apprehension of his being apprehended. This production, which, in its kind, is a return to the style of subject which won for the author his high reputation, we cannot help comparing with the works in that style. The cabin and its still-life contents are as they must have been then; the treatment is changed only in light and colour, and the change is not an improvement; but the place, as a whole, is a cabin of the meanest standard—a hovel. Thus we find the quality of interior sunk, while that of the figures is so much raised, that they assort but ill in character with the scene of action. Had this picture been painted a quarter of a century earlier, the figures would have been to the purpose; as it is, they are inconsistently dramatic. Yet the picture is a masterpiece, but not as a Wilkie. The foreshortening of the whispering figure cannot be excelled.

No. 109. 'Portrait of Mrs. Moberley.' Among the larger portraits by Sir David Wilkie, the colouring of this approaches the life as nearly as any we have seen. In many of the female portraits of the collection we find half the faces lost in broad shadows, a most infelicitous manner of painting ladies; but here the face is in a full light, whereby the picture is advantaged far beyond others of its class, but is yet, in other respects, far from ranking as a superior portrait.

No. 115. 'Digging for Rats,' 1811; the Royal Academy. This, we believe, was the presentation picture to the Academy, and although consisting of few figures, and simple in composition, is, perhaps, the finest of its immediate class ever painted. Some urchins, aided by a couple of terriers, are engaged in hunting rats, and the exemplification of eagerness and impatience, as well on the part of the canine as the human kind, is beyond all praise. The background is in clear shadow, and the colouring of the figures is rich and harmonious.

No. 114. 'Subject from Burns' Poem of the Vision,' 1802; James Wardrop, Esq. As a work of Art this production is of no value; it is only to be estimated from associations, and as an early effort of a subsequently great artist. From the youth and inexperience of Wilkie at the time of his painting this picture, we do not consider it open to remark.

No. 118. 'Sunday Morning,' 1805; Countess of Mulgrave. The subject is the preparation for church; the washing of the children, &c.; a home scene so familiarized to young Wilkie that he has rendered it with the utmost fidelity; but the work is like those of others of the same period; some of the heads are too large.

No. 118. 'Village Politicians.' One of the most celebrated of these compositions; but it is to be regretted that it is not in such good preservation as many others equally famous. Anything as forcible as the noisy and emphatic earnestness of the group round the table has never been seen in any work of Art, either prior or subsequent to this; but the colour in comparison with that of 'Digging for Rats,' is somewhat hard and dry. The detail throughout is elaborated to the utmost nicety.

No. 121. 'The Cotters' Saturday Night, 1837;' G. F. Moon, Esq. Another of those subjects which, in earlier years, would have been treated in a manner entirely different. The figures and circumstances are wrought to some grades higher than the images which the verse of Burns calls up; but from all similar subjects latterly painted by Wilkie, the natural truth and force have been refined away: this we can term nothing but a disease caught by the artist of society, the symptoms of which were most markedly shown in his works; he was looking continually upwards, and seemed to forget the phases of simpler nature. The candle-light effect is admirably painted, although the whole has been flooded with a brown glaze.

No. 124. 'Alfred in the Neatherd's Hut, with portrait of Sir David Wilkie in the background,' 1806; Sir Thomas Baring, Bart. The texture of this is different from that of any other of these works we have had an opportunity of examining, from its being painted on a ticken. Alfred is the most remarkable figure in the composition, which is by no means equal to the domestic histories.

No. 125. 'Landscape with Sheepwashing,' 1817; Sir Thomas Baring, Bart. Remarkable as the largest landscape Wilkie ever painted. The scene is a composition, if we may judge from the circumstance of its having been modified from the preparatory sketch which hangs near it. It is a solid and sensible picture, valuable in its solitary state as the production of a man unrivalled in another walk of Art.

No. 128. 'The Recruiting Party,' 1805; Wynn Ellis, Esq., M.P. This is one of the most Dutch-looking pictures in the collection, and very unlike the 'Village Politicians,' and other pictures that were executed about the same time. It is free in touch, and unambitious in sentiment; indeed, there is an entire want of that narrative which distinguishes even the earliest of these productions.

In addition to the works of the late Sir David Wilkie, there were exhibited others by celebrated artists, to a few of the titles only of which we can afford space. These are—'A Fête Champêtre,' by Watteau; 'Adonis going to the Chase,' Titian; 'Interior,' Teniers; 'Dutch Boors,' Teniers; 'Portrait of Mrs. Robinson,' Sir Joshua Reynolds; 'A Cottage Girl,' Gainsborough; 'Portraits of John Bellenden Ker and his brother Henry Gawler,' Sir Joshua Reynolds.

Beautiful, however, as are some of these and others that hang upon the walls, the great charm of the exhibition is centred in the works of Wilkie; and we congratulate the public and the profession on this opportunity of seeing thus assembled the works of a man who has enjoyed, during his life, a more extended and unaffected popularity than any other artist, whatever may have been his distinction in his avocation.

THE ROYAL ACADEMY.

SEVENTY-FOURTH EXHIBITION.—1842.

THIS portion of our review of the Exhibition was unavoidably postponed last month; albeit our notice has been unusually long. We are aware of having passed by many works advancing claims to consideration, but we yet look forward to other opportunities of rendering justice to merit of every degree.

No. 455. 'A Highland Reel,' W. KIDD. A reel in which the dancers are all men is a heavy affair; there is, however, instead of grace, energy and exceeding emphasis. Nothing in the whole round of models could come up to the action of the figures; we have, therefore, reason to congratulate the artist on their perfect success.

No. 456. 'The Village Oak,' J. STARK. This is surely suggested by the "Deserted Village," though the artist does not tell us so; or has he been reading Crabbe or Bloomfield? for the little picture is in a vein of rural poetry, which moves recollections of all these, and more—of the scenes they describe.

No. 457. 'Remains of the Temple of Koum Ombos, Upper Egypt,' D. ROBERTS, R.A. The charm of these desert scenes, by this distinguished artist, is the perfection of their day-light effect. There is little here substantially picturesque, but the little that there is, is treated in a manner to form a beautiful picture. A few columns are the remains—and the life of the composition consists of some men and camels.

No. 458. 'The Trial of Charles I. in Westminster Hall, Jan. 27, 1648-9,' W. FISK. This work depicts the proceedings of the last day of the trial; and the moment chosen, is that when Lady Fairfax interrupted the court, by exclaiming "Oliver

Cromwell is a rogue and a traitor, and not a hundredth part of the people are in favour of the trial." This incident illustrated in the work created much confusion in the court, and all eyes were turned to the gallery, whence the voice proceeded. Herein should have been the force of the composition; instead of which the interest is broken and divided; in fact the only sign of surprise and movement, is in the action of the colonel directing his men to fire into the gallery. The king is well made out, but rather too conspicuous, a circumstance arising from the court appearing thin. Many of the figures are admirably painted, and acquire value from the care bestowed in making them likenesses.

No. 469. 'A Family Party,' T. Roose. The method by which this picture has been painted is free and effective. The colour has settled with a transparency which will rather gain than lose with age.

No. 478. 'Portrait of a Lady,' T. Ellerby. It is coloured even to the life, and carefully made out in all its parts.

No. 479. 'Portrait of Lieut-General Sir John Macdonald,' R. S. Lauder. The likeness here is particularly striking, and the head is altogether one of extraordinary power and energy.

No. 481. 'The Lesson neglected,' E. A. Gifford. An interior with figures and accompaniments, rivalling in finish the *ménage* pictures of the Dutch school.

No. 483. 'On the French Coast at Ambleteuse,' H. Lancaster. A coast-view is somewhat of a trial for a landscape painter; for consisting generally of so little, the want of objects must be atoned for by the finest feeling in leading the eye over the generally flat surfaces of which these scenes are composed. This example of coast scenery has been painted under impressions most favourable to the delineation of such subjects.

No. 484. 'The Watering-place,' F. R. Lee, R.A. The objects in this picture are varied *ad infinitum*—yet familiar as they are, we cannot help yielding to their appeal, when brought forward with such reality as in this picture. A screen of trees, through which we see a cottage, confines us to a vividly painted fore-ground, traversed by a stream of living water, over which is thrown a rude stone bridge. And this is the 'Watering-place' now under notice—a subject which has occupied all the landscape painters, majors and minors, of our school at least once in their respective lives.

No. 485. 'The Covenanter's Marriage,' A. Johnston. The book entitled "The Lights and Shadows of Scottish Life," affords the material for this picture; but the subject is sufficiently national to have dispensed with reference to any descriptive text. Here are seen at a glance all the perils to which the Covenanters were exposed in the exercise of their religion and its ceremonies. The figures of which the group is composed are sufficiently distinct in the outward signs of the inward essence.

No. 491. 'Alfred dividing his last Loaf with the Pilgrim,' W. Simson. This trait of the wise and excellent king cannot be forgotten;—his queen Elswitha remonstrated upon reducing their slender store to its half; but King Alfred nevertheless shared his all with the pilgrim. The figures are painted with much truth, and the story stands at once declared.

No. 492. 'Floretta,' R. Farrier. A picture of a disappointed maiden lamenting, apart from her companions, her lonely state. The treatment is simple, and the figure, like those generally of this artist, is touchingly descriptive.

No. 495. 'An English Dell Scene,' J. Wilson, jun. A snatch of the green-wood glade, selected with taste, and painted with a breadth and effect to do nature ample justice.

No. 496. 'The Tees,' T. Creswick.

> "Condemned to mine a channell'd way
> O'er solid sheets of marble grey."

These two lines from "Rokeby" accompany the title. Surely to be thus "versed" by Scott, and painted by Creswick, the Tees must become a stream as famed in poetry as the renowned Guadalquiver. The water is discoloured by a flood, or in the language of the north, by a "red an jawin' spaet." The trees are, as usual, better than nature.

No. 506. 'Meg Merrilies and the Dying Smuggler,' R. S. Lauder. The artist has thrown much of the spirit of the text into his impersonation of the gipsy sibyl; but the picture generally is not so forcible as others he has recently produced.

No. 507. - - - - - C. W. Cope.

> "The hawthorn bush, with seats beneath the shade,
> For talking age and whisp'ring lovers made."

When Goldsmith penned these lines, it did not occur to him that he would ever be so fatally misconstrued as in this picture, wherein we find a pair of lovers under the hawthorn, and side by side with them a triad of ancient village gossips, discussing the contents of a newspaper. Either group would have sufficed for the picture, but thus brought together, they destroy each other like two antipathetic chemical principles.

No. 510. 'Broeckenhaven, a Fishing Port on the Zuyder Zee,' E. W. Cooke. Art has done everything for this picture, for the subject is sufficiently barren. The artist has essayed to give interest to a scene where little occurs save a breakwater of piles; and has succeeded to admiration. A vessel is leaving the harbour, and this object is a real and substantial representation.

No. 514. 'The Giaour,' C. Du Val. The style of this work is classically severe: it is a picture of deep passion, wherein everything is kept down to give effect to the head; the lights of which are coloured with truth, but the shadows are rather affected.

No. 519. 'The Earl of Cardigan,' F. Grant. The largest canvass we have ever seen from the easel of this artist. This portrait is equestrian, and Lord Cardigan wears the rich uniform of his regiment. The horse is in spirited action, to account for which, the background reminds us of a field-day. It is, on the whole, a grand effort, which cannot be pronounced otherwise than perfectly successful.

No. 523. 'The Sunny Days of Old,' W. S. P. Henderson. Dante affords the subject of this picture—it is the well-known story of Francesca da Rimini: the lovers are seated, and, of course, reading, but they might have been circumstanced more according to the feeling of the poetry. In the heads there is much intelligence, but the drapery wants clearing up.

No. 525. 'Termination of the Ravine leading to Petrea, or City of the Rock, the ancient capital of Arabia Petrea, and the Edom of Scripture,' D. Roberts, R.A. On each side towering rocks shut in the view of this approach to the city of the rock. A few figures are thrown in to show by comparison the height of the masses that rise over the rugged and winding path. In the distance a thin stream of water descends from one of the cliffs, and by a sinuous course finds its way down the ravine to the supposed position of the spectator. The foreground is in shadow, and contrasts well with the other parts of the picture, that are lighted by the sun.

No. 527. - - - - R. Dand.

> "Come onto these yellow sands,
> And then take hands,
> Curt'sied when you have and kissed,
> (The wild waves whist)
> Foot it featly here and there,
> And sweet sprites the burden bear."

Accustomed as we are to see the poetry of Shakspeare painted, we are taught to look for nothing beyond the powers and substance of mortal beings, in the compositions declared by their authors to embody his conceptions. The gnomes, sprites, and fairies which we have seen drawn after the works of our great dramatist, have always been more akin to ourselves than to that world whence have dropped the creatures that move in the "Midsummer Night's Dream" and the "Tempest," for our poetry in art generally partakes more of the living model than of the ideal. These remarks are drawn from us by the present picture, which approaches more nearly the essence of the poet than any other illustrations we have seen. The "sweet sprites" have joined hands, and are footing it in a manner to show that they are not of this earth. The thought has its source in the purest sentiment, and it is wrought out with much modesty; but the author will do well to guard against the prevalence of the colour of the figures. The picture is fraught with that part of painting which cannot be taught—in short, the artist must be some kind of a cousin of the muse Thalia.

No. 528. 'La Maladie Decouverte,' S. Drummond, A. A young lady, extended on a couch, has been suffering from some malady difficult of discovery; on a visit, however, from the physician, who with her mother enters the room while she is asleep, the cause of the illness is found to be a letter which lies open by her side.

No. 529. 'Dominican Monks returning to the Convent—Bay of Naples,' W. Collins, R. A. The convent is situated on a rock overhanging the sea, but the view here presented is from the foot of the acclivity, which the monks are about to ascend. The sea and sky of this picture are extremely beautiful; the atmosphere of the one and the marine effects of the other are the perfection of Art.

No. 530. 'Portrait of the Right Rev. Dr. Wiseman, Bishop of Melopotamus,' J. R. Herbert, A. The severity of the style of this work will lead the spectator to the conclusion that the artist is vying with the great names of an earlier period of art. In the head Mr. Herbert rejects all the trick of portrait painting; it is distinguished by a solidity which throws us back upon ourselves, seeking for "reasons," and "upon compulsion," too; for it is absolutely all argument.

No. 531. 'My Grandmother,' M. Claxton. Portrait of a child in an old-fashioned costume: it is brilliant, and comes forward from a well-managed background.

No. 533. 'Returning from Market,' J. C. Timbrell. A single figure made out against a sky background, by a very well judged arrangement of colour. The picture is high, but it seems skilfully painted.

No. 535. 'The Death of Romeo and Juliet,' H. Pickersgill. The death of the lovers is clearly told; the artist, in disposing them in death, has felt the circumstances of their sad fate. The vault is well painted; but the most valuable point in the work is the head of the old man.

No. 536. 'Faint Heart never won Fair Lady,' N. J. Crowley. A proverb which, under patient treatment, would afford abundant matter for an excellent work. Much power is displayed in the manner in which it is here illustrated, but we would have seen it invested with a more refined sentiment. The artist sees his shadows generally too black; this, in practice, gives a heaviness to pictures which nothing can relieve.

No. 537. 'Who'll serve the Queen?' R. Farrier. Some boys are reading a bill which has been posted up to signify the want of recruits. This is a picture in the genuine style of the artist, painted with perhaps less brilliancy, but not less character than we have seen in others of his works.

No. 538. 'Scene from the "Bourgeois Gentilhomme,"' T. M. Joy. The scene is between Mons. Jourdain and Nicole; the former delivering to the latter, with respect to her work, a caution, which is received by her with the "hi, hi" of the text ably depicted in her countenance.

No. 539. 'Morning on the Beach at Hastings,' A. Clint. This little unassuming picture is characterized by infinite sweetness; it is warm and mellow without glare, and

> "Its light is sunshine and its shadow shade."

No. 541. 'Portrait of Sir Thomas Baring, Bart.' J. Linnell. A work admirably adapted for engraving, as then its manner and colour would be sunk.

No. 548. 'Cromwell discovering his Chaplain, Jeremiah White, making love to his daughter Frances,' A. Egg. The chaplain is on his knees, grasping the lady's hand, and this Cromwell sees as he enters the room from behind the arras, which hangs before the door-way. We are not to believe Frances Cromwell accustomed to many such protestations, therefore would it have been better had she received the vows of Jeremiah White with something more of emotion. The rage of Cromwell is too dramatic, and his daughter is too much dressed; but the manner of the chaplain is earnest enough.

No. 549. 'Deer-Stalking,' T. Duncan. This picture contains two portraits in a Highland landscape, accompanied by all the circumstances of deer-stalking. One of the figures is disproportionately too long; it may be the portrait of a very tall man, but the artist should have qualified the figure in such a manner as to preserve the resemblance, without conspicuously offending against proportion.

No. 550. 'An Old Water Mill—approaching Shower,' J. Wilson, jun. The materials of this landscape compose admirably. The whole is in shadow, and it must inevitably rain, for the teeming clouds are already riding up on the wind.

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No. 554. 'Alfred Montgomery, Esq.,' J. WOOD. A portrait distinguished by an excellent taste; everything is subservient to the head, which is brought forward under the best principles of Art.

No. 556. 'Heroes of Waterloo,' J. P. KNIGHT, A. The subject of this picture is the reception by the Duke of Wellington of his guests, on an occasion of the anniversary of the Battle of Waterloo. In looking at this enterprise (for such it is, duly considered), it must be remembered that the artist has not been able to deal discretionally with effects, but every head and figure was to be brought forward, individual resemblance being the grand object. The number of portraits of which the picture is constituted is upwards of thirty; the treatment and posing of which has been, as can easily be imagined, a business of much labour and study. As many of the likenesses as are known to us are striking to a degree; and with respect to the style of execution, it is such as courts examination.

No. 371. 'Ruth and Naomi—Portraits of a Lady and her Daughter,' H. L. SMITH. It is a singular taste that has dictated this manner of circumstancing portraits. The artist in his view of it has invoked the spirit of scriptural illustration; and if the heads be wanting in apposite force, he is by no means in fault. The design is distinguished by much of the greatness of classic art; and in such parts as require perfection of drawing, the play of line is in the highest degree graceful.

OCTAGON ROOM.

No. 1204. 'A View on the Rhine,' C. R. STANLEY. The scenery on the Rhine is different from that of every other river, and any acquaintance with its character leaves an impression never to be obliterated. Every river has its own features, and those of the Rhine are, at the water's edge, the Rhine towns and villages, and on the towering cliffs such castles, or the remains of such, as those of Rolandseck and the Drachenfels. This view is perfectly Rhenish, and executed with much care.

No. 1210. 'Portrait of an Officer of the Blues,' W. YELLOWLEES. The figure is standing in an easy position, and represented of course in the uniform of the regiment; the head is well painted, and establishes at once an understanding with the spectator.

No. 1213. 'Near Woodbridge Farm, Wiltshire,' T. F. WAINWRIGHT. A small and unpretending landscape, having the high merit of resembling nature very closely.

No. 1214. 'Sonning Oaks, near Reading,' E. HAVELL. Under this title we find portraits of two or three children and a large dog: parts of the picture are carefully painted, but for want of gradations of light the figures are hard in the background.

No. 1217. 'The Return from Gretna,' T. CLATER. A hasty marriage having been contracted, the pair are returned from Gretna, and the lady supplicates forgiveness of her father. The description is terse and leaves nothing untold, and the composition of the picture agreeable.

No. 1218. 'Chaucer with his friend and patron, John of Gaunt, and the two sisters, Catherine and Philippa, their wives,' W. B. SCOTT. Judging from all that can be seen of this work it merits a lower site than that in which it has been placed. The composition seems well-balanced, the colour harmonious, and the figures well-characterred.

No. 1220. 'A Coast Scene,' A. B. MONRO. The view is of a flat shore entirely without incident; but the force of the picture lies in "the stormy afternoon," which is dull and cloudy, apparently wet; and the scud is driving before the wind, in a manner to indicate that it will be "worse before it is better."

1224. 'Summer,' H. J. BODDINGTON. A green lane overhung with trees; painted with a care which amounts to sharpness and niggling. Some shaded portions of the foliage are full and rich, but the manner of the near trees is not an improvement upon what we remember of previous works of this artist; the whole, however, composes admirably, and the general effect evinces a fine feeling for this style of art.

No. 1226. 'The Timber Barge,' J. TENNANT. A work in which the most simple management has been followed by a most beautiful result. The picture glows with a warmth of tone, reminding the spectator of Cuyp; the bright sky repeats its colour in the water, and at length mingles its tones with the distant land with infinite harmony and sweetness. A barge is moving slowly up the stream, on the shore of which, a little higher up, a horse is in waiting to tow it.

No. 1227. 'Interior of Penshurst Castle, with Portraits,' A. MORTON. This is a room with figures, furnished in the modern taste, but not so well executed as other works we have lately seen by the same hand.

1228. 'The Temple and Acropolis of Corinth,' W. LINTON. A work of high merit, signalized by many of the rarest beauties of landscape art. In the middle distance are the remains of a temple, the columns of which come off from the distant sky with astonishing reality of effect. To the near portions of the picture, a solidity is communicated by an admirably managed mass of shadow.

1231. 'Widder Park, on the Teign, near Drewsteignton, Devonshire, with Chagford and Dartmoor in the distance,' E. JEFFERY. The manner of this picture would induce an opinion, that the artist was more accustomed to water-colour painting than oil. The view is extensive and varied; but there is in it an absence of a main purpose, diminishing the value of the materials of the work.

No. 1246. 'Queen Katherine's reception of the Cardinals,' H. COOK. The subject of this picture is found in the third act of "Henry VIII.;" it is one to draw forth the powers of the most experienced in Art. If the artist be young, as we apprehend he is, we congratulate him on the position he has already taken up.

No. 1250. 'Harold the Dauntless, Mitchell, and Gunna,' R. R. M'IAN. The figure of Harold, in this picture—

"A knight in plate and mail arrayed,"

startles the spectator, at first sight, almost as much as did the weight of his iron hand the maiden whose glee he wished to hear continued. The composition is brought forward by a firmness of manner which we would gladly see more extensively followed; and the feeling of the lines quoted from the poem is admirably sustained by its general management; indeed, the work is impressed with all the romance of the poetry, much of which lies in the treatment of the female figures; and the drawing of Harold is a fine example of foreshortened effect.

No. 1260. 'Nell and the Widow, Master Humphrey's Clock,' FANNY M'IAN. This passage from Mr. Dickens' work is illustrated in a manner fully worthy of his most pathetic descriptions. Nell and the widow are in the churchyard, the latter shaded by a sombre yew-tree, which imparts solemnity to the scene. A narrow examination of this picture elicits testimony of powers rarely seen in the productions of ladies; indeed, in substantial handling. It is an example that many of our artists might follow, with benefit to themselves and pleasure to their friends.

THE ARTS IN CONTINENTAL STATES.

ITALY.—TURIN.—*Professor Rasori's Works.*—Our readers may remember that we described last year a picture by Professor Rasori of Bologna and R.A. of Turin, the subject of which was the first meeting of Buondelmonte with the beautiful daughter of the Donati, the fatal source of the long wars of the Bianchi and Neri in Florence. At the exhibition of objects of the Fine Arts here on occasion of the marriage of the hereditary prince, Professor Rasori exhibited three new pictures, each consisting of a single figure with accessories, but so full of character and expression that each is in itself a history. The subjects are, 'Peter the Hermit,' 'Marino Faliero,' and the unhappy 'Lisabetta di Messina,' as described in Boccacio's tale. Peter the Hermit is painted as the chronicles describe him, not as he is idealized by Tasso, a robust indomitable old man; and we see expressed in this picture the high enthusiasm that made him believe himself the instrument to execute the will of God. Marino Faliero is also an old man, but the character essentially different. Here also is passion, but deep and repressed, for the head of the Venetian republic was habitually accustomed to conceal what he felt; but in the frowning brow and compressed lip, and the hand that seems unconsciously to crush the paper which contained the writing of Steno, we see the vindictive and indignant spirit of him who was wounded both in his affection and his pride. The unhappy Lisabetta is represented as a beautiful girl in the deepest grief, but which has not yet lasted long enough to destroy her loveliness. Her tears fall into an urn, that urn contains the head of her lover, which she had secretly dug out of the pit where her brothers had buried after murdering him. Boccacio says she sat always near this urn and watered it with her tears; there seemed all her thought, as if her Lorenzo were there. The Lisabetta of Rasori is indeed the Lisabetta of Boccacio, and we cannot praise it more highly. If the Professor Rasori continues to do all his works with such care and taste, truth and conception, he will deserves the title not only of a great artist, but the name of "a philosopher painter."

VENICE.—*Aqueduct.*—M. G. Grimand, author of an essay entitled "Essai sur les Eaux Publiques et sur leur Application aux Besoins des Grandes Villes," has at last obtained the consent of Government to bring into Venice the water of the river Sile. The length of the aqueduct will be six leagues—four on terra firma, and two on the lagunes. It is a work worthy of the Roman times. The architect and engineer is G. Benvenuti. The works will be conducted by Signor C. Lapito, known in France as having executed the fine canal of the Oise, and having completed the other at St. Maur, near Paris.

FRANCE.—PARIS.—*Sculpture.*—The historical commission, named by the committee of arts and monuments, has replaced in the absides of the church of Notre Dame de Paris, the statue of the Bishop Matiphas de Bussy, who died in 1304. This statue, of white marble, of the fourteenth century, had been concealed during the revolution in the crypts of Notre Dame, and its existence was made known by M. Gilbert, the keeper of the towers of the cathedral. Matiphas de Bussy was the erector of the chapels of the absides. The historical commission contains, among other distinguished names, that of M. Victor Hugo.

Sculpture in the Louvre.—We have not earlier been able to make some observations on the works of sculpture exhibited this year, and we shall only mention a few of the more prominent ones, premising that it is the general opinion that this fair and noble daughter of Greece was not richly represented in the past exhibition. One of the most important works was the 'Statue of Henry IV.,' executed by M. Raggi, for the town of Pau, and he obtained permission to place it in the court of the Louvre, where it was seen to great advantage. The attitude is easy and noble, the head characteristic, and all the details of the dress and armour are treated with care and talent. There are two excellent models of statues: that of 'Dunois' by M. Durcet, and 'Charles of Anjou' by M. Daumas. From the well-known powers of execution possessed by both these artists, we do not doubt that, finished in marble, both these statues will be very fine. 'La Place,' the mathematician, also a model, is an excellent work, by M. Garraud. There are many good busts—excellent both in execution and faithful as portraits; among them may be named 'Marshal Maison,' by Dantan; various busts by M. Elshost; 'M. Alfred Vigny,' by M. Etex; 'Boissy d'Anglais,' by M. Husson; and the fine busts, which are the productions of a young female artist, Mme. E. Dubufe; three of these are executed in marble, with great truth and expression. There are many religious works: amongst these, five statues of 'The Virgin Mary'—a most difficult subject, no tradition nor type remaining to guide the artist. If our artists do not succeed in these representations, they may console themselves with the thought that Michael Angelo himself was not quite successful in his works on this subject.

'The Judith' of Mlle. Faveau is the object of the most various opinions, some critics find that the moment is unhappily chosen, being that in which Judith fixes the head of Holofernes on a pike to show it to the people; a painful and somewhat revolting act in the detail, and that the frowning brows of 'the Judith' of Mlle. Faveau have an expression of excited anger, which does not belong to the calm and high-minded widow of Bethulia. Others find the attitude, expression, and style of the work, all admirable, and that the small fingers of Mlle. Faveau have more power to animate marble than the strong hands of all the other sculptors—both parties agree in allowing great merit to the execution of this work, which is

called a bas relief, but in fact the figure of Judith advances from the balcony. It is fifteen years since M. Ary Scheffer finished the portrait of Mlle. Favrau; it is a charming picture; the lively and delicate features yet bear the expression of a determined will and powerful imagination; such qualities as have produced in Mlle. Faveau a singular devotedness to the art she selected, and which she has studied with unwearied perseverance during fifteen years of voluntary exile in Italy since that portrait was painted.

'The Psyche and Sleeping Love,' of M. Triquetti is a graceful and charming work. 'The Neapolitan Woman Teaching her Child to Pray,' is a natural and pleasing composition by M. Hussan. 'The Awakening of the Soul,' allegorized as a Woman employed in Catching a Butterfly,' by M. Legendre Herald, appears to us also a good work, and there are others worthy of observation; still, as a whole, the exhibition is less strong than usual; we believe, in part, because several of the best sculptors have not contributed, being otherwise occupied.

BEAUFORT (Maine et Loire), May 23rd. —*Statue of Jeanne de Laval.*—Yesterday took place, with great solemnity, the inauguration of the statue of 'Jeanne de Laval,' Countess of Beaufort, and wife of René, Duke of Anjou and King of Naples and Provence. From five in the morning the roads of Angers, Saumur, Baugé, &c., were covered with carriages of every description, horses, and pedestrians; the number of carts filled by working people was very great. We need not trouble our readers with the description of the procession, which was magnificent, nor the speeches made on the occasion. 'Jeanne de Laval,' after the death of her husband in 1430, devoted herself to charitable works; she founded a church, schools, hospitals, and infirmaries. She was the benefactress of the country on a most munificent scale, and in a most liberal spirit. Her school attached to the hospital "for very young children" may almost be regarded as the first infant school. The statue now erected to her honour is by M. Fragonard, a sculptor of distinguished talent. We admire the noble and graceful attitude of the statue: the dress is not strictly in the costume of the times, the mantle only is quite correctly so; the execution is vigorous, one fault only we find, the face has a severe and strong expression, which does not accord with the character of Jeanne universally given in the Chronicles. The statue is of bronze; it is placed on a pillar, whose fine proportions do great honour to the architect, M. Launay Pieau. The pedestal contains a fountain, always a great difficulty for an architect, from the necessity of enlarging the pedestal: but it is admirably managed by M. Launay Pieau without destroying the symmetry.

Honours to Artists. — The King of France has presented a gold medal to M. Jules Varnier, on account of his brilliant picture of the 'Martyrdom of St. Sebastian,' exhibited at the Louvre this year.

Many promotions have taken place in the royal order of the Legion of Honour; their object is to reward the artists whose works were most distinguished at the last exhibition. M. Triquetti, the sculptor; M. Ferrot, the landscape painter; M. Hesse, historical painter; M. Simeon Fort, and M. Gigoux, are amongst those named as promoted.

M. Meyer, marine painter, has received a gold medal from the king for his 'Fishermen on the Coast of Normandy,' and his 'Burning of the India.'

M. Louis Bauderon, author of various portraits exhibited this year, has received the same reward.

The Pope has named M. Raoul Rochette, secretary of our academy, a knight of the order of Constantine.

SWITZERLAND.—Geneva.—Messrs. Calame and Diday, the two most distinguished painters of this city, have been received in the most flattering manner by the King of the French, who has presented them both with the Cross of the Legion of Honour, on account of the pictures they have this year exhibited in the Gallery of the Louvre.

GERMANY.—Prussia—Berlin.—The state Gazette contains a royal command for the establishment of a new order of merit for the sciences and arts. Annexed are the regulations for the foundation of the order. We shall content ourselves with naming some of the knights—the number of German knights is limited to thirty. Messrs. Metternich, de Savigny, de Humboldt, Gans, de Schelling, de Schlegel, Schoemlin, Tiek, Cornelius, Lessing, Meyerbeer, Schadow, Arago, Chateaubriand, Guy Lussac, Liszt, Rassun, Thorwaldsen, Horace Vernet, Ingrés, Letronne, Daguerre, Fontaine, Mendlessohn Bartholdy, Thomas Moore, John Herschel.

Cologne.—*Antiquities.*—In digging under the foundations of a house adjoining the cathedral, in preparation for the works there, there was found twenty feet under ground, a part of the shaft of a fluted column, apparently of Roman workmanship, of a whitish hard stone, not belonging to this country.

The exhibitions of works of Art, at Prague, Berlin, Frankfort, and other towns in Germany, have taken place, all exciting much interest, and giving proofs of progress; but we do not give a list of works and artists at present, as we could only give a catalogue, which is neither interesting nor profitable.

GREECE. — Nauplia. — Oberst Touret, a French Philbellene who has resided sixteen years in Greece, has undertaken, under the King's auspices, to erect a monument in memory of the Philbellenes who fell fighting in Greece.

AFRICA.—Algiers.—*Antiquities.* — General Bugeaud in his last campaign has discovered many Roman antiquities. Near Ain Tuka a beautiful ancient well has been cleared out; beside it were found many lamps, urns, &c. Shaw considers the Via Ptolemais to have passed by this place.

RUSSIA. — St. Petersburgh. — '*Isaac's Church.*'—The exterior of the Isaac's Church is nearly finished. The cupola is complete, except some bronze which will be finished in the course of the summer. Until the scaffolding is taken down, the beauty of the building cannot be appreciated. The height is so great that it commands a circumference of six miles, and the golden cupola appears from Cronstadt like a true beacon-light for mariners. Nothing can be more striking than the light of the setting sun reflected on the cupola and the walls; and by starlight the cupola is still bright, especially the higher part of the cross. The marble walls of the four bell towers are nearly finished, and will be so in July. The sculpture and castings for the great front are nearly completed. His Majesty the Emperor has commanded that the metal doors, the design for which is chosen, shall be executed by Professor Jacobi, and that he shall use in their construction his new invention of Galvanoplastic. The doors are to be of very rich workmanship, and their height in fifty-six feet. The building has been examined by the commission appointed for the purpose, who have pronounced it of extraordinarily solid workmanship, and in every respect executed according to the orders given.

Painting in Russia.—We regret to say that the journal devoted to the Fine Arts which was commenced in 1836, and continued, with only a short interruption in 1840, until now, has this year ceased to be published from want of sufficient encouragement. It is the more to be regretted because the flourishing state of the Arts in Russia at the present time seems peculiarly to call for such a publication. The last number contains an interesting sketch of the progress of painting in Russia, dividing the subject into three periods. From the latter part we extract a few sentences, adding some particulars from another source. In the earlier half of this period, our best artists came from foreign countries and bore foreign names; but many settled amongst us, and we do not separate these from the family of Russian artists. Many good works remain, the fruit of the labours of those painters, some of whom were the teachers of academies. Some native painters also belong to this period: amongst these Lossenkoff, regarded as the founder of the Russian school of painting; he entered the academy as a student in 1759, and became professor in 1773. A large picture by him, with a great number of figures, is in the Imperial Gallery at the Hermitage; the subject is the 'Miraculous Draught of Fishes.' In the reigns of the Emperors Paul and Alexander, painting advanced rapidly. Belonging to this period are Chebouieff, who still lives, and is now rector of the Imperial Academy in St. Petersburg, Vorobieff, Schedrine, Warnet, and others. Vorobieff excels in interiors; four pictures by him are in the gallery of the Hermitage of that class. There are also there pictures by Chebouieff and Schedrine, &c. Of this race of painters many are dead, but some, still living and continuing their labours, see another generation of artists around them, all of the Russian school. The two professors of the Imperial Academy, Bruni and Bassyne, Tyranoff, Moller, Lebedieff, the brothers Cernekoff, and many others, are able painters. Specimens of the works of the greater number are to be seen in the Hermitage. Of Bruloff we do not speak; his genius belongs not only to Russia but to the history of painting in Europe. Many young artists are also rising into eminence—Stupin, Alexleff, the students of the Academy of Painting in Arsamas, and the newly organized school in Moscow. Of the enterprising brothers Cernekoff we shall be able to give hereafter some account.

Imperial Gallery.—Two magnificent pictures are just now purchased for this gallery at Bologna. One is the celebrated 'Madonna' of Guercino, from the Marquis Tanari; the other, a 'Holy Family' by Giacomo Francia, son of Francisco, from Prince Ercolani. Very large prices were given for both.

METROPOLITAN IMPROVEMENTS.

A most important step, with a view to the improvement of the metropolis, has just now been taken, and cannot but lead to useful results. On the 15th of June a deputation, comprising Lord Robert Grosvenor, Sir Charles Lemon, Bart., Mr. Gally Knight, M.P., Mr. Wyse, M.P., Mr. H. T. Hope, Hon. Mr. Elphinstone, M.P., Col. Sykes, V.P., F.R.S., Mr. W. E. Hickson, Mr. T. L. Donaldson, Mr. Mills, Mr. Fowler, Mr. George Godwin, jun. F.R.S., Mr. J. Martin, K.L., Dr. Southwood Smith, and several other gentlemen interested in the subject, had an interview with Sir Robert Peel, in Downing-street. The chief object of the deputation was to induce the Premier to turn his attention to an inquiry into the measures which government ought to originate for the improved health, comfort, and convenience of the metropolis; instead of leaving the matter wholly in the hands of private speculators and sectional interests, as is now the case. The immediate steps suggested to him were, to obtain an Ordnance survey and map of London, on the same scale with that of Dublin, lately executed (five feet to the mile); and a report from men of the first ability in the country, on what could be, and ought to be done in London, considered as a whole, within the next 10 or 15 years. Sir R. Peel, with whom was Lord Lincoln, head of the Woods and Forests, assured the deputation of his entire concurrence with their views, and expressed his intention, forthwith, to comply with their requests, and not to allow expense to stand in the way of inquiry. The deputation pointed out a variety of imperfections in the plans proposed to be carried out, in the extension of Coventry-street to Long-acre, the new street from Bow-street to Holborn, and the new street from Oxford-street to Holborn, all of which were caused by the bit-by-bit system of improvement at present pursued. Lord Lincoln promised to use efforts to remedy the evils complained of, but feared the arrangements were too far completed to admit of alteration. We trust speedily to be able to announce the names of the gentlemen to whom the very important duty of preparing the report alluded to will be confided, and shall then return to the subject, and submit a variety of suggestions for their consideration. A general meeting of the committee was held on the 23rd, Mr. W. Tite in the chair, and it was resolved that petitions to the Lords and Commons, pointing out a variety of crying evils and calling for the general report above alluded to, should be forthwith prepared for signatures, in order to strengthen Sir Robert Peel's hands.

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SIR JOSHUA REYNOLDS.*

THE fame of Reynolds has long conferred a proud and honourable distinction upon his country. Born at Plympton in 1763, of respectable though humble parentage, he owed his subsequent elevation less to those efforts of genius which take possession of the mind as by a kind of violence, than to an enlarged observation of nature; a deep insight into character, a disposition assiduous, determined, and united to a zeal which ever proposed the highest honours of his profession for his reward. There was always in his mind a contest between the spiritual conceptions of the past, and the dull materialism of his age; he studied, he reflected, he discoursed upon the greatness of M. Angelo and Raffaelle—the great style was ever on his lips; the glories of its masters would not suffer him to sleep—yet he subsided into a sphere immeasurably humbler, yet great, by its technical power and conceptive spirit. This arose from the influence that things necessary must invariably possess over things chosen; he appealed to an age which had suffered Wilson to starve, and during which the fluctuation of taste was so great, that the widow of Hogarth outlived the interest felt in her husband's works, and was reduced to want, until the interposition of the King secured her an annuity of forty pounds, from the Royal Academy he had founded. The quick sensibility of Wilson was worn unto dejection by the success of the miserable Barret; and even Sir Joshua might have sunk before the influence which encouraged Liotard, had not his calm, patient, unsubdued spirit, his love of Art, and energy in its pursuit, combined with his inherent powers, finally mastered the indifference of his contemporaries, and secured him the consideration of one "who was the first Englishman who added the praise of the elegant Arts to the other glories of his country." In the estimation of his character these facts should be considered; for if he praised works which he did not evince the ambition to rival; if there were no struggle to approach the greatness of M. Angelo, or the might of Raffaelle; it was not that the desire was a false fever of the mind, the hectic ambition of the student, but the conviction felt by him through life—that when genius cannot impart its own elevation to the age, it has still a high destiny in the attempt to direct the predominant thought and tendency to greatness. Reynolds succeeded to the honours of Vandyck. He gave to portrait,—truth, character, expression; to attitude,—grace and natural ease; he was forcible, yet chasteoed; free, yet submissive to rules. He had no competitor in colour, no rival in design; the child's growth was succeeded by the giant's strength, he became more bold and more diversified, and his fame increased with his ambition. He aimed at elevation and refinement; and concealed by this direction his defects; his portraits suppressed the naked nothingness of Kneller, the courtly meretriciousness of Lely; they were instinct with life, chaste in composition, and ceased to reflect the depravity of a court, or the depressing influence of uneducated opinion. We must now consider him less as the artist than the writer on Art. His Discourses have long delighted the educated, and improved the student; they were delivered at the annual distribution of prizes, in the belief that something should then be said to animate and guide attempt, to direct assiduity, and to impart those general rules, which observation teaches, philosophy enlarges, and experience has confirmed. To these much objection has been raised; they have been declared illogical, contradictory, inconclusive; the contributions of Johnson, Mudge, and Burke, blended with his own theories and technical experience. It is easy to condemn; the authorship, however affiliated, is his own. There will be ever a class of men ready to assert—

> "Most authors steal their works, or buy;
> Garth did not write his own DISPENSARY;"

and the difficulty of reconciling many of his conclusions is overcome, if we reflect, that while he felt the existence of genius, he knew the necessity of study; that to him the observation of nature was the law, industry the prophet, of success. On Compositions so well known it is unnecessary further to enlarge; therefore we shall consider them chiefly with reference to the notes appended by Mr. Burnet, feeling assured that the attention of our readers will be amply repaid by their perusal. When Oxenstiern parted from his son, he is reported to have said, "Go, my son, into the world, and see with what little wisdom it is governed." In a similar spirit, as regards Art, we might add, "Go, young student, into an exhibition, and see with what little consideration, by what actual beggary of thought, many pictures are painted." It is at intervals as if chaos were transformed into colour. A few hours snatched from the pleasures of the day, a month of idleness, a week of occupation, the hurried crude idea, rapidly sketched in, or Art forced by its brilliant trickery of artificial contrast, and masterly power of execution to conceal the vapid imagination which lurks beneath; such are the indications of the minds of many, at once of the highest genius, and the meanest pretensions:—

> "Thus bards in Bedlam, long in vain tied down,
> Escape in monsters to amaze the town."

But it is said—do not fetter genius; do not limit these early emanations. It is facility of composition. "A facility of composing," says Mr. Burnet, (page 12), "is the ruin of everything excellent; and accordingly we perceive at all times, as the Art declined, that mediocre painters were the most dexterous—expert at gratifying the eye: we look in vain in their works for a happy union of skill and thought; such specious performances captivate the ignorant, whose praises confirm the artist in his vicious habit, and when just criticism removes the deception, he in vain endeavours to deprive his works of a meretricious character, by clothing them with the efforts of study: deprived of their dexterity and fascinating charm of handling, they become heavy and insipid. . . . . The emanations of thought succeed best alone; and until a design is considered well in all its various departments, the hand should be withheld from committing it to canvass; for the first sketch often influences, in a great degree, all those that follow." No opposition can be raised to the correctness of these opinions, we apprehend, except amongst those who desire to see the canvass merely a bright contrast to the more varied display of the palette. When the eminent painters of the past "conceived a subject, they first made a variety of sketches; then a finished drawing of the whole; after that a more correct drawing of every separate part—heads, hands, feet, and pieces of drapery; they then painted the picture, and after all, retouched it from the life. The pictures thus wrought with such pains, now appear like the effect of enchantment, and as if some mighty genius had struck them off at a blow." (Discourses, page 14.) In the opinions expressed upon many of those by whom pictures are "taken in, *cleaned*, and done for," to adopt the phraseology most suited to the practice, we cordially agree;—a picture repaired is most frequently a picture flayed—Marsyas without his skin. "As a judgment on Sir Joshua, no works have suffered more in this respect than his own, many of which are *cleaned down*—to the preparation for glazing; and when pointed out as examples of this destructive course, it is impudently asserted that his colours have fled;" fled! yes, doubtless, to escape the persecution of the *spirits* employed against them. But we pass from these,—

> "Terra salutiferas herbas, eadem que nocentes
> Nutrit; et articæ proxima sæpe rosa est;"

and proceeding to higher points, we would particularly recommend the reader to the notes "on the modes that exist of bringing our own compositions in contact with those of the great masters;" "upon the higher branches of Art," (p. 28); "and on the necessity of study and labour, to give strength and direction to the efforts of genius." Let those who press forward to claim with eagerness the rewards of fame, remember, that though much will be conceded to greatness of talent, but little is refused to study and assiduity; and that if these alone do not form an artist, without them genius is but a meteoric exhalation, wandering, uncertain, or dissipated by variety of pursuit. In these opinions we are strengthened, not alone by the observations of those who have made the characteristics of genius the subject of moral and of metaphysical investigation, but by facts which the daily observation of life educes, and which the history of literature and Art in its multiplied variety confirms. The much-debated question, of the existence of taste as a distinct faculty of the mind, and which—

> "Is, though no science, fairly worth the seven;"

has been thus considered by Mr. Burnet, with reference to Sir Joshua's conviction of the reality of a standard, by which the mind may be guided in its decisions. "Taste, however nearly allied to genius, seems, by general consent, to be a quality totally distinct. Genius implies a creative and inventive power, which is the highest effort of the understanding: taste is more properly the art of selecting and guiding the efforts of genius, and is the offspring of a sensitive and delicate mind; for though capable of high cultivation, it is originally a part of the physical constitution," &c., &c. To us it appears that taste is originally the intuitive perception of the beautiful, in whatever form it exists: in the modulation of sound; the justness, simplicity, and congruity of ideas; the force, precision, and harmony of their expression; in the varied attributes and majesty of nature, in the storm and conflict of the elements; and the spiritual peace which hallows their repose. Cultivated and exercised it becomes judgment, for it supposes principles, draws consequences, and decides; it is the harmony of the mind and reason, and we have more or less taste as this latter quality exists. Of any abiding accurate standard we are doubtful; taste is the criticism of imaginative excellence, and this must vary, as a rule, more or less by the progress of human cultivation. We must now direct the reader's attention to the Eighth Discourse, upon the effect which we observe in the works of the Venetian painters. "It ought, in my opinion (Reynolds, page 154), to be indispensably observed, that the masses of light in a picture be always of a warm mellow colour—yellow, red, or a yellowish-white; and that the blue, the grey, or the green colours be kept almost entirely out of these masses, and be used only to support and set off these warm colours, and for this purpose a small proportion of cold colours will be sufficient." Upon which Mr. Burnet remarks, and we select but a portion of a long note,—"As I have differed from Reynolds on this subject, and explained my reasons at large in a former work, viz., 'Practical Hints on Colour,' I shall refer the reader to what I have already said, and here only avail myself of setting the matter in a stronger light, more especially as it is a point on which there are many conflicting opinions. The late Sir Thomas Lawrence, in a letter to me, says, 'Agreeing with you in so many points, I still venture to differ from you in your question with Sir Joshua. Infinitely various as nature is, there are still two or three truths that limit her variety, or rather that limit Art in the imitation of her: I shall instance for one the ascendancy of white objects, which can never be departed from with impunity; and again, the union of colour with light. Masterly as the execution of that picture is (viz., the 'Boy in a Blue Dress'), I always feel a never-changing impression in my eye, that the Blue Boy of Gainsborough is a difficulty boldly combated, not conquered. . . . . Opposed to Sir Thomas's opinion I might quote that of Sir David Wilkie, often expressed, and carried out in his picture of the 'Chelsea Pensioners;' indeed, one of the sketches which that lamented artist made in Spain, after Titian's 'Apotheosis of Charles V.;' for there the principal light is composed of pure white and celestial blue, surrounded by yellow and grey, while the figures which form the base of the picture are glazed with the richest brown and warm tones. In fact, most painters of landscape, from Titian to the present day, rub in their shadows with rich brown, which they preserve transparent to the last, introducing the cool and opaque colours into the lights and half tones." We should gladly transfer to our pages the remainder of this note did our limits permit, but we are anxious to present to our readers as varied a selection of the matters discussed as may be in our power; we must, therefore, consider the remarks appended to the Tenth Discourse on Sculpture. After some observations, in which we coincide, upon Sir Joshua's opinion, "the familiarity of the modern dress by no means agrees with the dignity and gravity of sculpture," instances of which exist in the statue of the Duke of Cumberland in Cavendish-square, and, to quote Mr. Burnet, "in the pig-tailed Monarch of Wyatt," "et parvis componere magna," in a work at least referrible to the

* The Discourses of Sir Joshua Reynolds, illustrated by explanatory notes and plates, by John Burnet, F.R.S. London, Carpenter, &c., 1842.

same *class*, if we may quote it, the elevation in honour of George IV. at King's-cross:—

"——— cui turpe caput, cui plurima cervix
. . . . . .
Et faciem tauro proprior."

Mr. Burnet gives a very able note, and concludes his annotations with the following remarks, which our readers will peruse with interest, being the opinions of an able and accurate writer upon the works of Sir Francis Chantrey.—"True sculpture, being but a true representation of beautiful nature, affords less scope for criticism than painting, which owes its excellence to a combination of various adjuncts. All dressed sculpture must therefore be a deterioration, as it cannot give harmony of colour as a compensation; and all sculpture must be faulty whose boundary line, taken in mass, is not agreeable, as it wants the assistance of back-ground, in which defective form may be lost. . . . . Perhaps in bust-sculpture a greater union with pictorial effect is allowable; and as we have lately lost one of the greatest geniuses in this department, I shall notice his excellencies in a few words, for though many dispute the superiority of the entire figures of Sir F. Chantrey, none who are capable of judging refuse joining in the universal approbation given to his busts. Beginning life as a painter, he seems to have carried what knowledge he derived from painting portraits into the treatment of his heads in sculpture, as they possess more pictorial effect than any by his predecessors. Those of Roubiliac, which Chantrey praised highly, are deficient in many qualities which Chantrey's exhibit; and in drawing a parallel between them with reference to painting, we should say that Roubiliac's, though giving the finish and delicacy of drawing observable in the pictures of Vandyck, convey a hardness such as we perceive in the ivory-like flesh of Vanderwerf; whilst the hair is defective from being too much in quantity, which was the fashion of the period, and also from its being too much disturbed and cut into, which destroys the effect of the features. In the works of Vandyck this is not the case; it not only serves as the frame-work to the countenance, but harmonizes and combines with the features, by enriching and extending their form, thereby giving dignity, and that beauty which arises from pictorial arrangement. The busts of Chantrey, on the contrary seem to possess all the suppleness of flesh, and while they seem blocked out with the massive breadth of the heads of Raeburn, have all the effect and character of the portraits of Reynolds. . . . . The texture and artistical skill in what is termed handling,—the delicate and elaborate finish in some portions, the breadth and soft character in others, will, however, always secure a reputation to the busts of Chantrey, as long as sufficient taste remains in the country to admire the portraits of Reynolds."

We must here conclude our extracts; we have perused Mr. Burnet's notes with great pleasure; he is a writer of an enlarged experience, of great earnestness of feeling, and of much picturesque power of detail. His descriptions of the effect of colour are in themselves pictures, the compositions of a mind saturated with the perception of the beautiful; and in this respect his style, always clear, ever thoughtful and reflective, becomes warm, eloquent, and glowing. He relieves the dryness of technical detail by his accurate knowledge and its just expression; what is known becomes enhanced in value, what is new is imparted with a free and graceful simplicity of thought. The eye ministers to the mind, but the mind must discipline its impressions, if we would estimate the charms of Nature, or judge with sensibility and knowledge the imitations of Art. A refined taste can be acquired only by observation, experience, and reflection; but as with many the power of observation must be limited, and reflection unexercised, works such as we owe to Mr. Burnet, and notes such as he has appended to these volumes, must ever be of great value to those to whom the love of Art is a refined feeling, and æsthetic criticism, intellectual pleasure. We trust this edition of the Discourses will be appreciated as it deserves; there is an increasing love of the Fine Arts observable in the land, but unless directed by high considerations and accurate principles, its tendency will be to increase bad taste, nourish the propensity towards mere technical excellence, and engender mediocrity. Of the Discourses we have already spoken; they are singularly indicative of the author's mind: his education in early life was neglected, and at a later period knowledge was derived from conversation. His principles of Art are sound; they rest no less on moral excellence, than upon assiduous study; the style is clear, seldom elevated, but expressive; there is at times a faint recollection of the rich fluidity of Burke and the laboured structure; the ornate colouring and solemn antithesis of the "Rambler." His temper was even and sedate, manners graceful and alluring, his disposition amiable and kind; even the peevishness of his resignation of the President's office was allied with a kind act. He suffered more in this respect by the poetry of the Earl of Carlisle, and the puerilities of Jerningham, than by the opinion of the time. Of late years a love of censure has been evinced towards his fame; yet time will ratify what opinion still confirms, he was a "GREAT ARTIST and a GOOD MAN."

PUBLIC WORKS IN PROGRESS.

THE Gallery of distinguished Etonians has received a valuable addition, in the bust of Lord North, presented by Lord Guildford, and executed by Mr. Behnes. The work fully sustains the reputation of this sculptor for his posthumous portraiture. It is finished with the nicest skill, and draped in the robes of the Chancellor. The features are full and expressive, and cannot be seen without immediately reminding the spectator of those of George the Third; for so strong is the resemblance that many worse likenesses of that monarch are extant. A bust of the Duke of Newcastle, intended also for Eton, is in progress by the same artist, and is almost a living identity of the noble original. The latter work is presented by a subscription from Eton.

Mr. Bailey, R.A., has nearly completed the model of a statue of the late Dean Dawson, to be erected in St. Patrick's, Dublin. The figure is seated in a posture of meditation, the head resting on the right hand. It is somewhat beyond the life size, and bears in general treatment a strong relation to the life and habits of the subject. Another important work upon which this gentleman is engaged is a sedentary statue of the late Dean of Ely, for St. John's, Cambridge. Like the preceding, it is in course of being modelled, but not so far advanced. The features of the original seem to have been thrown together by nature, without much regard to the beautiful, but the entire head would demonstrate very strong character of some kind.

THE NATIONAL GALLERY.—The Earl of Lincoln, in answer to a question on this subject, put in the House of Commons, said, that the steps and terrace in front of the National Gallery were nearly completed, and might be opened at any time; but he thought that the convenience of the public would be observed by their not being opened, until more progress had been made in the works of the Nelson Monument.

THE NELSON MONUMENT.—The stone for the statue, intended to surmount the column, is arrived from the Granton quarry, and much as it will suffer reduction in carving, it is yet to be feared that the shaft may be unequal to the support of the enormous weight of the statue, which cannot well be less than twenty tons. Sir Robert Peel, in reference to the progress of the monument, expressed in the House of Commons a hope that those concerned in the management would seriously consider the responsibility they were undertaking, and ascertain what amount of funds were either already provided, or engaged to be provided and subscribed, and their proportion to what would be the actual cost of the monument. This was an important consideration, and one which he hoped would be duly weighed by those concerned.

STATUE OF THE MARQUIS OF WELLESLEY.—We announced some time ago a resolution of the board of directors of the East India Company, determining the execution of a statue of the Marquis of Wellesley, to be placed in the board-room of the India House. This work has been confided to Mr. Weekes, who, in the first sketch for the statue, has properly taken for his epoch that period of the life of the Marquis, at which he was Governor-General of India.

VARIETIES.

ADDITIONS TO THE KNIGHTHOOD.—Her Majesty has been graciously pleased to confer the honour of knighthood on George Hayter, Esq., W. C. Ross, Esq., A.R.A., and William Allen, Esq., R.A.; distinctions which have been the subject of much comment *pro* and *con*; but which have undoubtedly been bestowed with a feeling that, although all these gentlemen do not take the first rank among our artists, yet their various positions were worthy of the honour.

DRAWINGS BY RAFFAELLE.—The Lawrence Collection of Drawings, by the *divine* master, are at last secured for the University of Oxford. We stated some time ago that the price asked for them was £10,000, and that a subscription had been entered into to raise this sum if possible. Lord Eldon munificently offered £3000 in the event of the remainder being obtained. Only £3000, however, could be raised, and it seemed probable that the treaty would go off, when the proprietor of the drawings was induced to alter his price to £7000. Lord Eldon immediately increased his subscription from £3000 to £4000, and the business was done. All honour be to his lordship!

COLOGNE CATHEDRAL.—At a recent meeting of the Royal Institute of Architects, Mr. George Godwin laid before the members some particulars of the recent restoration of the choir of the cathedral of Cologne, and of the efforts now being made in Germany, Rome, and France, to ensure the completion of the building, according to the intention of the original architect. The restoration and adornment of the choir were commenced in 1829, and are but just completed; the expense has been about £40,000. Beneath the whitewash, with which the interior of the choir was covered, they discovered paintings that had originally adorned it, and in which the colours were applied with singular sobriety and judgment. All the ribs and columns have been re-covered with a yellowish plaster to disguise the cold tint of the stone, the joints of the masonry being, nevertheless, left visible. The smooth surfaces of the roof are painted in imitation of *pièrre de Tuf*, the ribs are of a darker tint, and are separated by red bands or fillets. The ornaments of the key stones, the capital, and other sculptured portions are gilt with a backing of bright red colour. Angels are painted in the heads of the pointed arches above the triforium. In the cloisters are paintings of figures on a gold ground, and on a blue ground powdered with stars. In the choir are fourteen colossal statues, which have been re-painted, and are described as models of monumental sculpture, and polychromatic decoration. The whole of this extraordinary assemblage of architecture, sculpture and painting, is rendered harmonious by a series of stained glass windows of the 14th century.

AMATEUR ARTISTS' CONVERSAZIONI.—On the evening of May 11th was held at the rooms of Edmund Antrobus, Esq., the President of the Amateur Artists' Society, the last of the season series of these most agreeable conversazioni. This Society, already distinguished by their extreme liberality and brilliant assemblies, do themselves additional honour by the periodical invitation of lady artists and *amateuses*, some of whom contribute works of much excellence to the exhibitions. The members have not been long thus associated, but the spirit with which the whole is directed, and the evident desire of securing harmony and good feeling at all hands, are a fair earnest of the ultimate success of the main object of the Society, viz. a promotion of taste for fine Art. It cannot be doubted that the cultivation of amateur taste must be a benefit to the artist; for, however well an amateur may paint, he is never satisfied with his own productions, but looks to the profession for the gratification of his taste. If, therefore, painting or a genuine relish for works of Art be propagated as a social accomplishment, the artist has much to be grateful for to those who disinterestedly take up his cause: thus on the occasions of these delectable *soirées* the artist and amateur meet on terms of reciprocal advantage. Among the crowd that thronged the rooms were some members of the Royal Academy, and other artists of distinction; and the exhibition was enriched by works to which are attached the names of Collins, R. A., Roberts, R. A., Cattermole, &c. Among the water-colour works were some groups

of flowers, painted by Miss Jane Burgess in a manner promising the highest excellence in this department of Art; nothing could exceed the reality and beauty of these paintings, which belong to a style not sufficiently appreciated because so little understood. In the course of the evening a paper was read "On the present state of Taste in England," wherein occurred observations, to the effect that amateurs generally are too well satisfied with only reading about Art, believing that the mere study of Reynolds's lectures will qualify them for sound criticism—that the practised artist, even after years of labour and study, experiences, at times, a diffidence unfelt by another less cognizant of the real beauties of Art.

THE TOWER.—We have availed ourselves of an opportunity of inspecting a set of casts taken from moulds made on the ancient and quaintly carved inscriptions which exist on the walls of cells and chambers formerly occupied by prisoners within the walls of the Tower. The acquisition under all circumstances of fac-similes of these curious mementos must have been a work of time, great labour, and expense; and to a lady, by whom the enterprise has now been undertaken, the difficulties must have been proportionably increased. These records of captivity whence the casts have been taken, are distributed throughout apartments in "The Bell Tower," the Beauchamp Tower, the Broad Arrow Tower, &c.; and among the autographs that occur, are those of Sir William Tyrrel, cut 400 years ago; Anna Boleyn, Lord Guildford Dudley, the Duke of Northumberland, Lord Cobham, Philip Howard, the famous Leicester, who was implicated in the Wyatt conspiracy; the mother of Lord Darnley, Arthur and Edward Poole, Everard Digby, and Henry Walpole, who were concerned in the Gunpowder Plot, Thomas Peverel, &c., &c. These names, and a multitude of others comprehended in the series, are familiar to us from their association with a succession of plots and conspiracies which have occurred in the history of our country, and which very often stand in the place of legitimate history; they come down to us invested with so grave an interest, that the collection must be desirable to collectors of autographs—to persons curious in such matters, and especially to the descendants of those by whose hands the inscriptions were executed. The impressions have been taken by Miss C. E. Wilson, at whose residence, 63, Newman-street, a set of them may be seen.

BUAFORD'S PANORAMA OF CABOOL.—The exhibition of this view cannot fail at this particular time to attract crowds of visitors. For distant effects, and purity of tone, it is one of the best of these panoramas we have yet seen. The spectator looks down upon Cabool, the houses of which seem nothing better than an assemblage of cubic masses of baked clay, and from them the eye travels to the barren and stupendous mountains, by which the place is closed in on all sides. The view is taken from the Asha Mahi, the western of the two hills which form its natural defence. The course of the Cabool river is seen dividing the city. On its right bank, stand the greater number of buildings, the principal bazaars, the Cbundawul, and the tomb of Timour Shah; together with the Bala Hissar, or fortress of the city; and the royal palace, as also the Koolah-i-Feringse—the European hut. On the left bank of the river is a suburb, and towards the east, the view ranges over a fertile plain divided into meadows, orchards, vineyards, and studded with small villages and the country residences of Affghans of rank and wealth—the distance being closed by mountains backed by the stupendous peaks of the Koh Damon, which is white with eternal snows. Life is given to the panorama by groups, in which appear Mahomed Ukbbar Khan, Abdul Samad, a Persian General, Sir Alexander Burnes, Captain Vickoich, the agent from the Russian Ambassador at Herat, Dost Mahomed, &c., &c.

THE DULWICH COLLECTION.—It has been suggested to publish a series of engravings from the works in this collection, or rather an "engraved catalogue," consisting of spirited etchings executed in the characteristic manner adopted in etching by the respective painters, from whose works they are copied. Those from Both in the delicate manner of his etchings; those from Karel du Jardin, Ostade, Berghem, Rembrandt, &c., in their respective styles, and which are as varied as those of their paintings. Nothing can be more characteristic of the originals than these beautiful representations of them, stamped by the master's hand. They leave something to the imagination, and allow us to "think" of the original paintings which modern engravings, by attempting too much, abstract altogether from the mind's eye. A work of this nature, in addition to its own intrinsic merit, would have all the charm of novelty; and could not fail to be liberally received. Public taste has advanced sufficiently to appreciate *character* and *feature*; tone and delicate execution alone will not satisfy. Some collections from the gallery were a few years ago published by the late keeper, Mr. Cockburn; but they are in colours, mounted as drawings.

WILKIE'S PALETTE.—James Hall, Esq., brother of Captain Basil Hall, R.N., has lately presented the palette of Sir David Wilkie to the Royal Scottish Academy of Painting, whereon is affixed the following inscription:—"This relic, one of the favourite palettes of Sir David Wilkie, was purchased at the sale of the effects of that illustrious and lamented artist, and presented to the Royal Scottish Academy by Mr. James Hall, May 1842. The palettes of Hogarth and Sir Joshua Reynolds are deposited in the museum of the Royal Academy.

MINIATURES ON MARBLE.—From the "Repertory of Patent Inventions" we borrow information, that thin polished plates of white marble are now strongly recommended, by several French artists, as a substitute for ivory, in miniature painting. The slices of marble are cemented down upon a sheet of pasteboard, to prevent danger of fracture: they are said to take the colour with great freedom, and to hold it with tenacity; and it is obvious, that they are incapable of any change by time, or the effects of heat or damp. Ivory, it is well known, becomes yellow; and, in hot climates, often splits, or warps. It can only be obtained, also, of a very limited size; whereas, these plates of the finest grained statuary marble, can be obtained of any size. Plates of about twelve inches by ten inches are prepared of only about three-sixteenths of an inch thick, and smaller ones thinner in proportion. Marble has been occasionally used, before now, as a plane for painting on *in oils*; but its application to miniature painting is certainly new, and seems valuable. Marble, according also to the same authority, has been recently applied to other purposes; a beautiful mode of ornamenting it having been lately introduced in Paris. It consists in etching, by acids, deeply into the marble, various designs upon a properly prepared bituminous ground. When the corrosion has gone sufficiently deep, the cavities are filled up with hard coloured wax, prepared so as to take a polish equal to that of the marble, when cleaned off. Drawings thus made on black marble, and filled in with scarlet wax, after the manner of Etruscan and certain Egyptian designs, are said to have a very noble effect, and are applied to tables, panelling, stoves, &c.

SALES PAST AND TO COME.—Mr. Phillips sold on Wednesday, the 18th of May, and the four following days, an important collection of antique gems, the property of the late Allan Gilmore, Esq., of Portland-place.

Among the most valuable lots were the following:—Cammei, 'A whole-length of Bacchus with his Therses,' 13*l.* 13*s.*; 'Pan seated, with his Pipes hanging on a Tree,' 6*l.* 10*s.*; 'A large and fine Head of Cicero,' 6*l.* 15*s.*; 'Head of Charles I.' in high relief, 7*l.* 15*s.*; 'Intagli,' a head by Marchant, 13*l.* 13*s.*; 'Head of Cicero,' 7*l.* 7*s.*; 'Ulysses before the Palladium,' 12*l.* 1*s.* 6*d.*; Cammei, 'A head of Cleopatra,' 29*l.* 8*s.*; 'Portraits of Earl Darnley and Mary Queen of Scots,' 16*l.* 16*s.*; 'Bacchus and Ariadne,' 10*l.* 10*s.*; 'Head of Cicero,' 32*l.* 11*s.*; 'Cupid and Psyche,' 13*l.* 15*s.*; 'Head of Ceres,' 8*l.* 18*s.* 6*d.*; 'Heads of Marcus Aurelius and Faustina,' 58*l.* 16*s.*; 'Head of Queen Elizabeth,' 19*l.* 19*s.*; 'Head of Alexander, reverse Darius,' 13*l.* 13*s.*; 'A Necklace,' 13*l.* 4*s.* 6*d.*

BOOKS.—"Galerie du Palais Royal," 15*l.* 4*s.* 6*d.*; "Le Musée Français," 80*l.* 17*s.*

MISCELLANEOUS.—'The Twelve Cæsars' in ivory, 12 others of 'Philosophers and Poets,' &c., arranged in a case, 16*l.* 16*s.*; 'A Miniature Portrait of Louis XIV. when young,' by Petitot, 10*l.* 10*s.*; a Gold-box of ancient workmanship with Portraits of 'Charles I. and box of Henrietta Maria,' 23*l.* 2*s.*; a Massive Gold-box with an Intaglio Head of 'Cleopatra' on the top, 22*l.* 1*s.*; a curious Silver-gilt Cup and Cover of antique workmanship, 17*3l.* 2*s.*; a fine Sapphire mounted as a ring, 15*l.* 15*s.*; a Gold Miniature Frame set with fine Oriental pearls, 16*l.* 5*s.* 6*d.*

And on the 31st of May and following day, a portion of the same property:—'The Virgin, Child, and St. John,' Raffaelle, 54*l.* 12*s.*; 'The Golden Age,' Georgione, 52*l.* 10*s.*; 'The Holy Family with St. Catherine,' 60*l.* 6*s.*; 'A Landscape,' Cuyp, 110*l.* 5*s.*; 'The Exterior of an Inn,' Jan Steen, 50*l.* 8*s.*; 'The Entrance to an Italian Sea Port, 87*l.* 15*s.*; 'A Landscape,' Poussin, 63*l.*; 'A Portrait of a General Officer,' Georgione, 50*l.* 8*s.*; 'The Marriage of St. Catherine,' Raffaelle, 157*l.* 10*s.*; 'A Sea Piece, with Fleet underweigh,' Backhuyser, 99*l.* 15*s.*; 'A Warm Sunny Landscape,' Cuyp, 105*l.*; 'The Marriage of St. Catherine,' Corregio, 94*l.* 10*s.*; 'The Feast of Love,' P. Veronese, 78*l.* 15*s.*; 'The Marriage at Cana,' P. Veroonse, 47*l.* 5*s.*; 'The Cartoons,' after Raffaelle, Sir James Thornhill, 367*l.* 10*s.*; 'A Family Concert,' Jan Steen, 63*l.*; 'The Virgin and Child, with St. John, in a Landscape,' Lorenzo Credi, 69*l.* 6*s.*; 'The Judgment Hall, with the Mocking of Christ,' by Di Mazzolino Ferrara, 162*l.* 15*s.*; 'Salvator Mundi,' Carlo Dolce, 168*l.*; 'The Passion of Christ,' an Altar-piece, Sebastian Del Piombo, 210*l.*; 'The Beatification of the Virgin, surrounded by Angels, Raffaelle, 288*l.* 15*s.*

Mr. Phillips will sell on July 7th a collection of valuable ancient pictures of the Italian and Flemish Schools; among which are some admirable specimens of Sebastian del Piombo, Litian, Allori, Gaspar Poussin, and other masters of the highest reputation.

Messrs. Christie and Manson, on the 1st ultimo, sold a collection of sketches by the late Sir David Wilkie, R.A., the property of Mr. Windus, among which were studies for many of his celebrated works. The following realized the prices affixed:—

'Escape of Mary Queen of Scots,' in colours, 13*l.*; 'Sir David Baird finding the Body of Tippoo,' in colours, 9*l.* 19*s.* 6*d.*; 'Alfred in the Neatherd's Cottage,' in chalk, 10*l.* 10*s.*; three principal figures in 'The Bridal Morn,' and three others,' 12*l.* 1*s.* 6*d.*

On the 17th, a collection of pictures, the property of Harry Hankey Dobree, Esq., deceased, among which the following by Morland were sold for the prices annexed:—

'A Peasant with a Child feeding a Goat,' 31*l.* 10*s.*; 'A Bull-dog and Spaniel disputing for a Sheep's Head,' 110*l.* 5*s.*; 'The Corn Bin,' 225*l.* 15*s.*; 'A Grey Cart-horse and another Horse lying down in a loose stable,' 94*l.* 10*s.*; 'Three Sheep in a Stable,' 232*l.* 1*s.*; 'Interior of an Ale-house with a group of Figures,' 220*l.* 10*s.*; 'Three Pigs eating Cabbage-leaves in a Shed,' 210*l.*; 'A Fishing-boat off Margate Pier,' by Turner, 32*l.* 10*s.*; 'A Fishing-boat pulling off from the Shore,' 16*l.*; 'The Letter of Introduction,' Sir David Wilkie, R.A., 472*l.* 10*s.*

On the same day, the property of Joseph Delafield, Esq., deceased:—

'Vessels in a Breeze off the Brill,' Kockkock, 28*l.* 17*s.* 6*d.*; 'A Squall off a Fortified Town,' Ditto, 32*l.* 0*s.* 6*d.*; 'Fruit and Flowers,' Van Oos, 40*l.* 9*s.* 6*d.*; 'Cavaliers preparing to depart from an Inn Yard,' by Wouvermans, 225*l.* 15*s.*; 'Cologne,' Sir A. Calcott, R.A., 152*l.* 5*s.*; 'Sterne and the Grisette,' Leslie, R.A., 71*l.* 8*s.*; 'The Pricked Finger,' Collins, R.A., 199*l.* 10*s.*; 'A Beautiful Landscape, with Arcadian Shepherds in a Valley,' Sir A. Calcott, R.A., 199*l.* 10*s.*

THE SCOTTISH ART-UNION.

The eighth annual general meeting of the Association for the Promotion of the Fine Arts in Scotland, was held in the Assembly Rooms, George-street, Edinburgh, on the 28th of May last, when, on the motion of Sir William Newbigging, A. Rutherford, Esq., M.P., was called to the chair.

The business of the day was opened by a suitable address from the chairman, after which the report was read by the secretary, Mr. J. A. Bell, architect.

Mr. Sheriff Whigham then proposed the adoption of the report, and proceeded to congratulate the meeting on the success which attended the association. It is a remarkable fact, he observed, that there had been realized by the promoters of the Fine Arts in Scotland, a sum not less than £31,000; and that, now, according to the report, they had an income, which he trusted would prove a permanent one, of upwards of £6000. After a eulogy of some length on the laws of the society, the motion of the speaker was seconded by Sir George Macpherson Grant.

Sir Gilbert Stirling moved the second resolution, to the effect, that the committee of management for the year 1842-43 be authorized to make the necessary arrangements to obtain a line engraving of Mr. R. S. Lauder's 'Glee Maiden,' to be distributed among the members for the year 1843-44.

Mr. Douglas Sandford, advocate, seconded the motion.

Mr. Glassford Bell moved a vote of thanks to the committee resigning office, for the efficient discharge of the duties confided to them. He commented pointedly on the difficulties attending the selection of pictures, and then proceeded to point out the advantages of the system pursued by the association. The speaker drew a comparison between the proceedings respectively, of the Edinburgh and London Art-Unions, and concluded by reverting to his motion, which was seconded by Mr. Swinton, advocate.

Sir William Drysdale moved the appointment of the committee, a resolution which was seconded by Mr. Borthwick, after which the drawing commenced.

We cannot concur in the spirit of some of the speeches delivered on this occasion; they had been more graceful without the superficial comparisons which form their substance—"a haggis, God bless her, can charge doon hill"—and nothing is so fluent as argument proffered without the fear of controversy. For ourselves we abstain from lengthened comment on the *animus* of the speeches, but refer our readers to a letter from a Scottish artist on a subject of greater interest—"The Constitution of the Scottish Art-Union." Be it remembered that every Scotsman, when absent from that country north of the Tweed, carries in his heart another Scotland, which, be it in the land of the Southron or of the remote stranger, gladdens or saddens as the news from home raises emotions of pride or otherwise; but without further allusion to the views of the speakers on this occasion, than a hearty concurrence in their good wishes for the continuance of the prosperity which they so exultingly announce—we at once congratulate the Scottish Art-Union on the solidity of its progress. It is sure to make its way *upwards*; and the list of prize-holders affords ample evidence that it is penetrating *downwards* into a stratum of society whence incalculable reciprocal advantage must be the result. Prizes were drawn by the under-mentioned subscribers:—

LIST OF PICTURES CHOSEN BY PRIZEHOLDERS OF 1842.

The Title of Picture, Artist's Name, and Price.

Cattle Piece, E. T. Crawford, 25*l.*
The Haunted House, J. C. Brown, 30*l.*
Beach Scene near St. Andrew's, Robert Norie, 11*l.*
On the Coast of Galloway, F. Williams, 25*l.*
Trouting Stream on the Esk, Robert Kilgour, 25*l.*
The Waterside, Miss Stoddart, 20*l.*
Bleaching Green Gossips W. J. Thomson, 15*l.*
View on the Teith, James Stein, 12*l.*
A Harvest Field, Daniel Macree, 60*l.*
Dutch Galliots and Lugger off Lowestoffe, E. T. Crawford, 20*l.*
Bellringers and Cavaliers celebrating the Entrance of Charles II. into London, on his Restoration, W. B. Scott, 25*l.*
The Last Gleam of Light, Horatio M'Culloch, 130*l.*
Pompeii, C. H. Wilson, 35*l.*
The Enthusiast, J. M. Barclay, 25*l.*
Music, R. S. Lauder, 80*l.*
Distant View of Londonderry, Miss Margaret Nasmyth, 12*l.*
Beach Scene, E. T. Crawford, 30*l.*
Girl and Rabbit, John Robertson, 15*l.*
Sea Piece—Calm, E. T. Crawford, 80*l.*
Miller's House, Saline, John M'Leod, 10*l.*
Study of Pollard Willows, Mrs. Bennet, 15*l.*
A Scene at Newhaven, near Edinburgh, Alexander Fraser, 100*l.*
Aurora, John Ballantyne, 30*l.*
View on the Coast, Lanarkshire, P. M'Laren, 30*l.*
Gateway, St. German L'Auxerrois, J. A. Houstoun, 6*l.*
Glengarnock Castle, Andrew Donaldson, 15*l.*
Entrance to Ayr Harbour, G. F. Buchanan, 20*l.*
A Study in Arundel Park, Sussex, John Wilson, jun., 18*l.*
Loch Ascog, and Rum, Argyllshire, Andrew Donaldson, 9*l.*
The Pet Rabbit, John Syme, 20*l.*
Distant View of Dunstaffnage Castle, J. Milne Donald, 15*l.*
An Alchemist visited by a Familiar of the Inquisition, 60*l.*
The Martyr's Grave, Alex. Johnstone, 40*l.*
Girl and Fruit, Wm. Rattray, 10*l.*
Loch Venuacher, James Stein, 15*l.*
Moonlight on the Hudson River, North America, A. Richardson, 6*l.*
Coast Scene near Barnbougle, Edinburgh, A. B. Monro, 40*l.*
The First Christian Martyr, by S. Blackburn.
The Looking Glass, R. S. Lauder, 80*l.*
Gossips, J. Graham Gilbert, 70*l.*
An English Pastoral, John Wilson, 55*l.*
Daily Distribution of Soup to the Women and Children at a Capuchin Convent, on the Capitol Hill, Rome, E. W. Dallas, 20*l.*
Mary Queen of Scots and her Retinue returning from the Chace to the Castle of Stirling, William Simson.
The Gale, by Montague Stanley, 20*l.*
A Distant View of Harrow-on-the-Hill, from Hampstead, Middlesex, John Wilson, jun., 6*l.*
Watermill, near Hendon, Middlesex, R. Mackay, 5*l.*
Approach to Bangor, Montague Stanley, 30*l.*
View at Kirkland, W. J. Thomson, 15*l.*
Beach Scene, John Oliphant, 10*l.*
Entrance to Dunbar Harbour, J. F. Williams, 15*l.*
Arthur's Seat from the Grange, Robert Stein, 10*l.*
The Cove of Dunglas, J. F. Williams, 60*l.*
Orleans, on the Loire, William A. Wilson, 15*l.*
Oakwood Tower, on the Ettrick, H. G. Duguid, 15*l.*
Landscape and Cattle, John Wilson, 25*l.*
Taking a Rest, W. Smellie Watson, 20*l.*
Breeze with Shipping, J. W. Carmichael, 20*l.*
A Last Look of Home, J. C. Brown, 40*l.*
An Incident in the Crusades, J. A. Houston, 50*l.*
Coast Scene, F. Godby, 10*l.*
Salvator Rosa Sketching in the Abruzzi, William Johnstone, 50*l.*
Study of Red Deer, James Giles, 25*l.*
Silenus praising Wine, Apollo and Mercury Listeners, David Scott, 35*l.*
A Dead Point, William Shields, 12*l.*
Loch-na-Gar, James Giles, 60*l.*
Inch Garvie, on the Frith of Forth, 40*l.*
Scene from the Lucca Mountains. Andrew Wilson, 120*l.*
The Master of Ravenswood parting with Caleb Balderston in the Court-yard, at Wolf's Crag, Goorlay Steel, 60*l.*
Thomas Duke of Gloucester taken into Calais, David Scott, 200*l.*
Watering Horses, E. T. Crawford, 25*l.*
Reverie, William Wallace, 30*l.*
View on the Esk, Robert Kilgour, 20*l.*
View of an Ancient Grave, Isle of Skye, Taverner Knott, 14*l.*
Interior in Key-lane, Sandwich, Arthur Glennie, 12*l.*
Loch Lomond, Dumbartonshire, Miss Jane Nasmyth, 15*l.*
The Watering Place, W. H. Townsend, 40*l.*
Interior of the Kitchen of a Capuchin Convent on the Capitol Hill, Rome, E. W. Dallas, 25*l.*
On the Dochart, near Killin, Arthur Perigal, jun., 15*l.*
Moonlight Scene in Holstein, by Macneil Macleay, 9*l.*
The Pass Leny, R. K. Greville, 15*l.*
The Orphans, Mr. Lawson, 9*l.*
"Rush, Bush keeps the Cow," scene near a border Peel, D. O. Hill, 15*l.*
The Child St. John in the Wilderness, James Archer, 20*l.*
Sportsmen preparing for Home, Charles Gray, 50*l.*
Windsor, Robert Stein, 20*l.*
A Highland Scene, Horatio M'Culloch, 50*l.*
Mill on the River Bran, near Dunkeld, Macneil Macleay, 35*l.*
The Matchseller, John Oliphant, 7*l.*
Head of Derwent Water, Fall of Loudore, Montague Stanley, 30*l.*
The Squall, Montague Stanley, 80*l.*
Kenilworth Castle, D. O. Hill, 10*l.*
Young Highland Wife, Alex. M'Innes, 10*l.*
Erith Reach, on the Thames, Robert Mackay, 5*l.*
Duddingston Lock, Edinburgh, W. H. Townsend, 50*l.*
Lighthouse on the Old Mole and part of Genoa, Andrew Wilson, 20*l.*
Porta Nuova, Palermo, W. L. Leitch, 10*l.*
Castle near a Border Tower, D. O. Hill, 15*l.*
View in Highlands, Walter Ferguson, 5*l.*
Girl at a Fountain, William Crawford, 17*l.*
La Zingara che Indovina alla Sibilla, Tivoli, James Giles, 30*l.*
"No Surrender," James Giles, 80*l.*
Thirlstane Castle, John Stewart, 12*l.*
Interior of a Wine House in the Campagna, near Rome, E. W. Dallas, 35*l.*
French Fishing-boats, Wm. Nicholson, 12*l.*
View from the Mouth of Kinderhook Creek, North America, A. Richardson, 8*l.*
River Scene on the Devon, near Dollar, Arthur Perigal, jun., 25*l.*
Near Moffat, James Stevenson, 8*l.*
A Border Tower, Wm. Mason, 10*l.*
A Recollection of Backhuysen, J. C. Schetky, 20*l.*
The Anxious Family, Mungo Burton, 30*l.*
Paltano in the Pontine Marshes, W. Nugent Dunbar, 5*l.*
An Armourer of the Oldeo Time, Henry O. Neill, 15*l.*
The Death of Cardinal Wolsey, S. Blackburn, 100*l.*
The Confidants, James Douglas, 15*l.*
The Turnip Lantern, Wm. Kidd, 10*l.*
Pier End, Burntisland, J. W. Carmichael, 14*l.*
Ponte Vecchio, Florence, Nugent Dunbar, 5*l.*
Landscape, with Dead Birds, Geo. H. Novice, 12*l.*
Argyll an Hour before his Execution, Geo. Harvey, 300*l.*
Moonlight on the Lake of Perugia, Andrew Wilson, 20*l.*
On the Almond Water, Sunset, Robt. Kilgour, 25*l.*
The Wild Flower, Wm. Wallace, 25*l.*
Red Deer Feeding on, James Giles, 25*l.*
A Mother's Grave, Mungo Burton, 25*l.*
Head of Loch Lomond, Miss Stoddart, 60*l.*
Morning—a Scene in Dumbartonshire, Macneil Macleay, 17*l.*
Castle Crag, Borrowdale, R. K. Greville, 25*l.*
The Present, W. C. Linton.
Shipping from Grimsby Pier, Wm. Nicholson, 19*l.*
A Glenn of Sunshine, John Watson Gordon, 50*l.*
Still Life, Peter Cleland, 12*l.*
Fish-cart, James Stevenson, 5*l.*
On the Water of Leith, near Saughton Hall, Arthur Perigal, jun., 20*l.*
Part of the Coliseum, Rome, D. Alexander, 20*l.*
Interior of St. Thomas's Hospital, Sandwich, Arthur Glennie, 12*l.*
Road between Arrochar, Loch Long, and Tarbert, Loch Lomond, Montague Stanley, 25*l.*
Bell's Pool, on the Tweed, J. Pairman, 10*l.*
The Half-way House, 10*l.*
Interior of Roslyn Chapel, Robert Mackay, 19*l.*
Windmill on the Thames, Frederick Godby, 5*l.*
The Mouth of the Tiber, A. B. Monro, 40*l.*
Colzean Castle, Coast of Carrick, D. O. Hill, 20*l.*
Nine Views of Old Houses in Edinburgh, W. Smeall, 18*l.*
West Country Fishes, Geo. Simson, 60*l.*
Highland Children at Supper, John Ballantyne, 25*l.*
A Study from Nature, John Wilson, jun., 18*l.*
Doune Castle, James Stein, 10*l.*

CORRESPONDENCE.

A NEW VEHICLE.

TO THE EDITOR OF THE ART-UNION.

SIR,—A great deal of very useful and interesting matter has been put forth by your journal on the subject of "vehicles" for the use of artists, but there are two or three important particulars which have been overlooked altogether.

The first, and perhaps most important, of these is the use of *sugar of lead*, of which painters, in general, have a singular dread. An inquiry into the nature and effect of this material would be highly serviceable, and it is to be regretted that it has been passed over unnoticed. It is singular, also, inasmuch as the experiments of the late Dr. Renier, as far as they were carried, went, not only to prove the innoxiousness of its use, but its advantage. I had the pleasure of an acquaintance with the Doctor during some years of the time in which he was prosecuting his researches; and I remember perfectly well his showing me two sheets of writing paper which had been saturated with linseed oil—the one *with* and the other *without* any mixture of sugar of lead. *That* which had been dipped into oil *alone* had become dark and yellow, while the other remained as little discolored and as white as it was at first. These sheets of paper had remained four years shut within a dark closet. The sugar of lead used was that commonly bought in bladder at the colourman's. One objection to the use of sugar of lead is, that it has a tendency to make its way out of dark colours, where it is most needed, and show itself on the surface; nothing is more easy than to prevent this by a mode of using it which will presently be explained. Another objection is, that it has a tendency to make the pigments with which it is used *crack*. This is altogether a false notion, springing out of a want of understanding of the causes which lead to this mischief, and is rarely explained and proved by experiment. If a painter will take a strong solution of gum-arabic and varnish a newly-painted picture, he will find his colour cracked down to the ground of his canvass or panel in three days; and, if he has used much unctuous stuff that dries slowly, in twelve hours. By this experiment the theory of *cracking* is easily explained. If the upper layer of gum or varnish dry much quicker and harder than that which is under it, its contraction will pull apart the under, and the whole will become cracked. I knew an artist, the first of his genera, who used to paint with two media, *separately*, linseed or nut oil and mastic varnish; and there are pictures of his to be found in which the cracks are so wide that the head of one figure is actually shifted upon the shoulders of another. Had these two vehicles been mixed together and thus used, or had either been used separately from the beginning, no such effect would have taken place; indeed, it is very much to be questioned whether a menstrum of *any kind* employed in this way will ever crack.

These observations naturally lead to remarks on vehicles, before the consideration of which it is necessary to take into consideration the previous facts.

Without pretending to decide upon the merits of the vehicle made with oil and a solution of borax, the fact is not to be overlooked that a medium, similar in character, has been known to painters from time immemorial—a vehicle in no way inferior, and, assuming the *innocency* of sugar of lead, in many respects superior to the other. This is the magilp made with a solution of sugar of lead, oil, and a few drops of mastic varnish. Artists, in general, are no great experimentalists, often wanting both time and perseverance, so that out of the few dozens who have attempted to make this mixture, half, or more, have failed.

It is to be remembered that the bane of the materia pictoria is oil, and the grand desideratum of a painter is the power of employing as much or as little of this article as he likes with certain and satisfactory results. Now, the use of *water*, through the instrumentality of borax, certainly gives him a greater command over this unmanageable agent; but it is still attended with inconveniences. These inconveniences are greatly lessened by making use of the solution of sugar of lead in the following manner:—

Make a solution of sugar of lead in *distilled* water (distilled, because common water often contains alum), and mix it half and half with oil (linseed, poppy, nut, or drying oil), add to it (before it is stirred) about a tenth proportion of mastic varnish, and then beat the whole together with a *flat long haired brush*. Observe, that upon this operation much depends: if it is continued long enough so as to mix intimately the component parts into one compact mass, the water will never after

separate, however long it is kept. This magilp differs from that commonly made, the more it is mixed the firmer and the better it becomes.

This magilp is entitled to all that is claimed for the other. It contains as little oil, has as fat or rich a texture, and is as agreeable to use. In addition, it dries better, and is far less opaque.

All that has been said about this magilp giving brilliancy to colours or colouring may be regarded as sheer nonsense; clear oil or varnish, whilst it last will give more brilliancy than any semitransparent medium.

There is another mode of making an excellent magilp long practised and used by the late Sir William Beechey, whose incessant experiments for a period of 50 years give them a high value. This is, instead of water, to use spirits of wine for making the solution of sugar of lead and employing oil and varnish in the same way. It is to be observed, however, that sugar of lead is not entirely soluble in spirit as it is in water, and in consequence the magilp made with it is not so smooth and uniform as that made with water. It is, however, equally good, better, I should say, than the borax solution magilp in all respects, and even preferable to the other, as, however much it is rubbed, it does not *lather* and turn white. The use of spirits of wine to any extent is known to be entirely innocuous.

Painters, like other men, must have their toys, and, as silex and borax will have their day, those who like it may find a "*succedaneum*" in the nostrum here recommended.

The use of prepared flint, by the early painters, is an unsupported assumption; and it is more than probable, that what is taken for flint or glass is, in fact, the refuse of the ultramarine—the ash as we call it. Artists of yore were in the habit of preparing their own colours and were not likely to throw away a material the use of which was self-evident.

It is not to be overlooked, that whilst the experimentalists and painters of this country are busily engaged in contriving and trying these nostrums, all the other nations of the world are indifferent to them, by which it is proved that pictures can be painted without them.

Perhaps a more careful consideration of the employment of unctuous matters might be attended with advantage; for whoever will carefully look at the works of the old masters, must perceive that whatever the media were which they used, very little of the merits they exhibit can fairly be attributed to the employment of them.

If we would have an example of the employment and durability of oil-colour, let us look to the common floor-cloth we have under our feet, and what it goes through in the course of the year under the hands of the housemaid, and then think of a picture and its brush of feathers! The medium employed here is of the simplest kind, namely, colour mixed with common linseed oil without drier or any ingredient to harden it. And here it is worthy of remark, that new linseed oil contains a very large quantity of water naturally combined. The combination appears to take place through the intervention of the vegetable *mucilage* which it receives in the process of expressing, and this appears to act much as unctuous matter does in the process of making the water solution magilp. The colour employed in the floor-cloth manufactory dries slowly but firmly, and from the bottom, whereas the ordinary magilp, made with drying oil and mastic varnish and other unctuous matter dries first upon the surface, where a skin forms that prevents the portion beneath from being affected by the air.

It might be of advantage to artists if some scientific persons would examine this matter a little. The subject of colours has received great attention from Mr. Field, but most other departments are in a neglected condition. Some medium for combining oil and water is still desirable.

Oil, as has been said, is the bane of the palette, but as its use is indispensable, the painter requires only a greater command over it. There is a singular property in white spirit varnish (spirits of wine and shellac), which, perhaps, some chemist will explain. A few drops of it poured into a mass of the most unctuous colour and rubbed up with the knife, appear to attach themselves to, or rather to destroy the *oil* of such a mass and operate in such a way by thickening and drying, as it were, the colour, that after a day or so it can be formed into a kind of *pastile*, which will *write* like a crayon. If a bladder of white be taken and some colour squeezed out, six or eight drops of the varnish will give it a consistency and render it perfectly opaque, so that when it is dry it will *write* like a bit of chalk. It has a similar effect on all colours, and *more so* when they are mixed with linseed than with any other oil. This peculiarity may be turned to account.

Those who wish to use sugar of lead will find that, employed in the manner here described, it will not come to the surface as it does when ground in the ordinary way. By the way, I have seen a remark on the use of the borax-solution magilp, which appears highly to recommend it, and what is singular it is to be found among the objections made to it. In some remarks upon one of Mr. Coathupe's communications it is stated, that after using the medium the colour was found to wash off. Now, this is exactly the condition in which a painter would wish to find the colour of his picture. He has nothing more to do but to varnish and secure it, and to prevent a similar occurrence mix a few drops more oil with the vehicle.

Although the general reader can feel but little interest in a subject like this, it is still of first-rate importance to the artist. By bringing it under public observation and discussion, great advantages may arise, since those best able to pursue the inquiry are afforded the means of knowing *what it is* that artists require. Notwithstanding some peculiarities in the process of each individual artist, there are certain requisites demanded in common by the whole body. Thus, for example, a picture must be made up of *opake* and *transparent* parts, and as a matter of common sense and necessity the medium employed in the one must differ from that in the other. For the one a medium as thin as water is demanded; for the other some kind of unctuous matter that will neither crack nor become opake, and yet, for reasons which have been mentioned, they ought to be of the same or similar qualities, and at all events they ought to *dry* in about the same time.

One grand objection to an unctuous vehicle, in which oil is the principal ingredient, is, that it begins drying at the surface: a thin pellicle forms *over*, and a blister is left *under* which never dries. In the case of colour used in the floor-cloth manufactories, mixed as it is with oil, containing a large portion of water *naturally* combined, the process of drying is of a very different character; the whole mass hardens gradually and slowly, the co-operation of the water or the minute particles of *mucilage* keep the colour *porous*, as it were, the mass shrivels and hardens throughout, and the slight skin that is ultimately formed is so thin as to be scarcely perceptible.

Everybody must have observed, that mastic varnish left in a bottle or a gallipot does not acquire a skin on the surface as oil does, but gradually thickens and shrinks, and apparently dries throughout.

Here then is a medium having nas *properly* so desirable to the painter, but there are, at the same time, others very objectionable.

However, it is mastic varnish that I wish to recommend, feeling confident that if used in the way proposed, it will be found more efficient than any known medium, for the reasons already assigned.

Take the sugar of lead solution and good mastic varnish, equal quantities, with a very small portion of (the newest) linseed oil, beat them up together as directed, and a magilp will be formed for general purposes better, perhaps, than any yet tried.

Observe that it is not absolutely necessary to employ *any oil*, the solution and the mastic form, together, a beautiful substance that will not discolour the whitest writing-paper, and thinned with (distilled) spirits of turpentine, and spread upon writing paper, although of the consistency of butter when put on, when dry the paper will be as free as if it had only been moistened with water; so that with this medium a picture may *be painted* without employing one drop of oil more than what the colours contain, supposing them bladder colours as bought at the colourman's shops.

The employment of oil, however, is recommended, and for this reason, that a few drops of it serve to modify the varnish in this way:

For opake parts—The MAGILP, with an extra quantity of the *solution* or *turpentine*.

For general use—The MAGILP.

For transparent parts—The MAGILP, with an extra quantity of *mastic* and a few drops of *oil*.

It will be seen at once, by every sensible artist, that in this way all the requisites and casualties that can possibly turn up in the process of painting a picture are provided for. The *rationale* of the thing is clearly explained, the materials are well-known, and the medium recommended is at least worth a trial.

I have said that the subject of vehicles for painting is of first-rate importance to the painter; as a proof, painters are recommended to go and look at the present condition of Sir David Wilkie's fine picture of 'Knox Preaching,' and then refer to their recollections of it only eight years ago, when it was fresh from the easel, and hanging on the walls of the Academy!

Yours, &c., SOLOMON CROME.

THE SCOTTISH ART-UNION.

TO THE EDITOR OF THE ART-UNION.

SIR,—I have observed with pleasure, in some of your late numbers that you take an interest in the working and effect of our Scottish Association, or "Art-Union;" and that you have a desire to suggest, or maintain when suggested, any plans proposed for its advancement. You have noticed faults in its constitution, and errors and defects in its management, of which, I think, the following are the principal:—

1st. Exclusiveness in its operation. 2nd. Unsteadiness and fickleness, which has a tendency to discourage high effort. 3rd. Too great striving to bring into notice the immature efforts of young artists. 4th. A disagreeable and embarrassing system of reducing the prices put by artists on their works; and, lastly, the imperfect constitution of the committee of management. At present, when the whole matter occupies much of public attention, I think a few words addressed to each of the above subjects would be much in season. First, then, I quite agree with you, that the exclusion of all works other than those of Scottish artists is decidedly hurtful, and retards "the promotion of the Fine Arts in Scotland;" and I come to this conclusion on other grounds than those hitherto taken up. I do not think the exclusiveness can be justly called illiberal, for when the public of Scotland embraced a scheme for the support of native talent, their Association was the only society of the kind in Britain, and its success remained to be proved; and I think that in deferring any change in its constitution which might endanger that success, that they have shown great wisdom and prudence. I think, however, that the time is now come when works from all parts of Britain may fairly be allowed to compete with those produced by Scotchmen, for we have now a noble field of retaliation in the Art-Unions of London, Dublin, Liverpool, &c., &c., all of which are open to all; and while, by the admission of the works of our brethren of the south, our exhibition would be much improved and varied, any loss sustained by the purchase of their works would be amply compensated by a friendly reciprocity. If the contributors to our Association and their committee of management, could be brought to see that it would tend to their own pleasure and advantage, as well as that of the Scottish artists, that competition should be open to all, they would not delay to invite others to partake of their ample fund, and then it would cease to be said in Scotland, that owing to the exclusive dealing of the Association, the works of Scotchmen are disadvantageously placed in the English exhibitions. England is the richer country, and, therefore, Scotland must gain by the reciprocity.

I think that all the other objections that have been made to the working of the Association are referable to the last, viz., the imperfect constitution of the committee of management: but here I must strongly contend for the principle of an acting committee; for manifold and great as their derelictions may have been, and many and great they were last year, they are small in comparison with what would have been the errors of the public of judging for themselves. I do not believe that undue partiality has ever been shown designedly; leading members may have crotchets and favourites, and indulge both; they may have sometimes been guided too much by names, and perhaps by motives of compassion and even charity; but that they have ever acted from any unworthy motives cannot from their station in society be believed. The great fault of the committee is, that it is too large and too small. It is too large because there are fifteen names, with a secretary and firm of treasurers, among whom the responsibility is divided. It is too small, because of the whole committee very few act, and the few who attend the meetings have the power, without the responsibility, of the whole. Then it is wrong that the office-bearers should have a voice in the selection, for the secretary must always attend the meetings, and must thus obtain more weight in the decisions than any one member ought to have. In saying this, I am very far from impugning the judgment or fairness of the gentlemen who holds that office, for I believe it to be good, and I should say much above the average, particularly last year. He may (being an architect) judge more by rule and square, more, in short, from skill and study, than from sentiment and feeling; but in spite of much merit, he should not (on account of his position) have a vote or voice. Then a rule which used to prevail is

the committee has not been adhered to, viz., that every member should go out after two years' service. There is now at least one gentleman who has been on the committee year after year for a length of time: to this I object, on the same ground that I object to the secretary. I think, with a good working responsible committee, the business would be conducted in a manner to satisfy all parties. Artists should not complain that their prices are reduced, when they have the remedy so entirely in their own hands. They should publish a catalogue with the prices affixed, and they should make it a rule of exhibition that the price so affixed should not be reduced. This plan is surely simple, and would have the double advantage when understood, of preventing artists from asking too much, and the committee from giving too little. The committee should also be more open in their dealings, and invite the scrutiny and animadversions of the public, as persons holding a responsible trust for their behoof. They should lay aside every motive of encouragement but merit in the individual works, and I would promise them the continued support of the public and entire approbation of the artists. I beg to subscribe myself,

AN ARTIST.

ART-UNION PRINTS.

SIR,—As various and loud have been the lamentations expressed by several of the subscribers to the "Art-Union" of London, concerning the bad impressions they have received of their plate, "The Tired Huntsman," allow me, through the medium of your journal, to offer a hint or two on the subject, to the serious attention of the committee of management.

In the first place, I should utterly abolish the system hitherto pursued, of giving proof impressions of the plates as prizes. When the Society was in an infant state, this measure might have been all very well, as it tended, to all appearance, to increase the number of prizes, and give an importance to the drawing; but now, with a large and daily increasing list of subscribers, of what possible use can it be, unless to take up the time of the meeting?

I should recommend instead, that the plan of the Scotch Society be followed in this respect, viz.—To give proof impressions of the plates according to the number of shares subscribed for. For instance, let a subscriber of three, four, or five guineas be entitled to a proof before letters; a subscriber of two or three guineas (as might be arranged) to a proof on India paper, and so on.

In the second place, let the committee determine to deliver every copy of the engraving *strictly* in the order that *subscriptions are paid in*. This would induce an early payment of subscriptions, and gamblers would only have themselves to blame.

These measures would, in my humble opinion, obviate the inconvenience hitherto complained of, and largely contribute to increase the funds of the Society.

Trusting these remarks may meet with your advocacy and support, I remain, yours, &c.

March 15, 1842. A SUBSCRIBER.

PROPOSED SOCIETY FOR PRODUCING FINE ENGRAVINGS.

SIR,—There are many lovers of Art (for instance, the Society of Friends) who object to lotteries; there are others who prefer certainty to chance, or who value first-rate engravings above cabinet pictures.

Will you, as the ART-UNION is now above all fear of injury from competition, allow me to suggest to any such persons among your readers, a plan by which I think their taste may be gratified, and the highest forms of the arts of painting and engraving promoted.

The society I would propose would be on the plan of the Granger, Shakspeare, and other such societies; its whole funds to be appropriated to the production of a series of engravings for the benefit of subscribers.

I should hope that such a society might raise enough to produce two engravings *at least* annually; one from a painting by some one of the old masters, another from some good modern painting. Should they be able to procure a *third*, I would say, let it be from a painting by some foreign artist; so that the works of our Continental brethren may be more known among us. Some degree of uniformity in the size of the engravings would give them the character of a series.

Some portion of the funds, if ample, might be devoted to lithographs, or to the cautious encouragement of new modes of Art, such as tinted lithograph, electrotint, &c.

Should any of your readers enter into my views, I shall feel great pleasure in assisting to work them out, and for this purpose enclose my address.

Yours, &c.

M. D——, Lee.

REVIEWS.

THE HOLY LAND. Drawn by DAVID ROBERTS, R.A. Lithographed by LOUIS HAGHE. Descriptive Letter-press by the Rev. GEORGE CROLY, LL.D. Parts 2 and 3. Published by F. G. MOON.

This really magnificent work bears out in its progress the promise of its commencement. The part before us contains six views—three, each filling the very large folio page, and three others as vignettes, but of a size sufficient to occupy the page of a very large volume. In the Second Part they follow in this order: 'The Tomb of Zachariah,' 'Valley of Jehoshaphat;' 'Jerusalem from the South;' 'The Exterior of the Holy Sepulchre;' 'The Pool of Bethesda;' 'The Tower of David;' and 'The Shrine of the Holy Sepulchre.'

To say that this is one of the most valuable works of its kind that has ever appeared, would be saying no more than what is known of it. As the joint production of men of the rarest qualifications in their respective departments, it must be regarded as the *ultimatum*—the last and most perfect pictured history of places held sacred by all sects of Christians—for nothing of the same kind can be attempted after it.

The first plate, 'The Tomb of Zachariah,' is one of the four monumental structures in the Valley of Jehoshaphat, and is so called in allusion to him who "was slain between the temple and the altar." The style of its architecture is a mixture of those of Greece and Egypt, possessing somewhat of the classic elegance of the former, with the solidity of the latter. It is a block about twenty feet square, hewn out of the solid rock in such a manner as to leave a considerable space round it. The body of the tomb is about eighteen or twenty feet high, having at each of its sides two columns and two half columns; the latter adjacent to square pillars at the corners and all having Ionic capitals. In the view, 'Jerusalem from the South,' the city seems seated upon an eminence isolated from its "neighbour hills." The light falls upon a part of the city, while the rest is in shadow, and in the latter portion the mosque of Omar is a striking object. The general tone of this plate does not exceed a middle degree, but it is worked up with a sweetness which nothing in lithography can ever excel. 'The Exterior of the Holy Sepulchre,' presents a south view, from which quarter only, pilgrims can enter the "Sepulchre" as it is called—but which is in fact a very large church, the cupola of which is visible from most parts of the city; although the lower exterior is hidden from a near inspection by the number of buildings that have in time clustered round it. With the exception of the façade, there is consequently nothing remarkable in the exterior of this mass of building; but it is presented to us in the plate so as to give a separate interest to every part of the view, which has been taken from the top of a house whereon some Mussulmanns are discoursing and taking coffee. The plate entitled 'The Pool of Bethesda,' seems to have been taken from the outside of the walls, and the characteristic of Jewish architecture, the cupolas which form the roofs of the houses, are everywhere visible. The "Pool," bearing this name, is supposed to have been a reservoir, and to have been so called by the early monks in their eagerness to distinguish all places of the Holy City, by Scriptural names. At the time of Mr. Roberts' visit to Jerusalem there was water in it, and so it is represented in the plate, but it is frequently dry. We look down upon the Pool, and thence up to the domes and minarets of the city. The view is taken from the street leading to the great mosque, from the inclosure of which a minaret rises on the right of the view, near to which are some ruins supposed to be the remains of the town of Antonia, which was levelled by Titus during the siege, in order to carry on his works for the assault on the Temple. 'The Tower of David' is a beautiful view of the famous citadel of modern Jerusalem, consisting of an irregular assemblage of square towers, and standing on the north-western part of Sion, to the south of the Yaffa-gate. The fortress is defended by a solid sloping wall, which again is strengthened by a fosse. The wall is supposed to be of the time of Hadrian, and secures the place so as to render it extremely difficult of capture. When besieged by the Crusaders, in the year 1099, this was the strongest part of the city, and here it was, that the garrison made their last stand. The most prominent part of the view is that part of the citadel called the "Tower of David"—a part of which is supposed to have been built by Herod, and left by Titus when he destroyed the other defences. 'The Shrine of the Holy Sepulchre,' is a magnificent interior, and the throng that presses through the gates of the church, to present themselves before it in weeping humility, is thus eloquently described in the text:—

"But the gate is at last opened, generally after a delay which produces many a murmur, and the multitude, with the rush and roar of a torrent, bursts in. On entering the vestibule, the keeper of the porch, a Turk, is seen sitting, frequently with a group of his countrymen, on a richly coloured divan, smoking, and with coffee before him. But none pause there: the crowd pass on struggling, pressing, and clamouring. But, at the instant of their entering the grand dome, all is hushed; in front of them lies the "Stone of Unction," the crowd fling themselves on their knees round it, weep, pray, and attempt to touch it with their foreheads; hands are seen everywhere clasped in prayer, or hiding their faces as if the object were too sacred to be gazed at; tears are rolling down cheeks, and sobs are heard that seem to come from hearts overwhelmed with reverence and sorrow."

'Jerusalem from the Mount of Olives.'—The city is here seen at a distance, and rises above the spectator, who must suppose himself on the slope of the mount. The buildings are seen in opposition to the light, which, falling upon the tops of some, relieves them effectually from the masses with which they mingle. The foreground of this plate is constituted of the acclivity of the Mount of Olives; and whatever be the modern aspect of Jerusalem, we are at least sure that the Mount of Olives is now as it was when "David went up the ascent of Mount Olivet, and wept as he went up"—and as when our Lord ascended it to meditate, to pray, and to prophesy. The Stone of Unction is presented with a most imposing section of the Church of the Holy Sepulchre.—The Stone of Unction, so called, is a long slab of marble, but yet it is said that this is only a covering to protect the true stone from casualties—the true stone, which is said to be that whereon the body of our Lord was laid by Joseph of Arimathea and Nicodemus, when by them anointed preparatory to sepulture.

'Crypt of the Holy Sepulchre.'—This is an underground chamber, wherein Helena, the mother of Constantine, is said to have discovered the cross on which our Saviour died. The vaulting is supported by four substantial pillars, and the whole is dimly lighted by tapers and suspended lamps.

'The Golden Gate.'—The substance of this vignette is what would seem to be a tower in the walls of Jerusalem. Although called a gate, there is no access to the city, the entrance having been walled up. Like most other ancient buildings in the Holy City a strong interest attaches to it, as well in history as in tradition. It was found walled up by the Crusaders, but was by them opened once a year, by their being influenced by a belief that through it our Lord made his entry into Jerusalem as king.

'The Church of the Purification.'—A view taken from the rocks and precipices without the walls. The church, or more properly mosque, rises above the spectator, and from the masterly treatment of the plate, is made the prominent object of the composition. This fabric is supposed to comprehend the remains of the Great Church, erected by Justinian in honour of the Virgin Mary in the sixth century. It has been universally considered by Oriental and Western Christians as a church dedicated to the Virgin Mary, and was by them called the Church of the Purification.

'The Upper Fountain of Siloam' is a remarkable example of the perfection of lithography. The plate exhibits little save the dark descent to the waters of the fountain, but the transparency of the execution can never be surpassed.

THE HIGHLAND WHISKEY STILL. Painted by EDWIN LANDSEER, R.A. Engraved by ROBERT GRAVES, A.R.A. Published by HENRY GRAVES and Co.

This is one of the most valuable of the Landseer

series of engravings: its point does not torn upon animal but human intelligence; in bis vereions of which he is not less great than in his essays on the sympathies of animals. Between Mr. Landseer and the creatures that he paints there is evidently a show of good terms, of a perfect understanding, for which, perhaps, he may be indebted to some magnetic influence danied to every body else; but independently of this he is fluent in the languages of animals. The man who in Gil Blas interprets the discourse of the birds is a mere tyro—he knows nothing else; but Mr. Landseer seems not only to identify bimself a citizen of the animal world, but he must have lived in the waters, and held court with the tribes of the air. However, the present engraving is not from an animal picture, although from one of the finest he ever painted. When we last noticed it, it was in an advanced state, but now it is finished, and in a manner to rank it as one of the best engravings of the day. From opportunities we have had of examining the original picture, which is the property of the Duke of Wellington, we are well warranted in pronouncing it one upon which the author has bestowed an amount of care and finish, unsurpassed by similar qualities in any other works of his we have ever seen; and if thus to reproduce all the beauties of a picture, save those of colour, by means of engraving be the ultimate excellence of that art, it is assuredly seen in this plate in its highest degree.

The scene and all the circumstances of the composition are met with in the heart of the Highlands. The former is a secluded nook, clearly in a rugged country, and so managed that little more of space is seen than what the figures occupy. There is no house, nothing even worthy of the name of a shed, although there is between the upper air and the head of the distiller a something professing apology for a covering, but so rude that the air of discomfort had been less without it; and although, as an actual covering, "the better part of it were none at all," it is of high price in the picture, describing admirably a niche in the mountain-side for the safe working of an illicit still far from the haunts of excisemen. Within, then, and about this simple erection, are five figures, the still-man himself, an old woman (his mother, perhaps), two children (boy and girl), and a stalwart son of the mountain, whose limbs are developed to more than even Highland maturity, by having passed one half of his life in walking up hill and the other half in going down hill. But he is only a visitor, the gamekeeper of the *Tighearnach* (Anglice, Chief), who having been long on the hill after venison, has paid a visit to the still for rest and refreshment. He wears the garb of the far north, and his shoulder is draped with the plaid; he has cast himself down in the manner of a man wearied with the toil of sport, and is pronouncing an opinion on the liquor which he has just drunk, and which the old woman who stands by listening, has just handed to him. The graphic language which speaks out from every part of these two figures is the most eloquent in the vocabulary of the pencil, and the relation maintained between them is the real spirit of easy dialogue. The hunter, after having drunk the whiskey, holds the glass, turned down, carelessly between his fingers, while his lips move in the act of tasting; and he nods approbation slowly, but emphatically, while the eye of the old woman is fixed upon his countenance in wistful expectation. The distiller himself is in shadow, under the roof already described, which although of little use in the reality, is admirably available in a picture. This figure in the original is thrown back into a deep and liquid shadow, the transparency of which is imitated in the engraving with the most perfect success; in short, so feelingly has the engraver adopted the spirit of the artist, that no similar work of Art that we have ever seen coincides so entirely with the painted prototype. It has been three years in progress, a space far beyond what is necessary even for the greatest works of Art. Of such productions, a man, be his industry what it may, even during a long life, taking into account wear and tear by those deeply-seated anxieties inseparable from such a profession, can hope to execute but few—a consideration which never strikes the many who are delighted with such a work as this—literally a travail of laborious years. This work must add to the already extended reputation of Mr. Graves. Whatever part of it we examine, the manner of the work is tempered to the nature of the object; we can, in fine, pronounce it, with the most perfect warranty, a work that alone would beget a fame, as one of the best and greatest productions of our characteristic school of engraving.

WAVERLEY NOVELS.—ABBOTSFORD EDITION. Part III. Published by CADELL, Edinburgh.

Of Waverley we are never weary, although jealous we might be of his being, in all that we know of him, illustrated less worthily than he was treated by Tully Veolan, or the noble Glengarry—we lay aside for this once the sounding Gaelic *nom-de-guerre*, Vich Ian Vohr. The engravings to this part are nineteen in number, the first of them being a 'View of Holyrood, from the Calton-hill,' drawn by Stanfield, and engraved on steel by Miller. This is followed by an admirable wood engraving, 'A Highland Feast,' at that part of it where the *bhaird* of the clan is pouring fourth the "hidden song." The chief sits listening to the praises of the clans, with the Sassenach Duinhé-wassel (Waverley) on his right. The twenty-second chapter is accompanied by a fine head of an aged Highland minstrel, whom we may take for "Mac-murragh of the songs," holding the cup presented to him by Vich Ian Vohr. On the rear of each chapter hangs a fragmental wood-cut, many of which are interesting, from their having been supplied from the halls of Abbotsford. About the beginning of the number there is a well drawn and well engraved target, garnished with a bunch of business-looking claymores, four of them by the way, but with only two scabbards. May we believe that the sheaths of the other two were thrown away at Preston-pans?

This method of illustration is ingenious and happy, inasmuch as when we are at Glennaquoich we are continually reminded of Abbotsford. For ourselves we object not to be transported thither as it were by certain flourishes of the tool of the engraver (which, after all, is the real magician's wand), ever and anon to examine some relic formerly dear to the great genius of the place. This alternative transport cannot be otherwise than agreeable to all; it is an approach to the enchanted carpet of the Arabian Nights One of the landscape illustretions is 'Ledard Waterfall,' whence it is supposed that Scott took the description of a cascade, which occure in Waverley's walk with Flora in the neighbourhood of the castle. The 'Stag Hunt' also supplies a subject, and just at the moment when the whole herd are about to charge down the glen over Waverley and MacIvor. One of the best engrevings in the number is 'Glengarry;' It is after Raeburn, and comes well up to the best idea of Feargus MacIvor. Other illustrations are—'The Highland Reel,' drawn by Kidd, and engraved by Sly; 'The Scene in the Smithy,' drawn by T. Sibson, engraved by J. Bastin; 'The Examination Scene,' drawn by Kenny Meadows, engraved by Folkard, &c.

We have much pleasure in announcing that the present number is infinitely better than the first. This is as it should be, for if there be a difference, it ought to appear thus upon the credit side. There has been a want of a new edition of these novels, such an edition we will say as this, which cannot fail to recommend itself most extensively to the admirers of Scott, that is to the entire reading world.

DISTRIBUTION OF THE ART-UNION PRIZES AT THE THEATRE ROYAL DRURY-LANE, APRIL 26, 1842. By THOMAS ALLOM, ESQ. Publishers, ACKERMAN and Co., 96, Strand.

The above is the title of a very beautiful drawing on stone, representing the interior of the Theatre-Royal Drury-Lane, crowded as theatre never was crowded before, to witness the distribution of prizes, and to receive the report of the committee of the Art-Union of London. We referred to it incidentally in our last number, but cannot avoid, now that it is fairly before us and the public, to recommend it strongly to our readers, not merely as a record of a very gratifying and important day in the annals of Art, but as an intrinsically good drawing for the portfolio. It represents the moment of declaring the name of the £400 prize-holder, and gives a most vivid notion of the universal excitement which prevailed through the large multitude there assembled. The chairman, raised above the other figures, the honorary secretaries, at either end of the centre table, the ladies at the wheel, and the side tables filled with the gentlemen of the press and the scrutineers, all have their place in the picture, and serve to convey at once, to all who see it, the manner of conducting the drawing, and the excellence of the arrangements which were made. The production of this drawing by an artist like Mr. Allom, although it cannot but add to his reputation, is a compliment to the conductors of the Association, of which they may be proud. The drawing is executed in two tints, and is dedicated to the president, committee, and members of the Society, by whom especially there can be *little* doubt it will be purchased largely.

FIRST ADDITIONAL SUPPLEMENT TO THE ENCYCLOPÆDIA OF COTTAGE, FARM, AND VILLA ARCHITECTURE AND FURNITURE. By J. C. LOUDON, F.L.S. Publishers, LONGMAN & Co.

Mr. Loudon's Encyclopædia of Cottage, Villa, and Farm Architecture, contains undoubtedly, the greatest amount of information on this subject that is any where to be found, and has effected more good than could be shortly stated. Since its appearance the dwellings of our farm-labourers, especially in the north, have been entirely changed in construction; landed proprietors have been led to see the powerful effect on character which is produced by a man's residence; and moreover, as regards their own dwellings, have learned that taste is not expensive, and that an elegant and commodious structure, wherein ventilation, heating, aspect, and general fitness have been considered, costs little more than one in which none of these things have been regarded.

The supplement now before us is a valuable addition to the original volume, and should be obtained by all who possess the latter. It is arranged under the heads of—1. Cottages for Labourers; 2. Cottage-Villas and Villas; 3. Farmeries; 4. Schools, Public Houses, and Union Workhouses; 5. Construction and Materials; 6. Fittings up; 7. Hints to Proprietors desirous of improving their Estate. Many of the designs (of which there are 300) are exceedingly clever, especially a series by Mr. E. B. Lamb, in various styles of architecture, as applied to moderate sized villas, and to which the author has appended some valuable observations. Summing up the marked differences of the styles generally, Mr. Lamb remarks of the Italian: "The distinguishing character of the Italian style I have adopted, is great breadth of effect, by masses of blank walls contrasted with richly decorated openings, which latter are frequently curved, combining with the horizontal lines in roofs and terraces; columns of different orders placed over each other and only used the height of each story; arches used between columns, and constructed with several stones; small stones generally used in the construction; and internally coved ceilings coffered; arches rising from imposts, great richness in the sculptured foliage, and generally much variety of form and masterly execution; a frequent application of colouring and fresco-painting; statuary more varied in form, but not blending with the architecture so well as in the Grecian edifices. In a general view, the Italian manner possesses more appearance of comfort and pictorial effect, but less sublimity, than the Grecian, and its forms are more readily applied to modern architecture.

TWO LETTERS TO AN AMATEUR, OR YOUNG ARTIST, ON PICTORIAL COLOUR, &c. By ROBERT HENDRIE, ESQ. SIMPKIN, MARSHALL, and Co.

This work opens with five certainly very important recommendations to the student—the proposed positions of the highest light and the deepest shadow—the extent and degree of the general light prevailing throughout the composition—the depth and form of the shadows with reference to objects—the colour of the principal light as affecting all the objects upon which it will break; and, lastly, the positive hues of objects as affected by the circumstances of the composition. These "Letters" contain many excellent precepts, than which none is more valuable than that which inculcates an avoidance of that kind of finish which fritters away the breadth and importance of the masses of a picture. The author instances the beauties of Turner, and other famous artists of our school, as also the chief merits of many of the early painters. The work concludes with recipes for painting the various diurnal effects; and would be found by the amateur a valuable auxiliary.

LIEUT.-GEN. SIR HUGH GOUGH. Engraved by J. JACKSON. Publishers, GRAVES and Co.

A capital likeness of the gallant Commander-in-chief of her Majesty's forces in China; and, therefore, a print that will be welcome to all who know him, and to a very large number of "the Army," and also "the Public," who are watching his career with no little anxiety, but with great confidence in his activity, ability, and firm courage. The print is, however, especially curious and interesting, as being engraved from an original painting by a Chinese artist. The skill of the Chinese is notorious in copying literal facts; luckily for the brave officer, he had no pimple on his cheek at the time of sitting, or it would surely have been in the picture. We recollect a story of a lady who once sent to China a drawing, neatly and carefully made, with directions to have it copied upon a dinner service; in the middle was her family coat of arms, and directly under was written in good round hand the words "keep this in the middle." The order was executed, and the service duly sent to England: when the case was opened, guess the lady's horror to find a transcript of her own handwriting upon every plate and dish, in illegible characters—the words "keep this in the middle."

AN EASY INTRODUCTION TO PERSPECTIVE AND SKETCHING FROM NATURE. By JOHN CARR BURGESS. Published by SIMPKIN and MARSHALL.

In teaching drawing, a knowledge of perspective cannot be too strongly insisted on as indispensable to facility and accuracy; yet, notwithstanding the fact that an acquaintance with it is as necessary in the art of design, as an attention to mathematical precision in the erection of the edifices which perspective enables us to delineate—we meet with drawings continually, even works of merit, abounding with errors from a want of due study of this essential acquirement. The little treatise before us, consisting of only twenty-six pages, contains eleven plates illustrative of linear and aerial perspective, but dwelling, of course, especially upon the former; and a series of rules so plain and intelligible that as much may be gathered from it as from many much larger volumes. The chapter on Sketching from Nature, is brief; the author judiciously points out the utility of a little practice in the use of the pencil before attempting to draw from nature, and all artists must subscribe to the opinions he expresses. The plates exemplify a firm and free style of sketching, which might be followed with the best results.

FOREIGN PUBLICATIONS CONCERNING ART.

IL COSTUME ANTICO E MODERNO O STORIA DEL GOVERNO, DELLA MILIZIA, DELLA RELIGIONE, DELLE ARTI, SCIENZE, E USANZE DI TUTTI I POPOLI ANTICHI E MODERNI PROVATA COI MONUMENTI DELL' ANTICHITA DAL DOTTORE GIULIO FERRARIO. London: ROLANDI. Milano, 15 tom., folio, 1815—19.

Works of this description are of great importance to all those who desire to obtain an accurate knowledge of the costume, habits and manners, progress of Art and literature exhibited by nations in their career. They detail the history of human nature in the social state, and of its gradual advancement from rudeness to refinement. Thus investigations of this kind, if conducted aright, unfold principles of the highest importance to mankind in every condition, and furnish rules by which we may judge of the wisdom or folly of the systems and measures adopted in that state of society under which we live. For a correct idea of how far the habits and manners of a people are affected by climate, influenced by government, or formed by religion, we can acquire only by the assiduous examination of facts obtained, not from the records of one period, but from many, and from the extensive observation of those external and internal causes, which so greatly operate in the creation of opinion. International intercourse has so much advanced of late years, that by the natural proneness towards novelty, and desire to adopt extraneous customs, which may confer a momentary distinction, together with the more general equalization of wealth; many of those habits and manners incidental to a stricter division of castes; or dating from the Oriental influence over the Western Empire, and the laws of the feudal system; have become obliterated. Yet it is pleasing to trace the origin of many customs yet existing; or which were once marked features in the social life of antiquity. Thus in Greece we observe traces of many ceremonies peculiar to the Jews; and even the Irish wake may derive its origin from the Greeks, when bewailing their dead with tears, repeating the interjection ὀτοτοτοῖ, from whence, if we may credit the scholiast upon Aristophanes, funeral lamentations were called ὀλυγοι, elegies. Books, such as the one now under consideration, and "Meyrick's Ancient Armour," &c., are also of great value—first, as supplying to our school of Art correct data for costume particularly important for historical painting; secondly, as they illustrate many passages of classical literature; and even a philologist may extract matter of interest from their pages. Thus, from the circumstance of the standard-bearers of the Venetian army *wearing tight hose*, that kind of dress came to be called "pantaloons," a corruption of "pianta leone," *i. e.* plant the lion—the standard of the republic being the "Lion of St. Mark." The artist's palette is, *quasi* "epaulette," a term originally given to the circular plates worn to protect the shoulders of the knights in panoply.

To conclude; the work, which forms the subject of this notice, must not be considered as solely applied to the illustration of the manners, habits, and customs of the nations it embraces on its design. It is a vast repertory of facts in the Arts, laws, literature, and social life of ancient and modern empires. It is compiled from the best authors; and although we regret the plates are not finished in the style of other more recent works, yet they are fully sufficient, are very numerous, nor is it easy to conceive they could have been produced in a more embellished manner, without an outlay materially enhancing the expense of this most extensive undertaking.

TO CORRESPONDENTS.

We crave the indulgence of our correspondents until next month, when the communications of all shall be duly replied to.

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No. 43. LONDON: AUGUST 1, 1842. PRICE 1s.

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ROYAL COMMISSION OF FINE ARTS. Whitehall, July 22nd, 1842.

The Commissioners appointed by the Queen for the purpose of inquiring whether advantage might not be taken of the rebuilding of the Houses of Parliament for promoting and encouraging the Fine Arts,—referring to the notice issued by them on the 25th of April last, respecting a competition in Cartoons, have resolved:—

1. That the time therein specified for sending in the finished Cartoons be extended from the first week in May to the first week in June, 1843.

2. That foreigners, practising the Arts, who may have resided ten years or upwards in Great Britain, be considered as coming under the denomination of "British Artists."

3. That no frames to the Cartoons offered for competition be admitted.

4. That the Secretary of the Commission be empowered to give such further explanations as may be required relative to the terms of this and of the former public notice. By Command of the Commissioners,

C. L. EASTLAKE, Secretary.

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WILKIE STATUE.—At an ADJOURNED MEETING of the Committee, held at the Thatched-house Tavern, St. James's-street, on SATURDAY, July 2,

The Right Hon. Sir R. PEEL, Bart., M.P., in the chair, it was resolved,

That a sub-committee be appointed, under whose superintendence the Statue shall be executed, and that such committee consist of the following members:—

Sir Thomas Baring, Bart.	Peter Laurie, Esq.
His Grace the Duke of Buccleuch	Viscount Mahon, M.P.
John Barnet, Esq.	Hon. W. Leslie Melville
Sir A. W. Calcott, R.A.	Sir Moses Montefiore
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Right Hon. H. Labouchere,	Sir M. A. Shee, P.R.A.
Edwin Landseer, Esq., R.A	His Grace the Duke of
Sir Peter Laurie	Sutherland

The committee then proceeded to select the artist, and at the close of the ballot the scrutineers reported the numbers to be:—For Mr. Joseph, 26; for Mr. Campbell, 13; for Mr. Baily, 5; for Mr. Watson, 3; for Mr. Weekes, 2; for Mr. Lough, 0; for Mr. Marshall, 0; when the chairman declared the election to have fallen on Mr. Joseph.

The Committee have great satisfaction in stating that the Trustees of the National Gallery have acceded to the request of the subscribers, that the statue be placed in the Inner Hall of that Gallery.

ALLAN CUNNINGHAM, Hon. Sec.
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Subscriptions (to be advertised) continued to be received by Sir Peter Laurie, and Peter Laurie, Esq., Joint Treasurer, 7, Park-square; Allan Cunningham, Esq., Hon. Secretary; and Peter Cunningham, Esq., Assist. Secretary, 27, Lower Belgrave-place; the Union Bank of London, 8, Moorgate-street; 12, Argyll-place; 4, Pall mall East; Messrs. Coutts and Co., Strand; and Messrs. Smith, Payne, and Smiths, Mansion-house-street.

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No carriage or expenses will be paid by the Academy except on works sent by those artists to whom the Exhibition circular has previously been forwarded.

The 17th of September the last day for receiving Pictures. By order of the Council,

J. A. HUTCHISON, Secretary.

Glasgow, July 1, 1842, Committee Rooms, 68, St. Vincent-street.

WEST OF ENGLAND ART-UNION.—A finished ETCHING of the beautiful PRINT now engraving, by Mr. Ryall, for this Art-Union, may be seen at either of the local Secretaries,' who will continue to receive Subscriptions until the end of August.

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FOR THE PROMOTION OF THE FINE ARTS.

THE object of this Association is the promotion of the Fine Arts in Glasgow, and generally throughout the West of Scotland, by giving more encouragement to Artists resident in that part of the country.

Experience has shown that there is no system under which the Arts will more certainly flourish than that which at present exists in Edinburgh; the leading principle being that, while the Artists retain the sole management of their Exhibitions and Academies, the Association has for its object the purchasing of Works of Art selected from the Annual Exhibition, and which are distributed among the Subscribers by lot.

It is proposed to establish a similar system in Glasgow.

The Dilettante Society deserve the best thanks of the public, as they have done much for the Arts in Glasgow; but the want of an Association on such general principles as that now in contemplation, explains why that extended patronage has not been given which is requisite before Glasgow can attain that eminence which other cities have reached.

The highly gratifying results of the London, Dublin, and Edinburgh Associations for the promotion of the Fine Arts, warrant the promoters to hope, that it is only necessary to commence such an Institution in Glasgow, in order to produce similar results. From the well-known enterprise, wealth, and manufactures of its inhabitants, they look forward with confidence for equal success, "well knowing that the germs of good taste are liberally diffused over the whole community, and that nothing is wanting for their being called into action, but the establishment of such an Institution."

In order to support an Annual Exhibition in this great commercial city, steps must be taken by the friends of Art to give liberal encouragement to those Artists who devote themselves exclusively to the higher branches of their profession, and those who are now exerting their genius, and devoting all their time to become eminent: they will thus be encouraged to persevere till they have attained to eminence. The formation also of a School of Design in the West of Scotland, dependent upon the exertions of professional Artists, cannot succeed unless such an Association is commenced and carried on with spirit; and for these objects mutual co-operation will easily effect what would be altogether beyond the reach of individual exertion.

The following are the Rules of the Association:—

I.—Every Subscriber of One Guinea shall be a member of the Association for one year, and the Subscriber of a larger sum will be entitled to the privilege mentioned in Article IX.

II.—The chief portion of Annual Subscriptions shall be devoted, after the necessary deduction for expenses, to the purchase of a selection from the Works of the Artists exhibited in the Annual Exhibition; and the Committee of Management shall have the power to engrave, for distribution among the Subscribers, such Work or Works of Art as may appear worthy to them of such distinction.

III.—A general Meeting of the members shall be held annually in December, when a Committee of Management will be appointed for the ensuing year; each member having an equal vote in the appointment of such Committee.

IV.—This Committee shall consist of Twenty-one gentlemen who are not Artists, five of whom shall go out annually.

V.—The Committee shall be entrusted with full power to purchase what may appear to them the most deserving Works of Art annually exhibited.

VI.—The purchase of these Works shall take place during the period that the Exhibition is open to the public.

VII.—Upon the close of the Exhibition, the different Works purchased for the Association shall become, by lots publicly drawn, the property of individual members.

VIII.—Subscribers, at a General Meeting, shall have power to alter Rules and Regulations.

IX.—The Subscribers of One Guinea shall be entitled to one chance; if Two Guineas to two chances, and so on as the Subscription increases.

X.—The Committee of Management shall annually publish a Report, wherein they shall state the principles that guided them in selection of the Works of Art they may have purchased, and enter into such other details as may appear to them proper.

XI.—At the General Meeting in December, a Secretary and Treasurer shall be appointed, who shall be *ex officio* Members of the Committee of Management, and whose special duty it will be to keep a correct List of all the Subscribers' Names; to collect their Subscriptions; and, under the direction of the Committee, to carry into effect every arrangement for furthering the views of the Association.

COMMITTEE OF MANAGEMENT, FOR THE YEAR 1841—42.

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THE ART-UNION.

LONDON, AUGUST 1, 1842.

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NATIONAL MONUMENTS AND WORKS OF ART.

There are men apparently of opinion that, unless the great mass of society be educated at an university, or trained by the discipline of a public school, it is far removed from any rational hope of comparative culture and refinement. There are others who think that, for the poor, and for him that has no other helper, the parish school, or the national system, is all that is requisite for the purpose of education. Upon the view taken by the first, it is unnecessary to remark; biography refutes; daily experience disproves its correctness; we seek in vain for its illustration; every succeeding feature becomes weaker as it is examined,

"And thro' the ivory gate the vision flies."

The second is of more importance; it is not only *what* education is, but *how* it is to be conducted, that is here the question; and as this subject has been incidentally discussed in the House of Commons, upon the motion for admitting the people to the gratuitous exhibition of our public Monuments and Works of Art, we shall venture to submit a few observations to our readers, which appear to be in strict relation with those intellectual pursuits it is the design of the ART-UNION to promote. Strictly speaking, education is a progressive action of the mind, for the moral government of our lives, and the interval between the lisp of childhood to the querulousness of age is one continued lesson. When a youth quits the university, his mind may be richly stored with the imaginative literature of the past, and strengthened by the study of the exact sciences; but education has only commenced, he has merely exchanged the ardent exertion of the scholar, for the more arduous struggle for knowledge we obtain by the harsh discipline of the world. Leave him, and with the aid only of his college impressions, his course will be at least uncertain. And similarly with the poor man's child. He may be trained up wisely, orderly, discreetly; may have bishops for his teachers, the kindest ladies of the parish for his guides, his mind may be duly influenced by the essentials of religious precepts, but if you send him thus upon the active business of life, with no aid subsidiary or subsequent, we fear it will be found that present scenes have erased former impressions; and that memory increases the remorse of manhood by recalling the long-neglected instructions of youth. For let it be remembered, there is not a faculty with which we are blessed that does not, more or less, promote or govern action. The poisoned fruit may have the witchery of the golden gardens of the Hesperides;—we may be hourly influenced by minute causes, all weakening the impressions of the moral sense; distracting attention from the great destiny of life, or leading us imperceptibly to a low unspiritual career. And here it is the Fine Arts, so connected with cultivated sensibilities, the very offspring of the intellectual powers, offer in their wide sphere objects of ambition, pleasure, of social intercourse, and enlightened recreation. No matter what the rank or station of the man, the works of Raffaelle are alike impressive; the peer and the peasant equally acknowledge the greatness of genius, and retire, their minds enlightened, their hearts purified by the contemplation of the power which recalls to their recollection the scriptural truths of religion, the mercy, and the moral government of the Supreme Ruler of the world. This has been denied; and with much elegant imbecility it has been stated, that the Fine Arts have chiefly flourished at the most corrupt periods of civil history. Let it be so; and it is after all but a chronological truth. During the rise and growth of states, commerce and the military arts chiefly prevail; when arrived at their height, the liberal; as they decline, the voluptuary; the Fine Arts advance to perfection with the progress of the state; and relieve the haggard features of that corruption which they cannot systematically check. Had they no connexion with the refinement of Greece? Were not the successive conquests of Etruria, Greece, and Sicily the first cause of the civilization of the Roman? Do not the more excellent arts demand constant meditation, and an accurate inquiry into the powers of nature; and do we not thus acquire true grandeur of mind, with a capacity of performing every thing in the best way?

The degradation of the Roman was caused by the conquests of the republic; they reduced a large population to slavery, which ministered to the habits of luxury—and the wealth of the known world was poured into the capital of *one state*. Moreover the Arts existed under the patronage of an impure creed, and a debased and ignorant population. Now, religion and education are as the spirit—the guide in this respect. The Arts it is true must appeal to cultivated understandings for support—but cultivated understandings are no warrant for religious principles. The intellectual like the sensual faculties are gratified by exercise, and the pleasure derived from the employment of talent is quite distinct from the enjoyment obtained by the secure government of the affections and conduct through the religious impressions of the moral sense. There are not two characters more worthless than Sylla or Julius Cæsar; yet who could connect their degradation with the love of literature, and appreciation of the works of Art?

Virtus est homini scire id, quod quæque habeat res.
Virtus scire homini rectum, utile quid sit, honestum,
Quæ bona quæ mala item quid inutile, turpe, inhonestum
Virtus quærenda rei finem scire modum que.

Inculcate religious principles with intellectual associations, with those resources which Art and Science alike afford, not only as pursuit, but recreation, and the mind is at once strengthened, guided, and anjousted in its career. Schemes of this kind, incumbent on us for the good of any class, are still more so for the improvement of the poor. Impress a man with a proper sense of self-respect; teach him the value of opinion; and show him that advancement is dependent on the right use of the means you place at his disposal, and he will not be slow to choose them, or willing to neglect. The numerous mechanic's institutions prove this; and the societies for the working classes in every country town, show not only that the schoolmaster is abroad, but that his scholars have duly estimated the advantage of his presence. In furtherance of the plan for the education and refinement of the people, it is proposed to give greater facilities for the inspection of our cathedrals, public buildings, and the monuments and works of Art which they contain. For this purpose a committee was appointed in June 1841, and it is to the report of that committee, to exhibit what has been effected, and the results we may anticipate from its adoption, that we must now request the particular attention of our readers. The object then of the committee was this—"To inquire into the present state of the National Monuments and Works of Art in Westminster Abbey, in St. Paul's Cathedral, and other public edifices, to consider the best means for their protection, and for affording facilities to the public for their inspection, as a means of moral and intellectual improvement for the people." The objections urged against those by whom this "desire of affording facilities," &c., has been advocated, have been generally—that it would be attended with detriment to the collections—be an impediment to public service—bring crowds of ill-regulated London people together—was not required—and would not be valued when bestowed. In reply to argument, speculation, and assertion on these points, we shall quote the Report. As regards the British Museum, it appears that from 16,000 to upwards of 32,000 persons have passed through the rooms *in one day*, without any accident or mischief, and that in the course of the three or four years that this liberal system has continued not a single case has required the interference of the police. The National Gallery affords a still more favourable instance of success from free admission, the number has increased from 125,000 in 1837, to upwards of 500,000 in 1840. Children of every age have been admitted; the greatest propriety has been observed; and the policeman's duty is entirely confined to taking into safe custody, parasols, walking-sticks, pattens, and umbrellas. The Tower, with the price of admission reduced to sixpence, has given most satisfactory proofs of the error of those who speculated upon misconduct. In 1840, 94,973 visitors passed through the apartments, and we are pleased to state the sum received enabled the Master-General of the Ordnance to apply £1094 to purchase an additional collection of ancient armour, shields, &c. The reduction of the price of admission to the Crown Jewels has led to a similar large increase in the amount received. Hampton Court by the generous kindness of her Majesty having been liberally thrown open; in 1840, 122,339 visitors, mostly of the working classes, attest their appreciation of this advantage. The admission of the public on Sunday afternoons, sometimes to the number of 3000 persons, and their exemplary conduct in the palace and gardens, is a peculiar and important feature. There is a notice put up in the garden in the following words. "What is intended for public enjoyment the public are expected to protect"—and the Committee have called the attention of the House to the satisfactory result of placing confidence in the people. Greenwich Hospital with its Painted Hall, bears similar honourable witness. From the above detail it appears that the use which has been made of the facilities thus afforded to the public, sufficiently proves the general disposition of the people to

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appreciate exhibitions of this nature, and to avail themselves of these means of instruction and innocent recreation. It offers, further, the most satisfactory evidence of the safety with which works of Art and other objects of curiosity may be thrown open to public inspection. With respect to our cathedrals and public monuments, the Committee report—"they do not apprehend that any danger to the monuments in Westminster Abbey and St. Paul's would result from giving to the public under proper regulations the same freedom of admission to those cathedrals which is allowed in the case of the exhibitions above-mentioned. They strongly deprecate any course which could create an impression that churches were at any time to be considered merely in the light of places for the exhibition of works of Art. But it is their opinion that as by increased facilities of admission to the inspection of mere works of Art, civilization has been encouraged, and public taste improved, so a more free admission to religious edifices under proper regulations may be made conducive, not merely to the gratification of curiosity and the acquirement of historical knowledge, but to the growth and progress of religious impressions, by leading the mind of the spectator from the contemplation of the building, to a consideration of the views with which, and the *purposes* for which, it was originally erected, and is still maintained. Much indeed is it to be desired that the public was more seriously impressed with the sacredness of cathedrals and churches; the evidence given by the Rev. Sydney Smith has fully confirmed his accurate recollection and acquaintance with the transactions which occurred in St. Paul's, the *century before this*, and fully justified his fears of their probable renewal. But it is to be remembered the disgraceful conduct he alludes to is to be traced to those who sit within the gates of the choir, who desecrate the church and interrupt "the worship of the 15 or 20 very serious pious people, old people, and sick people, who seem quite in earnest," rather than to those who are walking without. Yet it is obvious that religious worship, and the exhibition of works of Art, in the same temple, at the same time, cannot exist together with due regard to decorum. In a vast city like London there ever will be a mass of idleness and folly—and the regulations applicable to York or even Windsor fail of application here. Policemen, Vergers, Canons residentiary and rails may do much; but there is yet more of inconvenience and misconduct than either law, reason, or Deans and Chapters can control. If Sunday be the poor man's day, it is also the Lord's day; and the objection of converting the House of God into an exhibition, and that in the midst of this city during the hours of public worship, is one every good man must feel, and every conscientious mind maintain. We cannot but contrast the behaviour of a Catholic community in this respect; yet we do hope much may yet be done, by increasing the solemnity of public worship, by the religious decoration of our cathedrals, and removing that too prevalent puritanism of thought which induces so many to view them merely as places for the assembly of men for stated purposes, rather than with that holy reverence, which bows us in prayer before the altars of the edifice we were taught of aforetime to consider as the House of God. It is however gratifying to find the relaxation of rules which has taken place, and we cannot but think the small fee now required at St. Paul's and Westminster Abbey, useful in some degree as a check, and not operative as an exclusion. And here it is right to state, that not one shilling of the sum received at the Abbey goes to the Dean and Chapter. It is strictly applied to the building; and from this fund it is intended, as the Abbey is extremely deficient in painted glass, to attempt to revive that Art; in point of fact, to put painted glass into the south transept window. If our churches were more frequently thrown open; if they could more constantly be made the sanctuary of voluntary prayer; if the poor might at general hours there enter, and seek consolation in the silent petition of the afflicted; if the man of the world might be able to awaken his mind to contrition by one solitary reflection, offered in the place where in the purity of childhood he has knelt; and this not only at stated hours, according to fixed and regulated formularies, but as the thought prompted and the wish induced; the sacredness of a church might perhaps then become an impression endeared to us by much of saddening recollection, but by far more of holy and joyful respect.

"Why are our churches shut with zealous care,
Bolted and barred against our bosoms yearning,
Save for a few short hours of sabbath prayer,
With the bells tolling, statedly returning.
Why are they shut?

"Are there no wicked whom, if tempted in,
Some qualms of conscience, or devout suggestion,
Might suddenly redeem from future sin.
Or if there be—how solemn is the question—
Why are they shut?

The testimony as regards the good conduct of the people has been invariably confirmed, and that of Colonel Rowan one of the chief police commissioners is most important in this respect. But we trust not to a force of this description, let good order arise from a conviction of the moral benefit it creates and extends; educate, train, and refine the people; and make them the protectors of what you design for their advantage. Good taste, and sensibility to works of Art, are neither exclusive gifts nor entirely the result of study; it is not requisite that every man should be a critic, but it is right that all men should be allured from indulgence in the propensities of idleness, by means which at once nourish their powers and inculcate the respect due to genius, public worth, and the institutions of their country. "You cannot," says Mr. Cunningham, "know what a statue is in a packing-case, but if you set it out on a pedestal and let people look at it, they will tell you." In like manner, you cannot maintain the feeling due to the memory of great men; you cannot keep up the incentive of emulation to acts of heroism and virtue; you cannot give the Arts which refine the moral support of your countrymen, by any other means than by making them partakers of the benefits of education, alleviating the evils of poverty, mitigating the tendencies of passion, and impressing their minds with the conviction, that religion, knowledge, and the Arts, which refine society, increase enjoyment, alleviate misfortune, and form the basis of the happiness of life.

With regard to opening the National Gallery and British Museum on Sunday, we are far from considering it desirable; it would be a step accompanied by much speculative advantage; and one that would take away more rest than it could confer pleasure. Improve and extend your parks; and emulate continental nations in this respect, that even in their casual moments of recreation they are reminded of the actions of great men, by the statues they have erected to their honour. The opinions of the living are impressed with the passions of the living, but in the dead there is no change; their lives are a lesson to all time; no strife can destroy, no heresy mislead their silent influence; and the gradual amelioration of our social condition arises not alone from the knowledge we exercise, but the wisdom which the past has treasured; and in which we have been reared. To blend the elegant and useful Arts with a system of moral instruction is the best safeguard for national as for individual happiness. Design and beauty are united in the works of Creation, and Creation is the instructress of the mind of man.

"Thus was beauty sent from heaven,
The lovely ministress of truth and good
In this dark world: for truth and good are one,
And beauty dwells in them, and they in her
With like participation."

PAINTING AND SCULPTURE,

AS CONNECTED WITH RELIGIOUS EDIFICES.

It is a self-evident truth, and admits of no question, that a taste for the civilized Arts, both of painting and sculpture, increases and becomes improved the more the eye and the mind are accustomed to the works of their creation. It is not as with the grosser passions of our nature, where familiarity dulls the faculties, and every day renders them less capable of enjoyment. We know that the drunkard often shudders at the draught he takes, though habit has made it the necessity of his existence; that the epicure becomes palled amid the dainties with which he is surrounded; and that the miser has been found to hate the meanness of his passion, though the materiality of his mind has still urged him on to acquire.

Among the nations of antiquity men will be found pre-eminent, both in public and private virtue, where the sister Arts had reached the greatest degree of perfection. The era of the creation of the magnificent works of Grecian genius, the admiration of posterity, is to be sought for immediately after the Persian war, in the days of Pericles. The constant view of monuments, so exquisite in their execution, formed the taste and excited the emulation of the beholders; and it would seem as if the private worth and public virtue of the citizen, increased or diminished in proportion as the genius of the painter or the sculptor became extended or confined. The disciple of Zeno felt his resolution to bear the ills of life strengthened by the contemplation of the almost living examples which the artist had presented to his view; nor did the pupils of Socrates or Plato find the lessons of those sages less impressive, when taught in connexion with the monuments of foregone and heroic virtue everywhere seen around. We may be told that the virtuous days of Rome preceded the perfection of the Arts in the republic; but we learn from the historian, that if an age of happiness under that dominion could ever be reckoned for mankind, it was during the reigns of Trajan, Adrian, and the Antonines, when the public treasure was poured out, and the exertions of the emperors were directed to the encouragement of Art and the protection of genius.

In the middle ages, which succeeded the swarming of those hives of barbarians who, passing from the north, covered Europe with darkness and desolation, the first gleams of light appeared in that land which principally contained the masterpieces of ancient power and genius—the admiration and study of our times. The fierce and warlike tribes which occupied the various regions of Italy became softened in their manners from the contemplation of ancient Art everywhere displayed; the Hun, the Goth, the Lombard, or the Vandal, whose eyes had been accustomed only to contemplate the monstrous and deformed idols of their gods, could not long resist the force of truth. He saw around him the most perfect forms, and the most sublime conceptions, called forth by the labours of the painter or the sculptor; and perhaps it was fortunate that the fathers of Christianity obtained the aid of both to instruct the illiterate barbarian. The followers of Thor or Odin soon turned with horror from their hideous and blood-stained statues; the natural and rugged virtues of their nature burst forth when they saw the history of their Redeemer visibly placed in the temple of his worship; and their hands grasped, as did that of Godfrey in an after-day, their swords, in genuine indignation of his sufferings; although mistaken in their impulses, yet their faith became unshaken, and their penitence sincere.

However the practice of placing in public buildings, dedicated to worship, works of Art, representing different scenes in the passion of our Lord, may, by some modern writers and divines, be objected to, certain it is in the primitive ages

of Christianity, before and long after the age of Constantine, all the talent which then existed in the empire was almost exclusively devoted to decorate the churches; and there can be no doubt that the impression which was made on the minds of the people by the labours and eloquence of the fathers of Christianity, became more impressive, and more deeply written on the minds of their hearers, when, after the exhortation was finished, the congregation remained with awe to contemplate the mute representation of the stupendous miracles or sufferings they had heard described. It was not till the different schisms which arose in the church, from the pride and ambition of its pastors—each endeavouring to obtain a political pre-eminence over his equal, forgetting whose commission he bore, that the successor of each bishop or patriarch, to gain a greater degree of reverence to himself, attributed to his predecessor the power of working miracles, which he knew were false, caused his beatification, and, taking advantage of the ignorance of his flock, induced them to have more pride in being followers of St. Hierom or St. Ignatius, than followers of Christ. The natural consequences of priestcraft and superstition quickly followed; every church as it arose from its foundations was decorated with the histories of men and not of the gospel; and the rapid progress which the papal power made showed the potency of the weapon employed. The Arts became deteriorated in proportion as the story they narrated was monstrous or absurd; the solemn scenes which the pages of the gospel had described, the history of salvation which they told, and by which the artist seemed as if inspired, ceased to operate on his imagination; be found nothing in the lives of St. Austin, St. Dunstan, or St. Ursula, but earthly mortality and inane superstition, and he degenerated into the barbarous chronicler of a barbarous tale.

It would thus appear, and the facts prove it, that it was the policy of the court of Rome to bring the Arts to its assistance, and that one great engine employed was the introduction of representations of the assumed miraculous power of its supporters in all places, not only of religious worship, but of domestic life; everywhere they met the eye, and the lessons which they told became impressed on the mind and the belief, as much by being made familiar to the sight as by being narrated in the language of the country where they were exhibited, while the real ordinances of Christianity were delivered in a foreign tongue, and the works of Art, whose subjects were taken from the Scriptures, and which would have enlightened the piety of the age, were either discountenanced or suppressed. It is true that the genius of Leonardi, of Raffaelle, Michael Angelo, and others, disdained to hand down to posterity the puerile fables of unholy saints, but these exceptions only prove the rule; and the encouragement they commanded but shows, that either the pride of being patrons to men so extraordinarily gifted, prevailed over the policy of princes, or that there were some who had escaped the darkness of the times, and who dared to protect and cherish genius, though displayed beyond the bounds sacerdotally allowed.

To prove with what force the labours of the painter and sculptor may be brought to bear on the operations of the mind, it is only necessary to point out, that in works of civil or religious history, of tracts or of literature in general, those which will admit of them are not only read with greater avidity, but are also with greater facility imprinted on the memory. Some, indeed, there are, the vividness of whose imaginations have the faculty of conjuring up in the mind images which possess all the intenseness of reality; they live in the actions they hear described; and the pictures formed by their imaginations have the same effect as if they were in reality before them: but this is seldom to any extent the case; and it will be found that the greater part of an audience at a theatre will give a more correct and perfect relation of the tale they have seen performed, and that they feel its moral with greater strength when picturesquely produced, than if they had heard it read or narrated without such additional aids.

In many of our churches sentences from Scripture are painted on tablets affixed to the walls; those which are of the class of prayer or thanksgiving, it would not be possible symbolically to understand, but those which relate to the actions of our blessed Lord and his Apostles, must, through the very nature of our being, acquire double force when shown to us, as if in actual life and performance, through the creations of genius and study. The sacred character of the edifice where the picture is placed, which the master-hand of the painter had produced, also throws a majesty and solemnity around the subject, which will be sought for in vain in the gallery, where, mixed with a thousand others, it is looked upon but as a work of Art, and as such to be criticised or admired, but its moral is forgotten and its utility is lost. The Cartoons of Raffaelle at Hampton Court are a proof of this, but little of religious feeling is ever felt in the contemplation of them; the mind of the spectator, after passing through the various apartments of the palace, becomes satiated with the multiplicity of paintings he has seen, however "masterly" they are executed; and his imagination occupied with the portraits of Vandyke, the gods of Verrio, the battles of Wouverman, and the Lely beauties of Charles's court, on entering the gallery which contains them, is in a state but ill calculated to appreciate either the magnificence of their execution, or the awful grandeur of the subjects they contain. The same is felt in the National Gallery: how much of the effect of Sebastian del Piombo's splendid picture of the 'Raising of Lazarus,' and the 'Disputing with the Doctors,' by Leonardi, is lost by the intermixture of other works of Art. The frescoes of Michael Angelo were painted on the walls of St. Peter's and the Sistine chapel of the Vatican; and it is not unreasonable to suppose, that the immensity of the one, and the solemnity of the other, added vigour to the pencil even of that great master. Take the celebrated picture by West, the 'Last Supper,' from the altar of the choir or sanctuary of Winchester; or the painted windows of the 'Resurrection,' and of the 'Wilderness,' by Mortimer and Sir Joshua, and place them in a gallery, their beauties are diminished and their effect is lost, their utility only becoming developed from the localities they occupy: the works of Wilkie would lose as much of their intensity exhibited in the dim mysterious light of a religious edifice, and be as much misplaced, as are the sacred subjects of Scripture when they are contemplated in adjunct positions with the Venuses of Correggio, the rapes of Rubens, or the landscapes of Claude.

Having endeavoured to show that, by the embellishment of our sacred edifices with works of Art taken from scriptural subjects, devotion must be increased, we may consider what a mighty impulse would be given to native talent; what a vast field would be opened to its exertions, if public patronage were employed in decorating our religious edifices with works of Art. To whatever degree of excellence the English school of painting has attained, it is confessed that in the higher walks of scriptural and historical subjects it is far below that of Italy, if not of others. When have a Reynolds, or a West, or any other, been able to animate their saints, and give the Lord of saints that supernatural cast of features, that Promethean light, which a Raffaelle or a Rubens would seem to have borrowed from heaven itself, wherewith to inspire them. The Apostles of the English school are ordinary men, or at most thoughtful philosophers, or elegant courtiers, studious of their attitudes: in that which is considered West's masterpiece, at Winchester (and it is characteristic of the school), the figure of our Lord appears more like a physician prescribing a remedy for the recovery of his patient, than the great Messiah working a stupendous miracle for the conversion of a nation.*

With our sculptures the case is different; here public patronage has not been wanting; immense sums for monumental tributes to the heroes, the philosophers, and the benefactors of our country, have been expended; yet the same cause has had the same effect. Who, that has contemplated the monuments in St. Paul's, and has seen those in many parts of Europe, but must confess, that however beautiful they may be found in execution, however characteristic in the resemblance, yet the puerile fables with which in general they are encumbered, is to be regretted and deplored? Would St. Paul or St. Peter immediately on entering that cathedral take it for a Christian church? Would not those fathers of our faith recognise in the Britannia the Minerva of Athenian worship? Is not the Neptune of paganism to be found? What are the angels, with extended wings, supporting the dying warriors, but the *numeri inferiores* of antiquity! Such concomitants of monumental respect may be fit for a Pantheon, but are misplaced in a Christian temple; far better than this was the taste of our rude ancestors, the figure of the departed, with hands clasped, as if in prayer!

Neither in this cathedral, or in the Abbey of Westminster, is there a painting to be seen. Can there be any doubt that, if the walls of the former, whose symmetry is now barbarously encumbered and disfigured with so many masses of marble, had been illuminated with masterly representations of the passion of our Lord, the fervour of devotion would not have been increased?

The same cause which has exerted its baneful influence in preventing our countrymen from excelling in the more lofty conceptions of pictorial art, has also contributed to keep that of sculpture from reaching the perfection we hope both are yet destined to attain. The sculptor must necessarily be a painter; the latter, from want of encouragement to carry out the ideas, which in his pupilage he has received from studying the historical and sacred subjects of the great masters, as he becomes more perfect in his art, finds his conceptions bounded by the encouragement he receives; the picture upon which he has lavished his labour and his time must necessarily, as an early attempt, be imperfect, and he is content to labour on. He knows it is only by repeated attempts that excellence can be attained; his efforts are redoubled, and parts of the picture are found faultless, but his pencil is unprofitable, because the subject upon which he is employed imperatively requires that all the resources of the Art should be brought out. He then discovers that in those portions in which he has succeeded and is perfect master of, he has obtained sufficient material to approach perfection in subjects not requiring such diversity of study; he becomes a portrait, a landscape, or a painter of domestic life, and though perhaps in any one of these, he cannot be surpassed, yet, when in his celebrity he is called on to produce something of higher and greater design, he is as incapable as when he began his career; perhaps even more so, his imagination by continual action on that particular branch of his Art which he has been necessitated to pursue, having become reduced to the scale of the subjects on which his labours have been bestowed. This is the reason why our monumental sculptors are, in general, poor and heterogeneous in their designs and character; any single part may be perfect, but as a whole, they are mostly failures. The same cause acts with the same effects on these sister

* We refer to the *general* character of our school; there are some noble exceptions—and would he many if the art were duly encouraged. The picture of 'Christ looking down upon Jerusalem,' by Mr. Eastlake, will bear comparison with the highest productions of the old masters.

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Arts: it is the national patronage which can alone afford remuneration for the years of toil and study, which must be consumed before the full development of genius can be attained. In vain may exhibitions and institutions be opened, where the works of artists are temporarily displayed; the same cause which depresses the painter and sculptor, and prevents them from rivalling the ancient masterpieces of Art, equally disqualifies the spectator from forming a correct judgment of the merits of what is presented to his view: his taste is formed by what he sees, and he criticises the minutiæ and the excellence of the execution; but he thinks not of the trifling nature of the subject on which so much genius has been expended and lost; no lesson of importance is instilled into the mind, as no precept of virtue, patriotism, or religion is offered to his view. If any picture possessing these qualities is produced, it quickly disappears and speedily becomes part of some private collection, where it is as effectually hidden from public inspection, and as useless for all improvement of public taste, as if it had never been created.

The best and most extensive field for the encouragement of Art, is that on which the talents of the great masters were displayed in the sacred edifices and on the sacred subjects of our faith. We have endeavoured to show with what powerful effects the Fine Arts were early brought to act against the Infidelity or the paganism of the barbarian, and that both constituted for centuries a powerful auxiliary in the extension of true religion and virtue; and that however they may have afterwards been desecrated from their proper ends, their inherent power of good remains, and can never be destroyed.

A TOUR FOR THE ARTIST.

July 9, 1842.

SIR,—At a time when artists are arranging plans and settling routes, that they may obtain profitable material with which to fill their sketch-books, I may, perhaps, be permitted to obtrude a few words on the claims put forth to their consideration by a country of which Englishmen in general know much less than they do of the East Indies; for while the latter country has had the benefit of an extensive pictorial publicity, and its architecture, its natives, and its scenery, have become as familiar to the eye as those of our own land, the country to which I would now call attention has never had equal advantages, although part and parcel of our own dominions, its peasantry speaking our own language, and governed by our own laws. Need I name IRELAND—a country possessing as bold and romantic scenery as any nation; its peasantry as intelligent and picturesque as their more fortunate and much more frequently "painted" neighbours—and where "a stranger" is always doubly welcome to the home of the landlord or the hut of the peasant.

I have been prompted to the task I have allotted myself in thus writing to you, from the strong impression left on my mind during a recent visit to that country, and which will of course enable me to furnish the latest particulars concerning roads and accommodation to be met with there; and also from a feeling becoming pretty common, both with artists and visiters to our yearly exhibitions—the desirableness of opening a fresh field for the exertion of the landscape-painter's talent. The Rhine, that fruitful source to the painter, has been exhausted; its scenery has been copied and re-copied until it has become so familiarized as to be almost looked on with indifference; and artists have been known to travel long and unpleasantly, with great risk of health, and even of life, to break new ground; and yet a great and a beautiful country—a part, indeed, of Great Britain—has remained a *terra incognita* until lately, and even now many of its lovely glens have been untrodden, and its glorious mountains unlooked upon by the eyes of British artists, who have roamed so perseveringly over almost every other part of the globe.

I never was an unnecessary alarmist. Although as much attached to the comfort and safety of our own land as any Englishman can be, I have always confided in the innate sense of honour to be found in the people of any country who find a stranger travelling among them merely to view the beautiful in nature. But I know that many of my countrymen would have a great objection to travelling in Ireland, after the events that have recently happened there. I can only say such fears are totally groundless; that while most, if not all of these outbreaks are traceable to peculiarly local sources, there is no country in the world where the traveller may pursue his course with greater safety as a tourist and a stranger, and meet with more respectful and honest treatment. I have been through the wildest parts of Connaught and Connemara at twelve and one in the morning, without injury or molestation, in the midst of an almost famishing peasantry—impoverished many degrees beyond what most Englishmen would believe to be the fact—and have frequently left all I had at inns, unsecured by anything but the rigid honesty of the people, which I have always found its sure defence. Indeed, I have been cured of the alarm produced by distant rumour, since a striking instance of its absurdity occurred to me about two years ago in France. Two ladies, who were exceedingly anxious to revisit England, their native country—for many serious reasons, as well as from the natural one of "love to their fatherland," were effectually deterred, and frightened out of all their arrangements for this purpose by the meeting of Chartists at Holloway Head, and the spread of their principles, which they believed to have rendered England an unsafe country to visit or live in, and they consequently dreaded to cross the channel. Of a similar kind and character are the apprehensions of danger that deter many from visiting the Sister Island; and they are just about as reasonable and as well grounded.

Perhaps some excuse may be found for non-visitants, in the fact that the great changes that have occurred in this country, and the great facilities and advantages that the last few years have given the tourist, are not sufficiently known. Some few years since, and no regular coach-road intersected these wild regions. Certainly the ancient roads are sufficiently uninviting, winding, and tortuous; they straggle over high mountains in rugged uncomfortableness, and tell plain tales of the many disagreeable things a traveller in the "good old times" must have encountered. These things have now passed away, and roads as level and convenient as any in England leave the old mountain track to weeds and solitude. The dirty hovel with "pigs in the parlour," where a "shake down" of straw alone afforded the traveller rest, and a bowl of potatoes "good entertainment," has given place to houses of accommodation, a little too much honoured to be sure in the high-sounding appellation of "hotel," so commonly bestowed upon them, but which are marvellously in advance of their predecessors, and many of them as comfortable as small inns generally are. The car-riding too, is far less cramping and inconvenient than the stage-coach travelling of England; and if it does not get over the ground quite so rapidly, accidents are things very rarely heard of, and that is a pretty fair equivalent. Eight miles an hour is, however, quite rapid enough for one who wishes to see the country he passes through. Railroads show us nothing.

The traveller wishing to visit Connemara and the wild and grand coast-scenery of this part of Ireland, can ride by mail or by Bianconi's car from Dublin to Newport or Westport, going in a pretty direct line across the island; or else, from Dublin proceed to the interesting old town of Galway. By either route he will easily reach the mountains and lakes that are the chief and most attractive features of this primitive portion of Ireland. Supposing him at Newport, the journey thence to Clew Bay and the islands that stud its waters, is exceedingly romantic and picturesque; the ruined abbey of Borrishoole, and still further Carrick-a-Hooly Castle, the residence of the famous pirate chieftainess of the sixteenth century, Grana Uaile, or Grace O'Malley; afford picturesque "bits" on the journey, to say nothing of the rude and antique forms of the cottages that occasionally peep upon the road, each worthy of the pencil, and their equally picturesque inhabitants; the girls in their deep-red petticoats and jackets, with their healthy cheeks and richly-clustered hair, that many a lady higher born might envy; confined beneath the ample hood or capacious mantle, its broad bold folds, as it hangs majestically from the head upon which a load is frequently poised, adding an "antique grace" and dignity to figures that seem to realize Homeric times. Certainly they may be said to be the "finest peasantry in the world" *for the painter*; a more fortunate admixture of bright colours is seldom to be met with than they display upon themselves. A red petticoat, with a deep-blue body and yellow handkerchief, aids the more sober scenery of the country not a little, and is of much value in landscapes where green and grey alternately abound.

Clew Bay is perhaps as beautiful a thing of its kind as can be seen; when viewed from the mountains that surround it, it is magnificent. The varied shapes of the rocky shore, the towering summits of Croagh Patrick, and the numerous and varied islands that literally crowd this part of the coast, presents a picture worthy any artist's pencil. The lofty rocks and the solemn mountain passes that lead toward Achil are also delightful places for the botanist to ramble; "with gaudy flowers the cliffs are gay," and among the many beautiful plants, the heath only to be met with here and on the shores of the Mediterranean, is deserving of especial notice. The silvery bunches of the bog-flax, waving luxuriantly over the flats, and agreeably dotting their surfaces with its brilliant whiteness, is also peculiarly grateful to the eye. But why stay to enumerate where all is beautiful.

The road from Clew Bay to the Island of Achil crosses the mountains, and gives us a view of a small bay, "Black Sod Harbour," the point of land styled "the Mullet," and the islands of Innisboffin and Innisturck. The savage grandeur of those lonely hills, over which the wild juniper and purple heath spread so luxuriantly, and down whose sides fall the mountain torrents like so many silver threads—the magnificent clouds that encircle their heads, and which claim for Ireland the pre-eminence in cloud scenery—the sea studded with islands, and stretching forth towards America—when combined as we saw them with the glorious arch of the rainbow, to be traced by the eye from one point of land to the other, and typical of the over-ruling power of its Maker spanning these enormous hills, gave a sublimity to the scene that words fail in conveying. "The heavens were telling the glory of God," and man could but gaze and wonder.

The inhabitants of Achil live in a primitive simplicity; their houses are heaps of rude stones rounded by the tide, and procured from the beach, uncemented, and held upon each other "by the force of their own gravity;" a fact of which their inhabitants are no doubt profoundly ignorant. A slight thatch covers them, and no window or chimney is to be seen; the doors let *in* light and air, and let *out* the smoke of the small turf fire, and the people like the smoke for the extra heat it imparts. The eagle and fox are their fellow inhabitants, and live and burrow in the high mountains that rise in the island. As they lived centuries ago, even so they live now; more simply and fewer degrees above the cattle of the field many of them could not live. Some of their huts are mere holes dug in the sides of the ground, fronted with sods, and covered with turfs of grass; a bed of heath is all the furniture, and the entrance of one was but three feet high.

From Westport the road runs through a tract of country that has not been unaptly styled the "Irish Arabia Petrea," so stony and uncultivated is the scene. An imagination strong enough to enlarge the small lakes and their surrounding rocky hills into sufficiently ample bounds, might frequently see not unapt realizations of the many views we possess of the Dead Sea. At Leenane is a comfortable inn, this is the head of "The Killeries,"—a name given to an arm of the sea that runs in about four miles here. It is confined by magnificent mountains, one of which, Muilrea, is 800 feet above the level of the sea. Nothing can be finer than the solemn magnificence that seems here to shut you from the world. An hour's ride along this mountain ridge leads you to an open level, and here you obtain a magnificent view of the "Twelve Pins" of Connemara; a gigantic group of mountains of the most fantastic forms, and including in their bosoms lakes of surpassing beauty; one of which, Loch Ina, can scarcely be exceeded for savage grandeur. The Pass of Keilmore that winds around their base, would exhaust a poet's power of

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description. The fantastic shapes of the hills, the wild luxuriance of the trees, the picturesque irregularity of the rocks, that fallen, seem to atop the traveller's progress—the beauty of the lake and stream, that irregularly winds throughout—and the varied loveliness of the whole landscape, that shifts like the kaleidoscope, and forms ever-new and ever-pleasing pictures with each movement of the spectator, amply repay the toil of the visitant.

There is at Maam, in the heart of these mountains, a most comfortable and commodious inn which was built by Mr. Nimmo, the celebrated engineer to whom Ireland is indebted for her modern admirable roads. He chose this spot for his own residence, and built this house for his own accommodation; and certainly it would be difficult to fix on a more exquisite site. From its windows it commands views of the "Twelve Pins," of Lough Corrib, and "Ben Castle" upon the small island in its centre, and which has been happily compared to Lochleven, and it is within an hour's walk of Lough Isa, and the most picturesque and beautiful scenery of this part of Ireland.

Let the traveller provide himself well against rain. If there is any rain in Ireland it will be met with among these mountains; and when it does come down it is solid and palpable.

In the hope that these few remarks, manifestly incomplete and desultory, may induce artists of greater ability than myself to visit scenes so grand and magnificent, and in every way so well worth their attention from the circumstance of their being hitherto undelineated, and thus soliciting "justice for Ireland" in a new and different spirit, I beg leave to subscribe myself, &c.

F. W. FAIRHOLT.

[We gladly insert this letter—and can confirm, from our own knowledge of the country described, the opinions strongly and ably expressed by our correspondent. It is just the country for the artist to visit; perhaps in no part of the world could he find more admirable subjects for his pencil—whether he studies the immense varieties of nature, or human character as infinitely varied. Connemara is a wild and almost primitive district of Ireland; civilization has made here comparatively slow progress; until within the last twenty years there was literally no coach-road through it, and he who travelled there was compelled to journey many miles on foot, without meeting any habitation but the cabins of the peasantry. Now, every part is easily accessible: but as yet the originality of the scenery and people remains unimpaired. The artist can have no idea of the surpassing grandeur and sublimity of the district;—go where he will, he finds a subject for his pencil; the lines of the mountains, covered with the heather; the rocks of innumerable shapes; the "passes," rugged, but grand to a degree; the finest rivers, always rapid—salmon-leaps upon almost every one of them; the broadest and richest lakes, full of small islands, and at times clothed with luxuriant foliage along their sides; in fact, Nature nowhere presents such abundant and such extraordinary stores of wealth to the painter—and even now it has been very little resorted to. Add to this, that every peasant the artist will encounter, furnishes a striking and picturesque sketch; and as they are usually met in groups, scarcely a picture will be without this valuable accessary, as an introduction to the landscape. Their dresses, as well as their forms, afford admirable material.

It is no unimportant addition to the advantages to be derived from this tour, that the journey is safely, easily, and cheaply made—by far more safely, easily, and cheaply than a tour up the Rhine, or even into Belgium—places as familiar to the artist's tread as the steps that lead from Trafalgar-square to the gallery of the Royal Academy. About six or seven shillings a-day will be the utmost required for his expenses while in Connemara; and a little more than three pounds will take him into the very heart of the district. If he be an angler his sources of enjoyment will be largely enhanced; it would seem like a fable if we were to tell him of the sport he may obtain in any one of the many noble rivers with which it abounds. To these observations we may add, our willingness to furnish (privately) to any artist desiring to make the journey, full instructions upon all matters concerning which he may require information.]

THE ARTS IN CONTINENTAL STATES.

ITALY.—ROME.—*Visit of the Pope to a Russian Painter.*—In a beautiful situation beyond the Porta del Popolo, stands the palace which bears the name of Palazzo-del-Papa Giulio: within its walls a Russian painter, M. Heberzettel, now has his studio; and his holiness on the 13th of June paid him a visit in order to see his large picture called 'St. John in the Wilderness.' This picture has made much sensation in the artistic world at Rome, and the journals are alike lavish in their praise of the invention, pure style, correct drawing, truth, and force of colouring. It would seem that to a happy imitation of nature it adds the sweetness of the Florentine school and the majesty of the Roman, the brilliancy of the Lombard, and the rich colouring of the Venetian, in the same manner as in old times was practised by the Bolognese school, especially Annibale Carracci in the famous 'Loggia Farnese.' His holiness and his suite remained a long time contemplating the picture, and encouraging the artist to new labours.

BOLOGNA.—*Exhibition of Paintings in the Streets.*—There is an ancient custom in Bologna, that for certain religious processions that take place yearly in three different parishes, the walls of the buildings in the streets of those parishes are adorned with carpets, flowers, hangings, velvet, gold-embroidered stuffs, &c., in a most elegant and picturesque manner; and when in these parishes there is the residence of some of the proprietors of the magnificent collections of pictures for which Bologna is so famed, it is the custom to exhibit the pictures in arcades, of which there are so many in Bologna, and catalogues are distributed *gratis* to the people. This privilege is never abused; these masterpieces are religiously gazed on and admired; and by the respect of old tradition no one injures or permits to be injured in the slightest degree these treasures of art. We are reminded of the artistic festivals of Sicyon in the old times of Greece, called the city of painting, as afterwards Felibien called the city of Bologna. This year the three parishes of the festival were Santa Caterina, San Vitale, and San Benedetto, in which are the palaces of the Prince Hercolani, Marchese Tanari, Conte Brunetti and other noblemen and gentlemen, proprietors of galleries of European fame. On the 5th, 12th, and 20th of June, were three magnificent exhibitions in the streets, which at night were illuminated: above 1500 pictures according to the printed catalogues were exposed, and the night, being lighted by thousands of torches, was more brilliant than that of the day.

It would be idle to attempt a description. This year the success of the arrangements was unusually great, being made in such a manner as to offer a classified series of the great Bolognese school, beginning with Lippo Dalmasio and F. Francia, and continued down to the times of Zanotti and Gandolfi. The specimens of Alessandro Tiarini, Cavedone, Lionello Spada, rivalled the six Caracci, Guercino, and Guido. In the "loggia" of the Palazzo Hercolani under a tent of crimson velvet was placed a magnificent work of Albano, which attracted universal admiration. It were to be wished that there had been present on this occasion some English connoisseur—but a *true* connoisseur—capable of appreciating the Bolognese School little known in England, because there are few good specimens of it in this country. It is little known as a whole, and not at all in its subdivisions; in which are found Masters of first-rate merit, and whose works are beautiful in themselves, and most interesting as regards the history of painting. We have named only the Bolognese school, but we believe the same observation might be justly applied to the other Schools of Italy.

FRANCE.—PARIS.—*Honours to Artists.*—The king Louis Philippe has been pleased to give gold medals to M. H. Halfield, painter of history, and to M. A. Barbier, painter of landscapes and interiors.

Monument to the Memory of the Victims of the 8th of May.—Three crosses of wood had been provisionally erected in the angle formed by the Versailles rail-road and the road called "des Gardes," to commemorate the victims of the dreadful accident which occurred on that spot.—An architect, M. Lemarie, a most severe sufferer by that catastrophe, has piously determined to erect a chapel on the spot in memory of all who died, and which shall contain a mausoleum for each of his own family who perished there.—The Archbishop of Paris consecrated the foundation-stone on Monday the 4th July. A multitude of persons assembled spontaneously to view the impressive ceremony. The chapel is dedicated to "Notre Dame-des-Flammes.

PRUSSIA.—BERLIN.—*Royal Academy. Distribution of Prizes.*—The yearly meeting of the Royal Academy for the distribution of prizes was held on the 3rd of June. The director Doctor G. Schadow being president. The report on the progress of art for the past year which was read was highly gratifying, both as regarded the Academy of Berlin dedicated to the cultivation of the highest branches of art, and also the amounts of the subordinate art and trade schools in Berlin, Konigsberg, Dantzic, and Erfurt, were most satisfactory. To these a large proportion of the prizes for the encouragement of art were awarded, and it is right it should be so—but we cannot too strongly warn the youths who excel in the technical arts or in some branch of trade in which a degree of knowledge and practice of arts is required, against fancying that because they have acquired distinction in these, they have the genius or powers to become great artists in an independent walk of art. By this an admirable technical workman is often lost, and a bad painter or sculptor added to the long list of misdirected abilities. The report recalled the losses the Academy had sustained by death in the past year, among these the great and immortal name of Schinkel was mentioned as having caused the bitterest and sincerest regret.

Cloister Church.—The admirers of the arts of the middle ages will hear with delight that the restoration of the Cloister Church (formerly a church belonging to Franciscan convent) is now in progress. The style of the church is a severe and simple Gothic, its date the close of the thirteenth century; it contains various pictures—especially a very fine one by Grunach.

King of Prussia's Present to the Prince of Wales.—The object of art which, however, excites the greatest interest here at present, and which will we might almost venture to say be, when it is completed, the masterpiece of modern times in its style, is the present which the King of Prussia sends to the Prince of Wales as a godfather's gift. This gift is a shield, whose material is gold and gems with every possible resource of ornament which the art of the goldsmith offers. Stuler is the artist, and his graceful inventions for ornaments exceed even those of Schinkel. The gold and gems, however, are secondary to the beautiful designs for the shield, which are by Cornelius, being the first important work he has executed in Berlin.

Its form is circular, and the subjects chiefly religious, containing the principal mysteries of the Christian religion; it might be called "The Shield of Faith." In the middle is a cross, and in the middle of the cross, being also that of the shield, is represented on a medallion the Saviour, a half-figure; at the extremity of each arm of the cross are four medallions representing the four evangelists; and in the space between, the three christian graces, Faith, Hope, and Charity, and to these are added Justice, the peculiar glory of who is to be a Ruler. The two Protestant doctrines are represented, Baptism and the Lord's Supper; each are a great picture as regards the style and beauty of the invention. Our limits only permit us further to add, that the inner circle of the shield represents some event of our Saviour's life; and the last religious design is the descent of the Holy Spirit on the disciples, and their commission to preach the word. By this we are conducted from past to present times; and the rest of the compositions regard the baptism of the young prince and circumstances connected with it. The religious part of the picture is worthy to form a grand altar-piece in fresco, with no alteration but as regards size.

COLOGNE.—The ceremony of commencing the restoration of the Cathedral is expected to be a very imposing one; it is said there will be present the Kings of Prussia, Bavaria, Hanover, Belgium, Holland, Wirtemburg, and Saxony, two reigning Grand Dukes, an Archduke, two of the French Princes, sons of Louis Philippe, a Prince of Sweden, &c.

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RUSSIA.—ST. PETERSBURGH.—*The Brothers Cernekoff.*—These two landscape painters were born on the banks of the Wolga, and from their earliest youth devoted themselves to this branch of their Art. Happily a generous lady enabled the two brothers to extend the sphere of the subjects of their pencils, and in 1830 the younger brother, Nicanor, undertook a journey through the Caucasian provinces, beyond Teflis, and along the shores of the Black Sea. He remained for two years, and brought home 200 most interesting drawings. In 1834 he received a commission from Government to visit the Crimea, called the Italy of Russia; here he employed his pencil most happily; and in the great collection of views and sketches which he has executed, we find admirable representations of the scenery, with the peculiar characters of the sky and the country wonderfully preserved, with correct drawings of the more important architectural subjects. The old Palace of the Khan of Tartary at Bakcissara, which brings to mind the Spanish Alhambra, the remains of Grecian architecture in the Chersonesus, the ruins of their works. Among the views we may especially remark the valleys of Baidar, of Corolez, &c. Orianda, the beautiful country seat of the Empress of Russia; Sebastopol with its immense pier, the largest perhaps in the world. Uniting great courage and perseverance to their talents in art, these brothers then undertook a journey to Astracan, but instead of making the voyage down the Wolga in the usual manner, they travelled separately down its opposite banks, thus producing a series of drawings, which gives a complete panorama of the river, during 3000 wersts, or 430 geographical miles, of its course; these are contained in about 3000 drawings; besides some others of the places most remarkable either for beauty, architecture, or historical interest. There is a representation of the great fair of Nisi-Novgorod, and a view of the ruins of the old capital of Bolgaria, and of Cheri-Serai, the capital of the Tartars of the Golden Horde. The costumes of the various people are also given with great exactness by these industrious artists. Nicanor and Gregory Cernekoff have already visited Italy, and brought many views from it; but it is their intention to return to it again, and to pass from Naples to Egypt and Palestine, and thence to return to their native land. Their collection of views is now at St. Petersburgh, the greater part are in water-colours, a few only in oil. The Emperor has expressed his desire that a part of the interesting sketches of the course of the Wolga should be engraved and published. The brothers Cernekoff are members of the Imperial Academy of St. Petersburgh.

ON THE MISERIES AND INCONVENIENCES OF PORTRAIT PAINTING.

SIR,—I beg to venture a few remarks, through the medium of your impartial press, upon the relative situation of portrait painting in reference to almost every other department of Art, and with a view of correcting those mistakes in an otherwise discerning public, which have a most unfortunate influence over the practice of the art as well as over the feelings of the artists themselves. There is scarcely another form of Art or science that does not carry with it the means of its own defence, while portrait painting seems destined to stand unprotected and alone. Other sciences are, for the most part, involved in mental difficulty or obscurity, and require some knowledge of their principles, in order to form a judgment of their respective merits; or an induction into a sort of masonry, which can only be explained by coming into the secret. While this may act as a pointed frize to keep out presumption and pretence, the art in question is open to every rude attack; and does not partake of the common securities of Art, although possessed of the same elements. It is that unfortunate department which is brought down to the bar of criticism through all its grades, and where a verdict may be pronounced by a jury of old women, and adjudged by the sagacity of young children. It is here that the eyes are allowed to take place of the understanding; where the artist is denied the privilege of seeing for himself; and where he must only look at people with the eyes they behold one another, or regard themselves. We would advert, in the first place, to broken appointments, arising from some trifling change in the weather, the dress, or the complexion, whereby the artist is taught what value is put upon his time; or the perplexity he is frequently under when it is secured, by finding some who sit, as though they had no other ambition than that of looking like marble statues, and relax from their natural expression till they have really none to take. Others, too, by what is termed "calling up looks," are playing off the graces in succession, and expect the skilful artist will catch each of them flying, and introduce them all into one face at the same time; just as a performer might be called upon to indulge an impatient audience, by singing all his songs at once.

It is not a little remarkable, that an artist will find the most difficulty with the intermediate ages of life; a struggle commences between the periods, which the painter too often attempts to reconcile: to a close observer there is in middle life, an effort of nature to keep that which it feels in danger of losing, and the muscles of the face, as though loth to fix, seem fluctuating between the relaxation of youth and the inflexibility of age; and is manifested just in proportion as the subject is more or less animated. The sitter is seldom long before taking a peep in progress, and is not a little discomfited by certain markings which make their first appearance on the stage, and the absence of some appendages which seem to have left it: hence, such remarks as these—Are those lines so peculiar to my face? Am I so destitute of hair? &c.—questions, one would have thought, the looking-glass had quite settled for them long since. Farther, in account for why the sitter so often quarrels with the painter for telling him the truth, is only to look at the new light in which he presents him to himself, and the degree in which he will be disconcerted, may be ascertained by taking it to extent: only remove his familiarity with the glass, then imagine an interval of ten or twenty years between the first and last interview at it, and the individual would be positively scared at the change in his own appearance: if, notwithstanding, he must be obliged by a compromise between youth and age, at the expense of consistency, the most that can be done for him will be, to make him look like an old cherub. Or his subject may be some soft observer, who is continually calling off his attention by the most perplexing un-sheba-like questions about the process; while every movement of the brush is watched with as much jealousy as the application of a tint of yellow ochre: here it is that working-up is likely to be mistaken for finishing; and for want of this spurious substitute, when the portrait is far advanced, it is supposed to be only in an early state; and, when quite completed, may be very well when it is finished. Even this encouragement in all conditional, as it is promised him he shall take little Jenny's likeness in the event of his success, though it ordinarily happens, that if the child's portrait is ever taken, she must take it herself. Whatever the objections may yet have been, only let the picture be left, and they will multiply fourfold; for observe—there is, in almost every family, some one who passes for an oracle, who is consulted on every occasion, and whose decision is final; some dictator in ordinary, or judge extraordinary: it may be some lady who is to be considered in all matters of taste, down to the very arrangements of chimney ornaments; or some gentleman, in whose compass of mind all such minor affairs are included; who is supposed to have outstripped all the sciences, and left them in a condition only to be looked after. The judgment of this infallible is sure to be on the wrong side of liberty; universal dispraise gives him a seeming advantage over those who cannot go so far in their discoveries; he is aware he risks nothing, as those who may blunder in their praises upon a bad production; and that the higher the excellence of the picture happens to be, the more refined that criticism will be thought, which is able to slide in between comparative beauty and unattainable perfection.

Then follows, in course, the deriving prejudices of education, even in respectable talent, and the abuse it will necessarily receive from uninstructed artists, commonly called self-taught geniuses; and a host of amateur artists, who, for the most part (for this is to be understood as speaking in the main), have acquired a blindness, by which they have the peculiar faculty of judging in the dark. Having obtained that little learning, which is so dangerous a thing, they have just enough of it to prevent them from knowing how little they know; all the steps of their progress are only so many departures from truth; each of which they must retrace before they recover the natural qualifications of the common eye. From such, no mercy can be expected, whose approbation is limited entirely to what they do themselves. Then, as though this were not enough, there is the suffering competition with ill-judged talent, formed as it were to meet the perverseness of the human disposition, which recognises peculiarity rather than beauty; and in proof of which their productions need only be carried out into caricature (as seen in the political representations of the day); and they will appear even more like the men than the men are like themselves. Perhaps the worst effects to be apprehended are, the giving of out-door employment to many bad passions that have been long and busily engaged within; which may now provide materials for envy to feed upon, for design to work upon; and afford a cloak and shelter for insincerity against the very storm it may have raised itself: it becomes the medium through which many a grudge is paid off, and many a piece of flattery laid on, which could not be tendered or tolerated in any other way, and brings about that convenient season to insinuate a compliment which otherwise might never arrive; so that, whether the one party should declare that the likeness was flattered away, or the other that justice was not at all done to the original, the luckless artist pays the price of both opinions, and instead of its being the period that should crown his hopes, becomes only the day of his visitation. As a set-off to the foregoing, it is only doing justice to an absolute fact to state, that a gentleman was once reconciled to his picture by the superior intelligence of his little dog, who, upon coming into the artist's room, gave a bark of recognition, or note of admiration, and commenced licking the hands and face of his master's picture; this satisfied him as to its identity, notwithstanding all that had been said to the contrary, and gave him, for the first time in his life, an opinion of his own.

To paint, therefore, so as to please everybody, would indeed be a new thing; to paint so as to please nobody, would be just as new; but to paint in a manner that anybody ought to be pleased with, is the province, and becomes the duty of the able artist, in the conscientious discharge of which he only has to please himself; the only alternative that will remain for him will be, to get his money, leave his picture, and then (as Themistocles says) run for his life! Let those who would dispute this, ask why it has been the practice for painters to frame their terms, as "one-half to be paid on the time of sitting, and the other half on the completion?" unless they had found, before they made such a provision, they were left with such an accumulating stock of unfetched canvass as gave them the choice, either of filling it up for their own pleasure, or of turning it to other account, by commencing dealers in marine-stores.

It may be necessary just to glance at what he has to contend with from ignorance and credulity, for to enlarge upon this there would be no end. What, for instance, can be expect from the judgment of those who see no impropriety in showing the two sides of a drum at the same time, and consequently ought not to wonder why they cannot see through a stone wall? of those, either, who have no more eye for projection than they have for perspective? who think the off side of a three-quarter face should be equally shown, and regard all the auxiliary shadows with the same kind of flat interest they see the grain on marble? to say nothing of one who, being shown the profile portrait of a person she had never seen, asked if the gentleman had but one eye. There is besides, an approving ignorance, more aggravating than all the rest, which helps the artist into many a scrape, by accounting for things that he never intended. The shines on the eyes are by these attributed to blindness, and the shadows under the nose for snuff; their admiration is chiefly confined to the execution of the claw of a table, or the clock of a stocking, which it is with difficulty their eyes can be diverted from the richness of the frame. As to the artist who cannot sympathize with this, he must have a most glorious practice, or a most enviable insensibility: to the credit of the true patrons of Art, the artist concedes the qualities of generosity, candour, and discrimination; and they have shown him how well they know how to use them, but they are the exception and not the rule; and it is only the occasional light which such may shed across his pathway that can cheer his labours, and enable him to pursue his profession with comfort or advantage.

Should these incidental remarks, by meeting the eyes of the lovers of this interesting art, bring back some such recollections, or awaken a suspicion as to the real minds and motives of these kind of enquirers, it may have the effect, at least, of chastening the evil it cannot remove; and a greater satisfaction than that of merely laying a complaint, will result to your faithful correspondent,

LINEA.

ART-UNION OF LONDON.

The prizes, with two or three exceptions, are selected, and the Committee are making the necessary arrangements for their exhibition to the subscribers in the Gallery of the Society of British Artists, Suffolk-street. The exhibition commences on the 15th instant, to continue open for four weeks, and will doubtless attract large multitudes;—in fact, the first issue of tickets which the Committee make (being five to each member), will amount to no less than 60,000! This is indeed dealing in a large way. We are glad to learn that Mr. Doo has undertaken to engrave for the Society Mulready's picture 'The Convalescent.' Mr. Doo's well-known works give an assurance that the subscribers may anticipate a gem of art. The annual report will be ready for distribution after the 9th of this month; it is elegantly illustrated, and forms, altogether, a most interesting document, calculated not merely to be of service to the Society, but to advance the interests of Art.

The following is a list of the pictures purchased by prizeholders since the publication of our June number:—

The Title of Picture, Artist's Name, and Price.
From the Royal Academy.

Brockenhaven, E. W. Cook, 90*l.*
An Italian Widow, Severn, R.A., 100 gs.
Cromwell Discovering his Chaplain &c., A. Egg, 70*l.*
The Schoolmaster, C. W. Cope, 78*l.* 15*s.*
The Death of Romeo and Juliet, H. Pickersgill, 63*l.*
The Gipsy Haunt, H. Jutsum, 40*l.*
The "Bourgeois Gentilhomme," T. M. Joy, 50*l.*
The Two Children, Fanny Mclan, 35*l.*
Bacharach, on the Rhine, C. Deane, 30*l.*
"Soft as dew her tones of Music fall," G. Wells, 25*l.*
View of Yarmouth, A Vickers, 21*l.*
The Forgotten Word, T. F. Marshall, 26*l.* 5*s.*
Cottage on Woolpit Heath, C. Ward, 15*l.* 15*s.*
View near Henley on Thames, S. R. Percy, 15*l.*
Winchester Tower, F. W. Watts, 15*l.* 15*s.*
A Scene near Sandleworth, F. Rhodes, 10*l.*
The Nymph of the Lurley, J. M. Leigh, 21*l.*

British Institution.

The Board of Guardians, W. Cope, 105*l.*
Aqueduct on the Campagna of Rome, G. E. Hering, 80*l.*
Tasso's Villa at Sorrento, G. E. Hering, 50*l.*
The Dancing Dogs, A. Montague, 30*l.*
On the Humber at Hull, T. A. Durnford, 26*l.* 5*s.*
Little Red-Riding Hood, W. Henderson, 15*l.*

Water-Colour Society.

Hastings Beach, Sunset, J. D. Harding, 50 gs.
Composition, J. Varley, 70*l.*
Treport, Coast of Normandy, C. Bentley, 35*l.*
Landscape, J. Varley, 42*l.*
Grenville Coast, W. Callow, 26*l.* 5*s.*
Augsburg, Bavaria, S. Prout, 21*l.*
Fecamp, Normandy, C. Bentley, 20*l.*
Scene from "As you like it" H. Richter, 15*l.*
River Scene, J. Varley, 15*l.* 15*s.*
Composition, J. Varley, 15*l.*
Nesan, Lake of Como, H. Gastineau, 15*l.*
Shoreham, Evening, F. Nash, 21*l.*
Belsover Castle, D. Cox, 10*l.* 10*s.*
At Bamberg, Bavaria, S. Prout, 12*l.* 12*s.*
Falls of the Rhine, G. A. Fripp, 10*l.* 10*s.*
Criccaeth Castle, North Wales, H. Gastineau, 10*l.* 10*s.*

British Artists.

Going to the Fair, Herring, 250*l.*
View of Leith Hill, Surrey, W. J. Allen, 135*l.*
The Gipsies' Camp, J. W. Allen, 60*l.*
The Hermitage on the Findhorne, A. J. Woolmer, 40*l.*
Lane Scene at Newdigate, Surrey, J. W. Allen, 25*l.*
Lavinia, R. Roots, 15*l.* 15*s.*
The Last Contrino, E. Lamilla, 42*l.*
One of the Buttresses of Snowdon, J. B. Pyne, 26*l.* 5*s.*
The Mountain Torrent, E. Hassell, 15*l.*
At Valery Sur Somme, H. Lancaster, 25*l.*
Feeding of the young Birds, G. Stevens, 15*l.*
The Village Post Boy, T. F. Marshall, 12*l.* 12*s.*
A Sclavonian Waggon, J. Zeiter, 10*l.*
Mæcenas' Villa, Tivoli, W. Havell, 10*l.* 18*s.*
At Stanground, near Peterborough, A Vickers, 10*l.* 10*s.*
The Vale of Llangollen, J. C. Hofland, 10*l.*
Landscape and Cattle, J. Wilson, 10*l.* 10*s.*
Windsor Castle, W. Cranbrook, 20*l.*
Dead Game, G. Stevens, 10*l.*
On the Yare, G. B. Croome, 10*l.*
Coast Scene, near Swansea, W. R. Earl, 10*l.* 10*s.*

New Water Colour Society.

The Ford, C. H. Weigall, 30*l.*
Confession before Battle, L. Haghe, 25*l.*
View of Durham Cathedral, W. Bodgson, 25*l.*
A Bit of Gossip, J. Jenkins, 25*l.*
Water Mill, Northumberland, T. M. Richardson, 26*l.* 5*s.*
Susan Holiday, J. Absolon, 21*l.*
Bridge over the Pique, W. Oliver, 15*l.*
Edinburgh Castle, T. M. Richardson, 15*l.*
The Sketch, Miss L. Corbaux, 15*l.*
A Laughing Girl, J. Wehoert, 10*l.* 10*s.*
View on Wimbledon Common, H. Warren, 10*l.*

ROYAL IRISH ART-UNION.

The Committee of the Royal Irish Art-Union have presented to the subscribers a "progressional Report," from which we extract the following passages:—

In continuation of the system we have adopted in giving short progressional reports, in order to satisfy the Society from time to time of the various acquisitions we have been enabled to make, and the information we have received, we beg leave to submit, on the present occasion, a statement respecting the final arrangements on the most important subject of the engraving for the subscribers of the year 1842, as also that which we were directed to select in advance for the year 1843. This being the highest compliment in our power to pay to an artist, as also so much of the reputation, not to mention the actual resources of the Society, depending on a judicious selection, it has in each year been the point which has called forth the most anxious care and attention on the part of your committee. In our first year, 1840, considering the acknowledged merits of Mr. Burton deserved the compliment at our hands, we were enabled by his assistance, most readily and promptly exerted in our favour, to place before our members the 'Blind Girl at the Holy Well,' so ably engraved by Mr. Ryall, a work of Art which has earned for us golden opinions wherever it has been seen. In our second year, 1841, we thought this mark of respect was due to the talents of another distinguished countryman, Mr. Rothwell, who, on its being made known to him, came forward and presented, for the purpose of engraving, his celebrated 'Young Mendicants' Noviciate.' The satisfactory progress of this work by Mr. Sangster, an engraver of the highest ability, we lately bore testimony to in a notice of the etching proof lately received, in which there is the strongest assurance of our reputation, as well as that of the artists concerned, being very considerably advanced by the production of such a first-rate work of Art. We have now closed our third year, 1842; and, acting on the same principle, to award the palm of merit to the Irishman who has advanced the reputation of our country most highly in the walks of Art, we have this year considered it our pleasing duty to pay our homage to the genius of Maclise, and by associating his name with ours make it and his merits, so highly and deservedly appreciated elsewhere, more generally known and felt in his native country. Mr. Maclise has most cordially responded to our wish, and has placed one of the subjects of his fertile pencil, peculiarly well adapted for our purpose, at the disposal of the Society for engraving. We allude to his picture of 'A Peep into Futurity,' or an Irish girl trying her fortune—a work simple in its details, but of great power and interest in a national point of view, and one likely to produce a most attractive and popular engraving. With regard to the engraving in advance for 1843, we are sure it will give unmingled satisfaction to our already most numerous and influential members, and add next year very considerably to our list, when it is publicly known that we have made arrangements for the production of Mr. Burton's celebrated work, 'The Arran Fisherman's Drowned Child,' exhibited last year in the Royal Hibernian Academy, and at present in the Royal Academy Exhibition in London. The merits and high and interesting character of this work are too generally known to call for any description or comment on the present occasion. But in thus calling the aid of Mr. Burton's talents a second time in favour of the cause in which we are engaged, we did not think we had a right to do so without offering him something more substantial than the additional eclat which might arise from the general diffusion of so beautiful and interesting a specimen of his more matured powers. On the first occasion, in offering to engrave the work of an artist, the Society holds itself exonerated, in a great measure, by paying as well as receiving a marked compliment; but should an emergency occur like the present, when for the purpose and general advantage of the Society it becomes necessary and advisable to revert to the same artist, the case is different, and the Society would lay itself in some measure under an obligation, instead of asserting, as it should do, its independence of character. Acting on this principle, we have agreed to award Mr. Burton £100 for the copyright of the above fine work, to be carried on, and form no item in the charge of the appropriate year.

The Society, as we intimated in our last number, continues to flourish; the amount of the year's subscriptions exceeded £3500, a sum, all circumstances considered, very far beyond that upon which the projectors of the Institution had calculated; and so large as, unquestionably, to have created a demand beyond the supply—for the Exhibition of the Royal Hibernian Academy, from which the committee was bound to select the prizes, did not altogether contain pictures to the value of the amount contributed; and the proportion of works worthy of the age and country was unfortunately small indeed. This evil will, we trust, be remedied next year; the Irish Artists resident in London are bound to forward their contributions; and that, too, not merely to have the semblance of aiding the great and good cause, but really and truly to advance it. They *ought* to do so, from a sense of duty, but they may do so with reference even to their own interests; for now-a-days they are more certain of disposing of them there than they are in London. They may be, indeed, fully assured that if good paintings are transmitted to Dublin none of them will be returned. But it is an essential part of the plan of the Irish Art-Union to invite the aid of English and Scottish Painters; not only for the sake of the Arts generally, but in order to stimulate and improve the native professors, who, with abundant natural capabilities, have been "sleeping" for years past, because their energies have not been roused into action. We say, therefore, and say it advisedly, that a new market has been opened for productions of Art; and that if our better artists will contribute, they will not only answer their own more immediate purposes, but will do that which they are all labouring to do—forward the interests of British Art, by bettering its character, extending a true taste for it, and adding largely to the number of those who covet the possession of pictures. These are proper incentives—we cordially hope they will sufficiently operate. We can name dozens of our painters whose works would be sure to find purchasers in the Committee of the Royal Irish Art-Union. Indeed, no assurance to this effect can be so conclusive as the fact that every good work, and nearly every work, sent by an English artist was marked "sold" upon the walls of the exhibition. It should also be borne in mind that if a sum of £3500 has been subscribed this year, next year the sum will be much larger—probably double; and that the choice, even under improved circumstances, must be much less limited than it will be elsewhere.

It is really "too bad" to find the committee of the Irish Art-Union compelled to expend their funds in the purchase of inferior works, merely because they have not works of a better order offered them for sale.

We hope these hints will not be lost upon our readers; we shall recur to the subject, again and again, as the period of exhibiting in Dublin once more approaches.

There is, however, a topic connected with the Report of the Committee, to which we cannot refer with equal pleasure. They have agreed to give Mr. Burton the sum of £100 for the copyright of a water-colour drawing; while, at the same time, they have accepted from Mr. Maclise and Mr. Rothwell gratuitous loans of pictures for the same purpose. This is not, we humbly think, either prudent or just. For a public body—acting for the purpose of advancing the Arts, and not with a view to any personal profit or advantage—to give money at all in payment for copyright is decidedly and distinctly wrong; it is considering the artist in the light of a mere trader, indisposed to contribute his quota to the public good. But if looked upon in another light, surely that which is granted to one artist should be granted to another, and, at least, Mr. Burton should not be preferred to painters of far higher ability, such as Mr. Maclise and Mr. Rothwell.* Considered in any light, this preference establishes a most evil precedent. It will be difficult for the Society to procure a picture hereafter without paying a copyright for it; inasmuch as there are few of our more eminent artists who will be pleased at finding a minor class of Art receiving a patronage to be withheld from them. Moreover, the Committee have, we think most wrongfully, led to a conclusion—in thus engraving a second picture by the same painter—that among their countrymen there is less

* We do not, however, mean to defend the hanging of Mr. Horton's two pictures—one of which is the picture for "the Copyright," of which £100 has been paid—in the miniature room of the Royal Academy; in such miserable places that their merits or demerits cannot be tested. We venture to assert that they were not seen at all by one out of a hundred of the visitors to the Royal Academy. It would have been better to have rejected them altogether than to have thus stamped them with a mark of emphatic disapproval; indeed, we were somewhat surprised to see these pictures hung at all, for it is a primary rule of the Royal Academy *not to exhibit any works that have been publicly exhibited elsewhere*; the hangers of the Royal Academy were of course ignorant of the fact that these two pictures had both been exhibited at the Exhibition of the Royal Hibernian Academy, where they were both sold, during the summer of last year.

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ability and distinction than the world, generally, believes. There are, at least, a score of artists, natives of Ireland, from whose works a selection might have been made more for the honour of the country, the prosperity of the Institution, and the advantage of the Arts. We had been led to expect that the Committee of the Irish Art-Union were about to issue engravings that should be really national—one of the immortal pictures of Barry was mentioned—and we do most unfeignedly regret that they should have resolved upon striving to content the world for which they cater, with an engraved copy of a water-colour drawing, to obtain which no inconsiderable portion of their funds has been sacrificed.

MR. HAWKINS'S DRAWING MODELS.

TO THE EDITOR OF THE ART-UNION.

SIR—I find in the ART-UNION—the number for April—a second paper on Art applied to manufacture, containing a description of the Drawing Class at Exeter Hall, accompanied by observations displaying such sound judgment and just criticism as induces me to lay before you my own claims to originating an elementary system, containing greater simplicity and more principle than that which you there describe as being on "a grand and comprehensive scale," but which, in my case, has not been derived from France, and therefore is without the valuable claim to being far-fetched, which is too often thought a merit in itself. In March or April, 1841, I described my system to a gentleman, an officer of the British Museum (whom I then supposed to be a member of the Government Educational Council), and solicited his attention and introduction to give lectures on this subject, as I had prepared diagrams and models, and did not require any remuneration; but he declined giving me any such assistance, when, through the means of a casual acquaintance, I was enabled to offer it to a society at Greenwich, and also at Woolwich; they both accepted it. I lectured at both places in May, and apparently very successfully, and offered it in the same month to the Sunday-school Institute at Stepney, which was accepted in the following September. In October I lectured there to a very respectable audience; the principals I found convinced of the simplicity of the plan, but they did not think drawing sufficiently important to be introduced into their plan of education. Finding it thus difficult and slow, even to give away lectures on this subject, I contemplated publishing my lecture, but the expense of printing made me deliberate, when, at this time (September, 1841), I first saw a set of models by a Mr. Deacon, the same which you describe, which, though highly useful in illustrating perspective, were evidently only on the imitative plan, and did not demonstrate any elementary principle, which, in my own system, I consider the fundamental basis of simplicity indispensable for demonstrating the elements of form to all classes attempting imitation. Seeing this, induced me to explain my scheme, and show my models to an educational publisher, in whose hands I had seen Mr. Deacon's models; the publisher professed to see the difference, admired my plan, and kept my models from September until March last, when, having obtained them with difficulty, I immediately offered them to another educational publisher, who promised to look at them, and attend a lecture which I gave on the 4th of April last, provided I did not expect any immediate compensation or profit on their publication; this I was quite contented to forego, but the publisher's business was in some other channel, and I have not been able to obtain any answer since. By this statement of facts I have no intention to make a querulous complaint against persons or circumstances, but am only desirous of showing to you, who are a conservator of the interests of the Arts and artists, how many impediments may be thrown in the way of that which originates at home, by refusing it the attention which is so much more readily granted to what comes from afar—a prejudice in favour of importations, which too often makes an evil and refuses the remedy. It is necessary to explain the principle on which I first endeavoured to show that the power of representing form, called drawing, was within the reach of all classes, by the most simple exercise of the hand, in conjunction with the thinking faculties.

I first assert and prove that all forms, simple or complicated, are composed of two simple parts these I call the elements of all form—the cube and the sphere, solid or hollow. The true representation of these forms comprises the power of representing all other forms, as all forms are composed of modifications of these two. This I have endeavoured to prove by using substances as models, considering that the imitation of lines contained a fallacy, which if it did not mislead, must certainly delay the comprehension of the principle on which, during the last year, I have made many experiments by teaching the very young, and the very stupid, and not in any one instance have I found it fail to produce the capability of representing form sufficiently well to stimulate the power of observation, and increase the desire for more knowledge. You say the "harvest is plentiful and the labourers few;" not doubting the accuracy of your knowledge which induces this assertion, I suppose there may be some defect, causing failure, in the manner of my endeavour to make this system public, as I am convinced that the simplicity of the means will prove infallible in giving any person, of the most limited capacity, just so much comprehension of form as every individual in civilized society absolutely requires, whatever may be his occupation. If I have not succeeded in making my plan sufficiently evident to arrest your attention, I beg of you to afford me some opportunity, *not occupying more than one hour*, to prove it to you more fully, for the sake of the importance of the subject and the credit of English artists, who are capable of originating an elementary system without going to France for it, and, as I hope they will prove, capable of executing works that will merit and obtain for them that fame which has ever proved to be the greatest ornament to national dignity.

I am, Sir, your obedient servant,
B. WAREHOUSE HAWKINS.
57, Cambridge-street, Hyde-park-square.

[We have been much gratified by inspecting Mr. Hawkins's models, and by receiving so exposition of his system of teaching the young learners to perceive and delineate form scientifically by means of them; and we have great pleasure in bearing testimony to the simplicity and soundness of the theory on which his system is based, and to the ingenuity with which his models are adapted to its exemplification. Mr. Hawkins's models are made on a similar scale to Mr. Deacon's, and can likewise be combined into a variety of figures bearing resemblances to real objects, such as buildings, &c.; but they are superior to Mr. Deacon's in this important particular, namely, that they demonstrate the geometrical solids to be the elements of form, and that in all kinds of shapes one or more geometrical forms are traceable in a greater or less degree. Thus the direct bearing of geometry on the study of form is made evident; and the use of that science is experienced by the student, who is thereby enabled to estimate the quantities as well as the qualities of masses, by their analogy to the forms of geometric solids. Mr. Hawkins's models may be described as consisting of four cubes, each cube composed of several pieces, that on being separated disclose respectively a hollow sphere divided, a cylinder with sections, a pyramid, and a cone, with sections: the external pieces making a cube forming arches, and other shapes, susceptible of various combinations. There are other cubes, one divided into four prisms; another enclosing an octangular figure, and so on; but the four cubes first described are the most important; and where the expense and dimensions of the box of models are considerations, a set of four cubes, instead of six or eight, would suffice to exemplify the principle, and compose groups of objects for the learner to draw from. That so compact, scientific, and inexpensive a set of models should have not found a publisher in these days of educational improvements, does indeed surprise us; we hope this testimony in behalf of their merits may conduce to procuring for them that attention they so well deserve. That we, in common with the rest of the press, were entirely ignorant of Mr. Hawkins's lectures, is sufficiently explained by the fact that no public announcement of them was made: this is to be regretted, but the remedy is easy; and we are glad to be able to state that Mr. Hawkins is about to give a lecture, at which we advise him to invite the attendance of the representatives of the different papers, and those who are interested in educational progress. It cannot be too often reiterated that every one may be taught to draw, and ought to learn; for drawing is the power of seeing intelligently and marking down correctly the forms of things.]

ART IN THE PROVINCES.

GLASGOW ASSOCIATION FOR PROMOTING THE FINE ARTS.

We refer to this Institution with much pleasure, and direct attention to an advertisement, printed elsewhere, which sets forth the principles on which it is conducted. The first year of its labours has passed; and so successful has been the result that the "Committee were enabled to give an exhibition of acknowledged merit every countenance, by purchasing paintings from it to the amount of nearly eight hundred pounds, about two-thirds of the sum placed in their hands by the subscribers."

The subscriptions thus extended to upwards of £1200; a very large sum, considering that the project was a new one, and that the Societies in Edinburgh had been for some years flourishing. The engraving issued by the Glasgow Society has been sent to us. It is of very considerable excellence; fully worth the guinea subscribed. 'The Repose in Egypt' is from a celebrated picture by Pietro de Cortona. The figures are engraved by Wands, and the landscape by Watt, *both Glasgow engravers*. Although the subject may not be the most interesting as a work of Art, it is far preferable to many of the prints issued by Art Union Societies; and does high credit to the abilities of the engravers.* Out of the first year's collection, the committee have been enabled to purchase pictures to the value of £786 2s.; the number of prizes being 59. As this subject possesses more than common interest to our readers, we shall print the list of pictures selected as prizes:—

'The Absent,' by John Graham Gilbert, P.W.S.A., R.S.A., Glasgow; 'Scene in Cadzow Forest,' by Horatio M'Culloch, R.S.A., Edinburgh; 'Elisha Restoring the Son of the Shunammite,' by J. A. Hutchison, W.S.A., Glasgow; 'In Sight of Home—Return on Furlough,' by J. C. Brown, W.S.A., Edinburgh; 'Village of Liddes—Pass of the St. Bernard, with Travellers making the Ascent,' by Thomas M. Richardson, jun., Newcastle; 'View off the Dutch Coast,' by William Wallace, W.S.A., Glasgow; 'The Benighted Sportsman,' by William Kidd, London; 'The Gallery of the Louvre,' by Patrick Allan, London; 'Juliet at the Balcony,' by J. E. Lauder, A.R.S.A., Edinburgh; 'Garth Castle, Perthshire,' by D. M. M'Kenzie, W.S.A., Glasgow; 'Cattle Returning,' by John Wilson, jun., London; 'The Blessing,' by J. A. Hutchison, W.S.A., Glasgow; 'On the Coast of Normandy,' by J. Wilson, sen., London; 'The Braw Wooer,' by Robert Innes, Edinburgh; 'Bridge of Turk, Perthshire,' by John Fleming, W.S.A., Greenock; 'At Fisherow, Firth of Forth—Early Morning,' by William M'Ewan, Edinburgh; 'Telling a Secret,' by Thomas Clater, Chelsea; 'The Drachenfels, and Island of Nannen Werder on the Rhine,' by Charles Deane, London; 'Penmaen Moor, North Wales,' by Alfred Clint, London; 'Old Mill, near Kilmartin,' by J. M. Donald, W.S.A., Glasgow; 'Gale at Troon, showing the Vessels that were driven in there in January 1837,' by William Clark, Greenock; 'A Fresh Breeze—off Bamburgh Castle,' by J. F. Williams, R.S.A., Edinburgh; 'Vessels off Bamburgh Castle,' by Robert Norrie, Edinburgh; 'Part of an Aqueduct, near Tivoli, said to be the Aqua Claudia,' by James Giles, R.S.A., Aberdeen; 'Scene at Blair Athol, Perthshire,' by D. M. M'Kenzie, W.S.A., Glasgow; 'Robert Burns, on turning a Mouse up in her nest with the Plough, November 1785, finished sketch,' by Gourlay Steel, Edinburgh; 'Rival Pets,' by George Simson, R.S.A., Edinburgh; 'Poor Lucille,' by Mrs. M'Ian, Russell-square, London; 'Old Powder Mill, head of Holy Loch,' by Andrew Donaldson, W.S.A., Glasgow; 'The English Protestant Burial Ground, near Porta S. Paola, Rome.' The pyramid was erected in memory of Caius Cestius, by P. H. Hinshaw, London; 'Old Age,' by Gourlay Steel,

* We are not advocates for engraving pictures from the old masters, by Institutions of this character; but it is certainly better to multiply copies of a good work by a dead artist than of an inferior work by a living artist. At all events, the practice of limiting the subject to be engraved to the prizes selected is highly objectionable—it is now, however, we believe, pretty generally exploded. The London Art-Union announce two subjects by Mulready and Callcott—not purchased by them. In the case of the Glasgow Association, however, the choice was thus accounted for by Mr. M'Lellan:—"Mr. Swan has laid the Association under the further obligation of making over to the committee a beautiful plate from a picture by 'Pietro de Cortona,' with an impression from which each of the subscribers will speedily be furnished. Had it not been for this arrangement, an engraving could not have been produced in less time than two years, nor at less than double the cost charged for the plate in question." He added, "I trust arrangements will be made by the committee for engraving, for next year's Association, one of the pictures that was exhibited in this year's exhibition. I believe without this the public will not be satisfied, nor the interests of the Association maintained."

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Edinburgh; 'Loch Feachan,' by J. M. Donald, W.S.A., Glasgow; 'Moonlight,' by J. B. Crome, Great Yarmouth; 'Mid Mill,' near Houston, by A. Donaldson, W. S. A., Glasgow; 'On the North River, Yarmouth — Moonlight,' by J. B. Crome, Great Yarmouth; 'Cottage Scene at Luss, Loch Lomond,' by A. Donaldson, W. S. A., Glasgow; 'Campsie Glen,' by A. Donaldson, W. S. A., Glasgow; 'Feeding a Bird,' by Alexander Barron, Edinburgh; 'Cottage Scene — Sunset,' by Francis Slater, Glasgow; 'Cottages at Killin, Perthshire,' by D. M. M'Kenzie, W. S. A., Glasgow; 'Evening at Clewer, near Windsor,' by A. Vickers, London; 'Cottage Girl Resting,' by J. Pairman, Edinburgh; 'Off the Dutch Coast,' by John Wilson, sen., London; 'A Milking Girl with Cattle,' by John Wilson, jun., London; 'Glasgow Cathedral, from Mason-street,' by A. D. Robertson, Glasgow; 'Scene on Gosvick Sands, with Holy Island in the distance,' by Thomas Fairbairn, Glasgow; 'Bay of Quick, near Greenock,' by John Fleming, W.S.A., Greenock; 'Evening,' by John Wilson, sen., London; 'View near Greenock,' by William Fleming, Greenock; 'Thames — Moonlight Evening,' by J. B. Crome, Great Yarmouth; 'A Calm,' by A. Clint, Hampstead-road, London; 'Burleigh Castle, Kinross-shire,' by J. B. Bennett, Glasgow; 'View on Loch-Lomond,' by William Fleming, Greenock; 'St. Killey's Castle, on the Black Water,' by A. Donaldson, W.S.A., Glasgow; 'Lakes of Killarney,' by A. Donaldson, W.S.A., Glasgow; 'Tantallan Castle,' by Thomas Fairbairn, Glasgow; 'Dunure Castle, Ayrshire,' by Thomas Fairbairn, Glasgow; 'Landscape, with Windmill,' by Miss M'Keazie, Glasgow; 'Composition,' by James Eadie, Glasgow.

It is pleasant to observe that the prizes are by no means exclusively selected from the works of artists natives of Scotland. To this point a generous reference was made by Archibald M'Lellan, Esq., at the first general meeting of the subscribers:—

"This," he said, "will be, I hope, productive of good in two ways, first, by enabling our subscribers to become possessed of the finest works which may be produced in *any quarter* of the three kingdoms; and, secondly, it is productive of good to our resident artists, by exhibiting a diversity of style and manner, and in tasking their energies by competition, with the greatest talent the kingdom produces. I question much if an exhibition ought to be encouraged in this city, or if it could be maintained upon any other principle? An artist whose standard of excellence is his own works, or who measures himself by his compeers, is not likely to progress, and there is nothing so fatal to the Fine Arts as its professors resting contented in mediocrity. Acting upon these principles this committee have made their selection entirely on the score of merit; and of the 59 pictures which now adorn the walls of this room, two-thirds are by non-resident artists."

The same distinguished gentleman—one of the warmest friends of the Fine Arts of which Scotland boasts—referred the success of the Institution, mainly if not altogether, to the efforts of Joseph Swan, Esq., the secretary, an artist with whose published work, 'The Scottish Lakes,' most lovers of the Arts are familiar. "That gentleman," said Mr. M'Lellan, "has the sole merit of having originated and carried through the subscriptions; and much of his valuable time, for the last six months, must have been devoted to the affairs of the Association."

The very cheering prospect thus exhibited in Glasgow cannot but materially affect the character of the next exhibition in that town; a subject upon which we shall have to speak hereafter.

Meanwhile our readers will recollect that, according to an advertisement in our July number, "the 17th of September will be the last day for receiving pictures."

Liverpool.—Our readers will bear in mind that all works intended for exhibition at the Liverpool Academy must be delivered at the rooms, Church-street, Liverpool, on or before the 7th of August; they will be addressed to James F. Eglington, Esq., the secretary.

Westmoreland.—We have great pleasure in observing that a taste for the Fine Arts is extending into the wild and mountainous parts of Westmoreland. About 100 yards north of Shap Wells Spa, an octagonal column, standing upon a square base, has been erected in commemoration of Queen Victoria's accession to the British throne; it is surmounted by a statue of Britannia, and on the base are sunk panels, adorned with basso-relievos, the work and gratuitous contribution of Mr. Thomas Bland, of Reagill, a self-taught artist. The panel to the south bears an appropriate inscription, and on the north panel, in rich relief, there is a wreath of palm and laurel, the emblem of peace and plenty, surmounted with a shield containing the Lowther Arms. On the west panel is represented the British lion, with its paw resting upon a globe, and on the east panel a graceful figure of the goddess Hygeia, pouring medicinal water from a vessel into a shell which is held by an aged invalid. The execution and design of this work does great credit to the sculptor.

Plymouth.—The etching of the plate now in preparation by Mr. Ryall for the West of England Art-Union promises very highly. It will be one of the most beautiful prints that has been issued by any Art-Union; and it speaks well for the management of this Society, that with so small a subscription it has secured to its subscribers so fine a specimen of Art.

Birmingham.—We regret to learn that a spirit of disunion has been working mischief among the artists and patrons of Art in this town. We find it difficult to arrive at accuracy on the subject from the *ex-parte* statements that have been transmitted to us; we shall therefore content ourselves, for the present at least, with laying the facts before our readers, and leaving them to form their own conclusions. It appears that a special general meeting of the "Birmingham Society of Arts" has been held, "for the purpose of considering such measures as may extend the advantages of the Society, and authorize its management in future by a single Committee."

The Chairman read a printed statement issued by the requisitionists, in which they adverted to the present School of Drawing from the antique connected with the Society, and the limited scope of its usefulness, the average attendance for some time having amounted to only fourteen pupils; the importance of extending the system of instruction, by the establishment of a School of Design, by which the wants of the manufacturers of Birmingham might be supplied, and the general taste of the town improved. To carry into effect this object, an application had been made to her Majesty's Government, which had been acceded to on the usual conditions; but as much inconvenience was stated to have arisen from the direction of the affairs of the Society being confided to two independent committees of equal power, proposals were submitted for intrusting its management in future to a single committee, consisting of fourteen non-professional and seven professional members. The Chairman likewise read another circular, issued by the Professional Committee, stating that the proposition was an attempt to destroy their powers as an integral and independent body, a proposal not only prejudicial to the best interests of the Society, but in direct violation of the fundamental law which formed the basis of a permanent union of the artists with the Society twelve years ago. The professional members expressed their approval of the object of extending the benefits of the Academy by the establishment of a School of Design; but protested against the legality of any resolutions which might be adopted at the present meeting, as the 15th law of the Society provided that no measure should be passed at a general meeting, unless previously approved by both Committees.

After some conversation as to the mode of conducting the business of the day, Mr. P. Hollins rose to support the views of the artists, and protested against the power of the meeting to entertain the proposition. He said that previously to the year 1830, the artists were an independent body, forming a Society of their own, the entire management and the funds of which were under their sole control; and they carried on two exhibitions with much success, and gave great satisfaction to the town. The Society of Arts was in existence at the same period, but some dissensions took place between the bodies, and the artists were induced to cede some points of difference after a negotiation, in which it was agreed to unite the Societies on the principle of equal authority being given to a committee composed of the members of both parties; as it was clear that the artists would form a very small numerical minority, and their interests might be sacrificed at a general meeting by the passing any measure which had not received their previous concurrence. Mr. H. read some passages from the laws of the Society to support his statement. He agreed that these laws were not like those of the Medes and Persians, unalterable; but they were terms of partnership, and could not be dissolved without mutual consent; and he therefore contended that the meeting did not possess the power to entertain any measure which had not received the sanction of both committees. He denied that the artists were averse to any improvements in the Society; and maintained that from 1820 until the last four years they had given their assistance gratuitously, and the result was, that a similar body of artists could not be found in any provincial town. Mr. Hollins concluded by moving "That under law 15, this meeting, seeing that the Professional Committee has not assented to the measure proposed, does not feel itself competent to entertain the resolution on the notice paper."

The Chairman then put the question to a show of hands, and declared it to be in favour of the resolution.—A scrutiny was then demanded, and the numbers were declared to be—for the resolution 30, against it 38; majority against it 8.—The artists, however, claimed 43 votes, as being entitled to two votes each; but the minutes of the Society having been searched, no trace of this privilege was found, and the Chairman declared the resolution to be lost.—Mr. Hollins said that the professional members could not remain any longer in the room, and they therefore retired.

Soon after they had withdrawn, the Rev. Mr. Lee disclaimed any intention on the part of the Non-professional Committee to treat the artists with disrespect. Fears having been expressed for the exhibitions of the Society from the retirement of the artists, he begged to call the attention of the meeting to the character of the exhibitions of the last two years. In the exhibition of 1840 there were 231 exhibitors, who furnished 525 works; of this number 23 only of the artists belonged to Birmingham, and the works furnished by them amounted only to 64; in 1841, of 246 exhibitors and 518 works, 29 belonged to Birmingham, supplying only 62 works. He regretted also to remark that the School of Drawing was not in such an efficient state as could be desired.

Mr. Plapson moved the following resolution:—"The Unprofessional Committee having applied to a Board of Commissioners appointed by her Majesty's Government for promoting the formation of Schools of Design, for assistance in carrying out the original purpose of the Birmingham Society of Arts, and the application having been favourably received, the Commissioners having expressed a willingness to grant to the subscribing members of the Society a sum of money not exceeding that guaranteed by them—that the management of the Society be henceforth intrusted to one committee, to be composed of the president, honorary secretary, donors of £100, together with nine subscribers of £2 2s. annually, and five subscribers of one guinea, to be appointed by the donors and subscribers at an annual general meeting; and also *seven artists*, to be chosen by the professional members of the Society of Arts; and in case the professional members shall delay or omit to certify to the committee their election, within one month after the annual general meeting, of the seven artists to form part of the committee as above-mentioned, the other members of the committee shall have power to fill up the vacancies so caused."

One of our correspondents asserts, that the claim of the artists to be considered equal to all the patrons and subscribers is an unwarrantable one; they claim, indeed, equality on the strength of certain terms, but the general tenor of the laws is opposed to it, as well as the intentions of the parties to the compact of 1830. The meeting decided against this claim. The artists have refused since that time to co-operate with the Subscribers' Committee in carrying on the business of the Society, and especially that portion of it which is of most interest to the public—the annual exhibition. The subscribers, with every desire to continue the most friendly feelings towards the artists, require that the original purpose of the founders shall be respected, i. e. teaching Art for the purpose of improving Birmingham manufactures. The artists profess not to oppose the plan of extension, but they claim to exercise a control over it quite incompatible with the interests of the Society, or the safety of the parties who will have to guarantee several hundred pounds per annum to meet the Government grant.

In consequence of this unfortunate division there will be, we understand, two exhibitions this year in Birmingham—one of the productions of modern Art, and the other of the works of deceased masters.

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CLAY FOR MODELLING.

SIR,—Bearing in mind the maxim, that "Sempre odioso è il paragone," I will not attempt to make any comparison as to the principles upon which the ancient and the modern schools of painting have been constructed. But it will be useful, I conceive, to call to the recollection of your readers the practice of the old masters in regard to MODELLING. To this branch of Art they attached infinite importance, considering it to be the only sure means of arriving at excellence in their profession, and to attain which, as we learn from Vasari, they spared neither time, labour, nor expense, "Quando io considero meco medesimo le diverse qualità de' benefizi ed utili che hanno fatta all' arte della pittura molti maestri,—non posso, mediante le loro operazione, se non chiamarli veramente industriosi ed eccellenti, avendo eglino massimamente cercato di ridurre in miglior grado la pittura, senza pensare a disagio o spesa o ad alcun loro interesso particulare."—*Opere de Vasari*, vol. ii., p. 265.

In fact, they stored their minds with reminiscences from history and from poetry; and, gifted as they were with exquisite genius and fertility of imagination, they nevertheless prudently checked its exuberance by severe wholesome discipline, that they might never transgress in their works the laws which regulate external and visible nature. Availing themselves of all the means within the reach of art, they never commenced a painting without having first well studied the subject; reducing it to method by various drawings, and by carefully modelling in clay or wax the figures which it was their intention to introduce; such figures being variously grouped, and placed in situations where a strong light could be made to play upon them, and show to advantage, and in the most striking manner, the effects of a powerful chiaroscuro. By such practices they were enabled to transfer their ideas to canvass with a positive certainty as to effect, and without alteration in the detail.

The last thing in a new work which they took into consideration was colour, its contrasts, opposition, and adaptation to the subject in hand. With respect to colour generally, they took NATURE for their guide; but it was Nature *idealized*. "La veritable science du coloris ne consiste pas à donner aux objets peints la veritable couleur du naturel, mais à faire en sorte qu'ils paroissent l'avoir: parceque les couleurs artificielles ne pouvent atteindre à l'éclat de celles qui sont en la Nature, le peintre ne peut les faire valoir que par comparaison, soit en diminuant les unes, ou en exagérant les autres. Un peintre qui imite simplement les couleurs du naturel, telles qu'il voit, et qu'elles paroissant, est l'esclave de la Nature, et non pas son imitateur."—*De Piles, Dissertation.* p. 63.

Certainly artists of the 15th and 16th centuries were men of extraordinary mental capacity and resources; the extent of their acquirements fills us with astonishment—"Erano i medesimo e scultori, e fonditori di bronzi, ed orefici, e niellatori, e pittori, e talvolta architetti; argomento d'invidia per la età nostra, ove un artefice appena basta ad un' arte. Tale era in Firenze il magistero entro gli studi, e fuor di essi l'eccitamento: onde al lettore non parà strano che quella città fosse la prima in Italia a segnare i be' giorni dell 'aureo secolo."—*Lanzi*, vol. i. p. 56.

They were at once sculptors, founders in bronze, goldsmiths, chasers, painters, and oftentimes also architects—acquirements which raise a feeling of envy in our days, when one Art is hardly to be acquired by each artist. So great was the emulation among the students, and so great was the encouragement held out, that the reader will not be surprised that this city was the first in Italy to mark the bright period of the golden age.

Raffaelle, Michel Angiolo Buonarrote, Titian, and Baroccio, were most careful and diligent modellers, both after nature and the antique.

A number of the clay models of Coreggio were recently discovered in Italy, in a convent, the walls and ceilings of which he adorned in *fresco*.

Of Leonardo da Vinci, it is reported that—"S'impegnò a far cosa finita, non solo perfezionò le teste, contraffacendo i lastri degli occhi, il nascer de'peli, i pori, e fina il battere delle arterie; ma ogni veste, ogna arredo ritrasse mantenendole, ne' paesi ancora mun' erba espresse, e minna fogha di albero che non fosse un ritratto della scelta natura."—*Lanzi*, vol. iv. p. 89. He strove to do everything; not only to perfect the head, counterfeit the reflection in the eyes and the pores of the skin, and even the beating of the arteries, but each garment, each ornament, was separately and minutely portrayed; and in his landscapes, there was not a herb or a single leaf of a tree which was not a separate portrait from Nature.)

Vasari tells us, "That it was Leonardo's practice to model figures from life, then and then to cover them with fine thin lawn, or cambric, so as to be able to see through it, and with the point of a fine pencil to trace off the outlines in black and white; and that some such drawings he had in his possession."—p. 24.

Of Tintoretto it is related, that he was often accustomed to design by lamp-light, for the sake of the strong shadows, that he might thereby render himself expert in the representation of a powerful* chiaroscuro. For this purpose he made models of wax and chalk, and, after draping them with extreme care, placed them within little houses which he constructed out of pasteboard, each having a window to regulate the light and shadow. These models he suspended, too, with threads from the ceiling, in sometimes one and sometimes another posture, and designing them from various points of view, he acquired a knowledge of the art *sotto in su* (foreshortening on ceilings), the practice of which was not understood as well in his school as in that of Lombardy. The account will be found in Lanzi, vol. iii., p. 140.

Andrea del Pozzo never drew anything without previously making a model of it, to ascertain the right distribution of light and shadow.

Mantegna and Bramante covered their models with glued canvas or with pasteboard, to enable them to draw the folds and curvatures accurately.

Simone Cantarini da Pesaro was particularly zealous in the modelling of his figures, and careful about the folds in their draperies.

Dentone retained in his employment a skilful modeller of figures, and even of flowers, &c.; and

Carlo Cignani (who may be called of painters "ultimus romanorum") modelled in clay or wax every figure he painted.

It would be easy to multiply examples of this kind; but I trust those already given will be sufficient to establish a case in favour of modelling.

Let it not, however, be supposed that I wish it to be understood, from what I have said, that the old masters formed their models entirely after their own ideas of symmetrical beauty: on the contrary, they modelled from the life, and with their own hands.

The introduction of lay figures into the studio of the artist, I apprehend to be a very expensive invention, not to be commended, since, however well constructed, they can never be made to assume easy attitudes.

I have thus concisely shown by what method the old masters established their reputation, and raised the character of Art. And as we studiously copy their pictures, with a view to improve and refine our taste, and to guard us from falling into the error of mannerism (an error which hastened the decline and fall of all the old schools of painting); surely it would be highly praiseworthy to return to the same practice (of modelling) as was pursued by the old masters in the composition of the very pictures which we so studiously copy. These same old masters enforced upon their pupils the absolute necessity of copying and of modelling; and the same reasons for doing both exist now.

I here subjoin a recipe for the composition of modelling clay, which, being very plastic, may be moulded in any form, which will not crack, and which may be worked by the hand of the most delicate lady. It admits also of being carved, when dry, with a knife or chisel, and of being smoothed with a Dutch reed. The artist, therefore, who uses it, will be enabled to remunerate himself for his time and labour in making models, by the sale of them after they have served the purpose for which they were made: while the amateur, to whom time and labour are of no such value, may be preserve his models for the admiration of his friends, and hand them down as heir-looms to his posterity.

My recipe for making modelling clay, or "terra cotta."

Soft red clay, 4 pounds; Finely-powdered red rock soapstone, 1 pound. Knead them well together with a wooden spatula, and work them with the hand. A little water may be added if necessary, but the clay must be kept stiff enough for modelling.

This clay may be kept in a damp place to be ready for future use; and when the models are finished, they should be set aside in a warm room to dry, and then finished off, polished if necessary, and baked.

Sir, yours, &c.,

H.

* It was the abuse of this practice which led Caravaggio, and those of his school, to introduce hard and violent shadows in their pictures. Even Guido had, in his early pictures, nearly fallen into the same bad taste.

VARIETIES.

ROYAL COMMISSION OF FINE ARTS.—We direct attention to an advertisement printed in our first page. The Commissioners have, it appears, resolved to extend the time for sending in the cartoons from the first week in May to the first week in June 1843. This is a judicious change. The months of March and April are usually very important months for artists; preparing for the annual exhibition during the one, and recruiting strength by necessary relaxation during the other. Giving the whole of May to complete the cartoons is, therefore, a valuable boon. It will be observed also, that foreigners, long resident in Great Britain are permitted to compete—an arrangement to which there can be no possible objection. The cartoons, it must be remembered, are to be sent in without frames. In this advertisement, however, there is one point that merits especial notice—"*the secretary of the commission is empowered to give such further explanations as may be required relative to the terms of this and of the former public notice.*" Artists, therefore, will have no excuse for ignorance upon any point upon which information ought to be obtained. We have already heard some doubts expressed as to their precise line of duty—among others, whether the term "cartoon" is to be literally construed, and whether a drawing may or may not be made upon canvass. Sure we are that the accomplished secretary to the commission will readily and gladly act as a guide upon this and all other matters. Indeed, we presume it was at his own suggestion that this paragraph was introduced into the advertisement. Already, as we know, preparations are making for the contest; but we implore those artists, who deign to compete, not to *procrastinate* until haste and incompleteness will be the necessary consequences. Procrastination is not only "the thief of time," but very frequently the assassin of reputation. It is a too common error to imagine that the impulse of genius will suffice without matured thought and deliberate study. He is a very unwise person who persuades himself that the work produced to-day cannot be improved to-morrow. Earnestly do we hope for the glory of the country, and the honour of the artist, that the result of a first Government effort to sustain British Art, will be such as to exhibit the wisdom, as well as the generosity, of confiding the task exclusively in the hands of our own painters. We trust, also, that they will so come out of the trial as to take from the foreigner the power to institute comparisons disadvantageous to them. Let our British painters bear in mind that they are not about to produce works to be closeted, or kept for the enjoyment of a few; they will be subjected to a perpetual exhibition, and a continual criticism by a whole nation—and that for ages yet to come. The "Report" of the Royal Commission will be issued, we believe, within the present month. We shall, of course, lay before our readers all such parts of it as may be interesting or important to them.

THE ROYAL ACADEMY.—In the House of Commons, on the 11th of July, Mr. Joseph Hume made a long speech in approval of the plan for extending facilities for the admission of the public to such *public* institutions as contain objects calculated to afford to the public information or enjoyment—or both. It will be seen, by our comments, elsewhere, that, so far, we have the advantage of going hand-in-hand, with the honourable member. But instead of being satisfied with having made out a good case, he departs from his proper path to make another attack upon the Royal Academy. His words are these:

"He wished he could say anything in favour of the Royal Academy; but he found them, who ought to be the patrons of Art and taste, more unmerciful than any others. A sum of £30,000 had been expended by the public to provide them accommodation, and surely the public had a right to derive some advantage from having done so. He wished them to permit the exhibition to remain open gratis for a week or a fortnight after those who paid had seen it, or to be open for one day in the week during the time of exhibition. He believed them to be the only body in Europe who did nothing towards the promotion of those objects for which it was established."

Now it is really most discreditable to the age and country that—in the first deliberative assembly of the world—so false and absurd a statement should

obtain currency. Mr. Hume is perfectly cognizant of the fact, that £50,000 has *not* been expended "to provide accomodation for the Royal Academy;" and he knows equally well that it is untrue to say the Royal Academy has "done nothing towards the promotion of those objects for which it was established." The national assemblage of holes and corners, called the "National Gallery," may have cost, we believe did actually cost, £50,000; and to the portion of it which belongs to the nation, the public is admitted free; not only free to walk through the rooms, but to examine the costly works with which the nation has furnished its walls. To demand for the public an equal right over that which they have not paid for—either in reference to the building or the furniture—is ridiculous as well as unjust, a course that no honest mind could recommend or require. The National Gallery (taken as it was by the Royal Academy in exchange for their apartments in Somerset-House), is as much the property of the Royal Academy as are the books in which they enter their minutes. It is too bad that this insult to the common sense, common justice, and common integrity of the British people should be repeated again and again in Parliament. We have canvassed the subject often; and need not occupy space in repeating either arguments or proofs. Mr. Joseph Hume is fully familiar with both; and knows sufficiently well that his statements are departures from truth. On the 25th the topic was again canvassed, on the occasion of granting the enormous sum of £1450 for—*the purchase of pictures in the* National *Gallery!* Upon this occasion, however, it consisted with Mr. Hume's policy to consider the "£50,000" as having been spent, not for the accommodation of the Royal Academy, but for the Nation; and therefore he proposed that the Royal Academy should have "notice to quit," inasmuch as the nation wanted their apartments. Upon which Sir Robert Peel, with the manliness and sense of justice natural to him, replied that "when the Academy were deprived of the eligible apartments they formerly held in Somerset-house, it was on the distinct assurance of receiving other rooms in the National Gallery; and it was just that good faith should be kept by the public towards a body which he believed to be of considerable public advantage." This is quite sufficient. But we hope the day is at hand when the whole of the National Gallery will be used for the national property in pictures.

The Exhibition closed on Saturday the 23rd of July. We understand the receipts have been far greater than during former years—than those of any year, indeed, except the first after the removal from Somerset House; we mean the receipts for admission and for catalogues. But the sales of pictures have been also considerable. Our readers are aware, however, that a large majority of the works exhibited are "commissioned," and consequently not exhibited for sale.

The late John Constable, R.A.—We perceive with exceeding pleasure, that a memoir of this accomplished painter and estimable gentleman is about to be published, together with "selections from his letters and other papers," and "notes of his lectures on the history of landscape-painting." Such a work cannot fail to be an acquisition of rare value to the artist, and to all true lovers of the Arts. Constable was a man of high genius, who received in his day less fame than he was justly entitled to; he lived on, however, *and worked on*, under the conviction that an after generation would more rightly appreciate his merits. This recompence has not been postponed even so long as he anticipated; and though it is paid but to his memory, still it is a triumph to find that it *is* paid. Already the world is beginning to comprehend his value, and to mourn over a treasure lost. Within a very few years his pictures will be sought for as eagerly as are those of Wilson—neglected also in his day. Alas! that the ear should be deaf to the voice of the charmer! but, after all, the consciousness of deserving applause is perhaps the best reward for having deserved it. We rejoice also that the task of commemorating the career of so good and true and useful an artist has fallen into safe hands. The work, to which we refer is announced as arranged by Mr. Leslie,—an artist, whose intellectual capabilities are held in large repute by all who know him; and who exhibits *mind* of the best order in every production of his pencil. The volume—to be issued in Imperial 4to—will contain 22 mezzotint engravings (by D. Lucas), from pictures by Mr. Constable; but as the edition will be limited to 250 copies it will be necessary for those who desire to become subscribers to communicate such desire with little loss of time. The object is, obviously, to do honour to the artist's memory, and not to make a mere publishing speculation of his fame.

The School of Design.—An interesting debate on this subject took place in the House of Commons on the 14th of July; Mr. Ewart moved—"That it is expedient that the Government School of Design be formed into a central normal school, for the instruction of teachers of design, in communication with other schools of design throughout the country; and that the general recommendations of the committee which reported on this subject in the year 1836 be adopted." We learn from the reply of Mr. Gladstone that "the council had decided upon affording assistance for this purpose in five instances, and were of opinion that six schools or more, if it were advisable, should be established in the provinces. The places upon which they had already decided were Manchester, Birmingham, Norwich, York, and Coventry. The sixth was still under consideration. It was the intention of the council to appropriate a sum to each, partly in aid at the outset, and partly as a salary for the maintenance of a teacher for a certain number of years." This is at least doing something; it is at all events making a move in advance. Mr. Wyse added, "that one of the principal objects of the council was to ascertain whether a strong desire existed for the application of arts to manufacture, and on inquiry it was found that an earnest wish existed in every large town, where great branches of trade were established, to avail themselves of the advantages now offered." We hope ere long to supply our readers with some more minute and detailed information on this all-important topic, and to show that the establishment has been already brought to bear advantageously upon the manufactures of Great Britain. Sure we are that if the annual grant be insufficient—and we believe it is—for all necessary purposes, the nation would very willingly increase it, and thus add largely to the national wealth. We fully agree with Mr. Williams in considering it to be "impossible to cultivate the art of design so as to benefit manufactures, unless the parties understood the nature of the manufacture as well as designing. He believed there was as much talent for design in this country as in any other, but unfortunately no pains had been taken to cultivate it. The feeling which existed among the higher classes of this country, that there was a want of taste in our manufactures, had been very detrimental to them. He would mention a curious instance illustrative of the effects of this notion. A gentleman whom he knew shewed him a specimen of a pattern he had introduced two years ago, and which had then been utterly unsuccessful. The proprietor was obliged to part with the greatest portion of the stock at a loss, retaining a small quantity in his hands. A French manufacturer got one of the pieces in his hands, introduced it this year as the newest French style, and it had sold 40 per cent. higher than before. There was, in fact, a want of confidence in the public mind as to the taste of our manufactures; French designs were universally adopted in England while our own were rejected, though he would maintain that the taste of English designs was very much superior."

The Wilkie Statue.—The committee have confided the execution of this work to Mr. S. Joseph. The candidates were seven in number, and the result of the ballot was—for Mr. Joseph, 26 votes; for Mr. E. H. Bailey, Mr. T. Campbell, Mr. Henry Weekes, and Mr. L. Watson, three votes each; for Mr. Lough and Mr. C. Marshall, no vote. We have no right to complain of the decision of the committee. The sculptor they have selected is, in their opinion, the person best qualified to execute this monument; but as a precedent, it is much to be deprecated that committees, having already virtually elected an artist, should subject others to the loss of much valuable time rather than at once declare their election. There has of late been too much of this sort of thing. Committees, generally, instead of coming with clean hands to the disinterested discharge of a delegated duty, make their business a matter of handicap stakes, and merely trot their favourite artist over the course.

Her Majesty's Bal Costume.—We have been favoured with a sight, at the house of Messrs. Paul and Dominic Colnaghi and Co. of a series of drawings by Mr. Coke Smyth, intended for a work of which some numbers have been already published, entitled 'The Souvenir of the Bal Costume.' They are in style very free, and the colouring been made out by merely a wash of water-colour over the pencilling, all the lines are visible; they have been executed in a manner rapid and decided, evincing much skill and power. We have seen one or two of the plates after these sketches, and conceive that as costumed figures they could have been given in no other manner so advantageously to effect the desired object—that of describing the attire worn by each individual on the occasion of that superb assembly—the splendours and variety of which could only have been paralleled during some of the chivalrous reigns, imbued with the spirit of *honneur aux dames*, for the pageants of the times of the Tudors were rude and fantastic. Many of these drawings are excellent portraits, as well as illustrations of costume. We may mention as most striking in this particular Viscount Sidney, the Earl of Arundel, the Marquis of Ormond, the Marquis of Exeter, Lord Forester, the Hon. Miss Stanley, Col. Wylde, Lady Wilhelmina Stanhope, the Duke of Devonshire, Lady Palmerston, &c. &c. Her Majesty wears the robes of Queen Phillippa, ascertained from the usual authorities, wearing the hair plaited at the sides, a fashion which prevailed also in the reign of Edward the First; and the dress of the Prince is the mantle and dalmatica. Perhaps no reign could have been selected as affording a greater variety of costume than that of Edward the Third, during which sumptuary laws were enacted, prescribing certain forms to each rank. The fashion of that time was not less capricious than at the present day, for the Monk of Glastonbury complained "that Englishmen haunted much unto the folly of strangers, that every year they changed them in diverse shapes and disguisings of clothing."

Artists' General Benevolent Institution.—The annual general meeting of this admirable institution takes place on the 1st of August, "to receive a report from the directors on the state of the funds of the society; to elect eight directors in lieu of those who go out by rotation, and other officers of the institution, and also for the purpose of receiving the charter of incorporation, and to take such measures as are consequently necessary in relation of the laws of the institution." We earnestly hope that the public sympathy may be largely excited in favour of a society second to none that exists in reference to the good it does, and the *wants*, to relieve which it is established. Charity is laudable, directed into any channel; the mechanic and the day-labourer are worthy objects for relief; no matter how humble may be a man's position, it is a duty to relieve him, in suffering, in sickness, or in poverty. But surely those will not be charged with narrowness of mind who consider that the strongest claim is advanced upon their sympathies by men whose more refined pursuits have made the struggle with pecuniary difficulties, far more severe than it can be to the rude and uncultivated.

Medal to Commemorate the Baptism of the Prince of Wales.—We hail with feelings of satisfaction the increased and increasing taste for medallic engraving in England. Debarred from placing on the reverses of our national coinage the picturesque and classic groups which have rendered the early Greek and Roman coins interesting for ever to the scholar and the historian, and fixed down to the manufacture of reverses that threaten to become every year more commonplace than even heraldry can make them, the only means left the artist in this particular line of study, to afford his imagination scope for the display of his peculiar art, is a series of national medals commemorative of the more striking events that pass before us. The come of Wyon has, by the force of its own talent, and against many adverse circumstances and their self-consequent evil operations, atchieved for itself a European reputation of no mean importance, and raised our national coinage as high at least in the scale of artistic beauty as that of any of the surrounding nations. We are glad to find these artists employed upon what we

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would fain hope to be the commencement of a series of medals that should record the events of our Queen's reign, and form a generous rivalry with the famous Napoleon series. The grace and elegance of the medal to commemorate the Queen's Visit to Guildhall has not been excelled in this particular branch of the Fine Arts; and the medal by B. Wyon, now lying before us, recording the Baptism of the Prince is no unworthy successor. It exhibits on the one side the bust of his Majesty of Prussia, Frederick William the Fourth, the countenance possessing the strength of feature for which that monarch is remarkable, combined with an elegance and intellectuality that high Art alone has at its command. The hair is well expressed, being simply and gracefully brought forward in masses that *might* apparently be broken into separate hairs, but without the "wiriness" that inferior artists find necessary to make use of. The reverse possesses much originality where but little was to be expected; it is an heraldic display of the Arms of the King of Prussia, of her Majesty Queen Victoria, and the Prince Albert, each surmounted by their appropriate crown; they are placed upon the coronet and feathers of the Prince of Wales, which forms a graceful background to the design as they bend over each shield. The general effect of this beautiful reverse is regally gorgeous, and great taste has been expended on its design. The raised border surrounding the shields, upon which the motto "Sponsor et Hospes," and the date, "XXV Jan., MDCCCXLII," is placed, is beautifully relieved by the burnished centre upon which the shields are placed, and which gives an extra richness and solidity to a design, that altogether is exceedingly successful. Those persons who have seen the earliest attempts of the older medallic engravers to give a fleshy texture to their heads by corroding the surface of the die, and which in some instances too much resembled the ravages left on the countenance from the small-pox, will not fail to notice the exquisite manner in which our modern medallists produce this effect by precisely the same means, and with the best result; the delicate fleshiness of their heads, relieved as they are by the burnished surfaces of the medal, have the happiest effect; indeed medallic engraving can now vie with any branch of the Fine Arts successfully. The Art-Union of London at their last meeting declared their intention of including this branch of the Fine Arts among the others they patronise: this seems to promise well for an art too little cared for by our fellow-countrymen, and may help to bring forward our able native professors into that notice and attention which is now too much devoted to the productions of foreign artists in this department, and which may end in the creation of an English series of medals that may rival that of France and other nations.

MURILLO.—We have had an opportunity of inspecting a figure, apparently by this master, at No. 15, Cockspur-street, the property, we believe, of a Spanish gentleman, who has imported it. It is a single figure, St. John of Seville, wearing a monastic habit, and in the act of prayer. It is undoubtedly a fine picture—round, substantial, and instinct with life; but it has suffered great injury, and has been very badly repaired. From the shoulders depends a white cloak, painted very simply, but so well that it leaves the canvass.

CARVING IN BOG-OAK.—One of the most elegant and beautiful carvings we have seen has been exhibited by Mr. John Asken, a jeweller in Dublin, previous to its transmission as a present to her Majesty. It consists of an Irish harp, hanging on a willow, guarded by an Irish wolf-dog, with representations of the round tower and other objects peculiar to Ireland. The workmanship is remarkably fine. The work is cut from Bog-oak, found in great abundance in the Irish bogs. It is perfectly black and very hard, and capable of being wrought with great delicacy; moreover, it receives a high polish. The value of this graceful production of art is enhanced by the skilful introduction of Irish gems—the ruby, amethist, and diamond, all set in Irish gold.

GREENWICH HOSPITAL.—The Painted Hall and Chapel will in future be open to the public, free of charge, on Mondays and Fridays, from ten to seven in the summer, and from ten to three in the winter. This has been done in accordance with the recommendation of the Select Committee on National Monuments.

WESTMINSTER ABBEY.—The Dean and Chapter contemplate putting a painted glass window in the south transept of the Abbey. In a report which they have presented to Parliament they express a resolution to appropriate a portion of their funds to this purpose.

OPENING PUBLIC MONUMENTS.—A meeting of the Society organized for the purpose of facilitating the admission of the public to national monuments, was held on the 13th of July at the Thatched House; Mr. Hume, M. P., was in the chair, and Lord Colborne, Mr. H. T. Hope, Mr. Ewart, M. P., Mr. Britton, Mr. Donaldson, Mr. Angerstein, M. P., Mr. Milnes, M. P., Mr. Foggo, Mr. John Wilks, and others, were present. The Society has already done much good, and moreover is evidently increasing in number and influence. Lord Manners Sutton and Mr. Wilks were added to the Committee, and several new members enrolled. After the Report had been read a number of propositions were made and discussed, and Mr. Godwin suggested that many of the city companies had collections of pictures which might with good effect be opened occasionally to the public. A gentleman present said he had no doubt the Paper-Stainers' Company, for one, would at once act on the suggestion. An account of some of these collections, which are little known, will be found in the early volumes of our journal. Many of the pictures are suffering greatly from neglect, an evil which would probably be remedied if they were occasionally exhibited to the public. Mr. Angerstein mentioned that the pictures in Dulwich Gallery, notwithstanding it was much frequented, appeared to be greatly neglected, and were in consequence injured.

NEW EXHIBITION AT THE ADELAIDE GALLERY.—A series of "resolutions" which usher to public notice the establishment of a new exhibition of works of Art in London, have been circulated among the artists. Wide as is the fame acquired by the Adelaide Gallery as a place of public resort, we look with considerable doubt on the prospects of success held out to artist-exhibitors at this well-known lounge. Great as may be the inducement afforded by the fact that the Art-Union Society will here recognise the selection of pictures which have been previously exhibited in the Metropolis, there are many points which require to be elucidated before such a proposition can be sure of proving profitable either to the proprietors of the Gallery or the contributors to the exhibition. We are not aware, as yet, of any announcements stating the authorities to whom the selection of pictures is to be confided, or the parties to whose taste and judgment the "hanging" is to be submitted. These are important data still to requisition in order to form a judgment of the advantages likely to be derived from the opening of another exhibition. So much positive dissatisfaction has naturally arisen from the conduct of matters at the British Institution, even although under the guidance of gentlemen who individually command the highest respect, that we can readily imagine there will be many artists who will welcome any further offers of accommodation for the exhibition and sale of paintings. A capable executive at the head of such an exhibition, with a strict unflinching determination to treat every artist's works according to the real merit displayed by them, would alone ensure success. But there must be satisfactory assurances on all these points. Although we can ill spare the requisite room, it may be advisable to print "the Resolutions."

ROYAL ADELAIDE GALLERY.

The Proprietors of this institution have adopted the following resolutions:—That in future the walls, and some other portions of the establishment, shall be devoted to annual exhibitions of paintings, sculptures, and other works of Art.—That to facilitate the sale, every work of Art on being deposited be accompanied by the name and address of the artist and actual price of sale, in order that it may be published in the catalogue.—That the first annual exhibition shall commence the first week in July, 1842, and terminate the last week in September of the same year, and consist solely of works by living artists.—That works intended for the first exhibition be sent in for approval on or before the 20th day of June.—That in succeeding years the annual exhibition of works by living artists shall open the first week in March, and terminate the last week in July; and, that works for exhibition must be sent in for approval on or before the 14th day of February.—That in the intervals between the months of September of the present year, 1842, and the month of March, 1843, and between the months of July, 1843, and March, 1844, in the same and succeeding years, the same portions of the institution be devoted to annual exhibitions of works by the older masters.—That the expenses of transit, &c., be borne by the proprietors of the various works.—That every possible care be taken of the various works deposited, and that no charge be made to the artist or proprietor, except a commission of five per cent. in case of sale.—That every person exhibiting a work or works of Art be entitled to a free admission to the gallery, so long as such work or works remain under the care of the proprietors.

WM. JONES, Director.

M. CLAUDET, at the Adelaide Gallery, has lately made some full-length portraits of much beauty. Instead of employing a qualified light his sitters are generally placed in the open air and even in the sun, where certain results are to be obtained. With a little more attention to the backgrounds of these momentary transfers there would be a correspondingly improved effect, the same background being by no means suitable to every head. A background composed of trees or architecture should be so painted that the objects do not tell with severity against the sky, otherwise it frequently occurs that they exceed the figure in substantive importance. M. Claudet has lately photographed some of the *corps de ballet* of her Majesty's Theatre grouped in character—the figures are perfectly successful, and form the largest plates we have yet seen.

THE TEMPLE CHURCH.—The much talked of reparations and adornments of this interesting building, to which we have already directed the attention of our readers several times, have made considerable progress since our last notice. The three windows at the east end, and one window on the south side, are filled with panes of "thousand colourings," admirably executed in imitation of glass of an early period, by Mr. Willement, and produce an extraordinary richness of effect. The painting of the vaulting in the square part of the church is completed; the openings are surrounded by Latin texts in ancient character; the Purbeck marble columns are all polished; and some of the carved oak stalls, with which the old pewing is to be replaced, are fixed on the north side. These are of elaborate design, mostly different, and are well carved; they nevertheless lack that freedom and raciness which characterize many original works of the period, and give evidence of our want of a middle class of artists for decorative purposes. We would not have it understood, however, but that many of them are exceedingly well done. The three easternmost compartments of the vaulting have a dark ground instead of the buff colour on which the decorations of the rest of the vaultings are painted, and produces a superior effect. Some of the colours in the latter portion seem to have faded slightly, but without injury to the general appearance. The former discordant altar-screen has given place to an arrangement of arches and small pillars in accordance with the building, the whole being painted and gilt. The glass of the centre window on the north side has been taken out, and a building has been raised beyond it to receive the organ, which formerly served to separate the circular nave from the choir; the two portions of the building will now be thrown into one, by which means an agreeable intricacy of outline will be produced, and much perspective effect gained. The circular building will be painted to accord with the choir, indeed the decoration of the vaulting of it is nearly completed. The successful termination of this first attempt in England, on a large scale, to revive poly-chromatic decorations of buildings, cannot fail to be regarded with interest. The difficulties are necessarily very numerous, but the credit due to those who overcome them will be proportionate.

PHOTOGRAPHIC PORTRAITURE.—Since our last notice of photography, various experiments have been made, and *quasi* improvements effected. At the Polytechnic Institution, Mr. Beard has succeeded in communicating colour to his portraits, but this is not sufficiently positive to be an advantage; it is, therefore, probable that the colourless light and shadow will not yet be superseded. From ample experience the features are now transferred to the plate with singular fidelity, and much greater certainty of effect than at first. There are to be seen at this establishment some beautiful specimens of brooch-sized portraits, and others even smaller as adapted for rings. In these the markings of the features, although sometimes rather hard in larger sizes, are extremely soft.

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Her Majesty has been graciously pleased to confer on Mr. Partridge the honour of the appointment of portrait painter extraordinary. His Royal Highness Prince Albert has also conferred upon him the like honour.

Statue of George IV.—A vote of £6300 was passed in the House of Commons for the bronze statue of George IV., by Sir F. Chantrey. This was questioned by Mr. Hume, but the Chancellor of the Exchequer said that the order for the statue had been a minute of Treasury in 1829, and the Government had adopted it as a public work.

The National Gallery.—A cartoon, attributed to Raffaelle, has lately been transferred from the Foundling Hospital to the National Gallery; according to the legend on the frame, "Deposited for the use of the Public," by the Governors of that Institution. We had understood the work had been "presented;" but, be it as it may, we have much to be thankful for, as it is a production of extraordinary excellence. The subject of the composition is the 'Massacre of the Innocents;' and when removed from the Foundling, was in such condition that it could with difficulty be held together: it has however been backed, and repaired in such a manner as could be done nowhere else but in England. On close inspection, it appears in places to have been in shreds; but it has been so judiciously put together, and parts so carefully supplied, and toned in unison with the whole, that the extent of the damage is by no means perceptible. *A-propos* of this picture—a word of our other cartoons. Now, this is glazed—we mean not in the painting sense of the word, but covered with a glass—a plan we some time ago proposed in the Art-Union for the security of the cartoons now at Hamptoo Court, in case of their removal to London, as a perfect security against injurious deposits from the atmosphere of the metropolis. There are persons who declare, that they are suffering comparatively rapid decomposition at Hampton Court; there are others, and with abundant reason, who protest that, if removed to London, they would be effaced in fifty years: if, therefore, the best judges are agreed that they are exposed more or less to injury, it were assuredly better so to secure them, that they might, without a scruple, be added to the national collection. If this cartoon be covered with glass to protect it, why cannot the others be similarly treated? To return to the Foundling cartoon: we cannot recognise in it those characteristics of Raffaelle, which are familiar to all acquainted with his works. In construction it is a foreground of struggling figures—the spirit of its composition we meet with in the works of Michael Angelo and Rubens—works of theirs are similarly put together, but we know of nothing altogether like it in those of Raffaelle, although so dissimilar. It is presumed to have formed one of the Hampton Court series; but its imperfections are such as Raffaelle, we can scarcely think, could have overlooked; and if they be such as might have vitiated an earlier work of his, yet the handling and touch are not those of an earlier time. It is, however, a work of high character, and strikingly rich in tone. The colour is very substantially driven, and the whole, it would appear, has been glazed in a manner to give great transparency to the shadows. It was long known as the property of Prince Hoare, Esq.; and notwithstanding its want of harmony with the other works of the series to which it is said to have belonged, it has always been considered a veritable Raffaelle.

The Assassination in Mexico.—An account of the barbarous murder of Mr. Egerton, late a member of the Society of British Artists, has gone the round of the daily papers. The main circumstances of the case are therefore publicly known, although some of the details published are incorrect. Mr. Egerton had been separated from his wife during a period of twenty years, having at the time of the separation made over to her, for her maintenance, the property (to whatever amount it might be) which he received with her on their marriage. Before his late residence in England he had previously lived in Mexico for six years; he had not therefore left his family in the manner stated. The deceased was proprietor of land to the extent, it is said, of about fifty thousand acres on the Mexican frontier towards Texas, the purchase of which was a speculation whence he expected to realize large profits. We have been favoured with the perusal of a letter from his brother, who resided with him, describing the fearful appearance of the two bodies when brought home on the morning after the double murder, which it is stated in this letter was not perpetrated within his own garden as hitherto supposed, but in some public but perhaps retired thoroughfare, where he was walking in company with the person who shared his fate. The assassinations are supposed to have been participated in by several persons, and the murdered man is thought to have defended himself as well as he could with a walking-stick, and even to have struggled violently with the miscreants after he had been stabbed more than once. The body of the female lay at some distance from him, mangled and abused in a manner which only the most fiendish malice could dictate. By his friends generally Mr. Egerton was deemed a man of high probity, and those who had known him for many years entertained for him a high esteem, and felt towards him a warm friendship. At the time of his death he had quitted England about thirteen months, and was from 47 to 50 years of age.

New French Periodical.—We have received a new and interesting continental artistic periodical, entitled "L'Amateur," published in Paris, but too late to give a full review of it; this we propose to do in a future number of the Art-Union, in the mean time we are happy to announce to our readers a new source by which we can offer them a variety of information. We quote from this work a catalogue of the engravings in the "Bibliothèque du Roi." Number of prints, costumes, &c., arranged in order in the cabinet of engravings in the "Bibliothèque Royal," January 1st, 1840:—

		Pieces.
A	Galleries and Cabinets	36,194
B	Schools of Painting of the South of Italy, and Spain	19,507
	Divisions of this Class — Pieces.	
	Works of Leonardo da Vinci	187
	of Michael Angelo	494
	of Raffaelle d'Urbino	2778
	of Titian	773
	of Salvator Rosa	341
C	Schools of Painting of the North, German, Flemish, Dutch, English	22,968
	Divisions of this class — Pieces.	
	Works of Albert Durer	1489
	of Lucas of Leyden	450
	of Rembrandt, originals	1038
	copies	767
	of Rubens	1900
	of Vandyke	1066
D	School of Painting of France	32,755
	Pieces.	
	Works of Nicolas Poussin	907
	of Watteau	662
E	Engravers of different Countries	182,306
	The collection of "Nielli" amounts to	65
	Works of Baccio Baldini	68
	of the Master of 1466	90
	of Martin Schongauer	105
	of Israel Van Mecken	194
	of Mark Antonio	593
	of Augustino Veniliano	239
	of Bonasone	455
	of J. Smith	352
	of Stephen of Losne, Voeriot, &c	832
	of Thomas de Lese and Leonard Gautier	959
	of Callot, copies and originals	2198
	of Abra, Bosse	1752
F	Sculpture	9,685
G	Antiquities	35,315
H	Architecture	36,859
I	Sciences	15,658
J	Natural History	39,901
K	Academic Arts — Fencing, Dancing, Horsemanship	25,388
L	Various Trades	22,887
	Of this class on weaving different stuffs, there are	4040
	Jewellery & goldsmiths' works	2937
M	Encyclopædias	8138
N	Portraits of Persons of all Countries	90,565
	In this class are Portraits of Henri IV.	360
	of Louis XIV.	531
	of Napoleon	433
O	Costumes of all Countries	36,973
	Costumes of France, Civil and Military	11,991
P	Preliminary Discoorses	26,327
Q	Histories of all Peoples	24,118
R	Hieroloogy	41,848
S.	Mythology	22,741
T	Fictions—Illustrations of Romances, Poems, &c.	36,969
	Division of Caricatures contains	7831
U	Travels	11,527
V	Topography	112,059
X	Atlas	7,013
Y	Bibliography relating to Engravings, 796 vols.	2,815
	Total	900,516

Sales of the Month, Past and to Come.—*Armour.*—An extensive and varied assortment of armour and arms was, on the 21st and 22nd ult., sold by Messrs. Oxenham and Son, at their rooms in Oxford-street, among which were several curious specimens of mail and chain armour, especially one attributed to the Sultan Bajazet, which, as much of it as was composed of rings, was a fair example of the construction of a suit of *mailles*, or flattened rings. We cannot, however, believe it to have belonged to Bajazet, for in his day (the 15th century) the people of the East made better armour than this, the rings of which were made of metal so soft as to yield to a slight pressure of the finger; besides, in the best Oriental armour, the rings stand at but little short of a right angle with the jerkin to which they were attached, a method of construction introduced into this country from the East by the Crusaders. It is, however, a most curious and valuable suit; the breast-plate is formed of large *lamina*, extending across the person, engraved with what seem to be Persian or Arabic characters, and damasquined in gold and silver. The head-pieces of this and other suits in the collection were fitted with the nasal which was in use in England at the time of the Conquest. This suit has been added to the Tower collection, at the cost of £138 12s. The principal purchases were made by the Board of Ordnance for the Tower collection, by the Marquis of Westminster, Lord Charleville, and the Russian Government, through an agent. A few of the most important lots were—a cap-a-pie suit of tilting armour, £36 4s. 6d.; a suit of cap-a-pie plate armour, time of Henry VIII., £46; a suit of engraved armour, £45 3s.; a cap-a-pie suit of German plated armour, time of Maximilian, £40 19s.; a splendid suit of engraved Spanish armour, £79 16s.; an early suit of tilting armour, £94 10s.; an early cap-a-pie suit of Knight's polished steel-ribbed armour, £71 9s.; a beautiful suit of plated steel armour of the period of Maximilian, mounted on a horse fully armed, £126. The purchases for the Tower collection exceed £600.

Foreign Sales.

We believe our readers will be pleased to obtain reports of the more important sales of objects of Art that occur on the Continent, we give the recent one of Baron Rogers' collection, and shall endeavour to obtain continual "returns" of all such matters.

Drawings.—Michael Angelo Buonarotti—'Drawing in pen and ink of one of the Prophets in the Sistine Chapel,' 220fr., not considered true. Raffaelle Sanzio—'Study for a fresco in the Vatican,' 20 figures, bistre and white, 'Dispute of the Holy Sacrament,' 3010fr. Perin del Vaga—'Resurrection of Lazarus,' 281fr. Giuglio Romano—'Defeat of the Amazons,' 100fr. Nicolas Poussin—'First idea for the Rape of the Sabines,' 16 figures, bistre, 911fr. Claude Gelee, called Lorraine—'Landscape,' with pen in bistre, signed Claudio Gellée, 605fr. 'Landscape, with the Metamorphosis of Daphne,' 405fr. 'Landscape—Sunset,' 400fr. Cornelius Netscher—'Portrait of Philip Wouvermans;' lead-pencil on vellum, 400fr. Diepenbeck—'Portrait of a Prelate,' 76fr. Jean Batiste Greuze'—'Drawing in China Ink—First idea of the 'Village Contract of Marriage,' 1050fr. Jean Jaquarde Boissieu—five 'Studies of Heads,' 150fr. Prudhon—'Allegorical composition,' 200fr. Ditto, Ditto. Both these have been engraved by Roger.

Engravings.—By Marc Antonio Raimondi, 'The Martyrdom of St. Laurence,' after Baccio Bandinelli, 1090fr. 'Saint Cecilia,' from a drawing by Raffaelle, somewhat different from the picture at Bologna, 701fr.

We may note that, though the engravings of Marco Centone are generally rather fallen in price, those after Raffaelle being the largest prices now given among amateurs, being greatly in favour.

Paul Potter—'Bull and Cows;' there is written on this engraving Paulus Potter fecit, 207fr. Adrian Van de Velder—'Cows and Sheep,' 199fr. Henry Goltzius—'Portrait of Henri IV.,' 71fr. Wenceslas Hollard—'View of the Cathedral of Antwerp,' 63fr. Robert Nanteuil—'Portrait of Bonponne de Believre, after Lebrun,' 100fr. William Woollet—'Spanish Pointer,' 130fr.

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CORRESPONDENCE.

ENCOURAGEMENT OF ART.

SIR,—I happen to hold a ticket in a lottery for a picture now at Venice, by Paol Veronese, to be so disposed of under the sanction of the Austrian Government. I have been thus led to turn in my mind the subject of a Picture Lottery, not like the man selling his glass in the Arabian tale, under a calculation of the proceeds, as if I were sure to be the "fortunate holder," but under an impression that a lottery scheme might be set up for the promotion of the Fine Arts; and that what is done imperfectly by the Society of the ART-UNION, may be done more effectually by the Government. Objections have been urged over and over again to lotteries, but they all end in this one—that they lead to gambling and poverty. That such have been the effects of lotteries it cannot be denied. The too visionary and the desperate have found in them an excitement which has drawn them or driven them into neglect of the legitimate sources of gain, application and industry. And why was this? Simply because the object, the prize to be obtained, was money. There is not a gaming-house that proposes any other stake. But does this objection hold good in the case of the Fine Arts? Certainly not. In a lottery of pictures not one human being would be tempted to ruin himself. It would altogether avoid that class of persons, so liable to ruin, from money lotteries. It would offer only a moderate and pleasing excitement; and would at once engender where they do not exist, and improve where they do, intellectual desires and good taste; and it could be almost exclusively among those who would very readily afford to lose the amount they risk.

I will not, however, enter into arguments to show the immoral effects of one kind of lottery, and the contrary effects of the other. It would be a waste of time. There is no antagonist to combat; for no rational person will persuade himself that a picture lottery could have any immoral tendency whatever. I will now say a little more upon the scheme proposed. We want, we say, Government favour and patronage for the Arts—well then, we will see if we cannot have it without Government having to pay for it. Let Government purchase annually, or every second or every third year, according as the plan shall in the first instance be found to answer, a very considerable number of pictures, and dispose of them by lottery to the public. Let them either purchase those on hand, or give orders for new pictures; let them lay out to begin with £20,000 or £30,000. To the Government it matters little which sum, for they will be repaid; the economical public therefore will not have to complain of the amount. Nor would I have the Government to receive any pecuniary gain, but let one half such sum, as in ordinary cases of lotteries, goes to the Government in shape of duty, or terms on which lottery is allowed, be set apart as premiums for pictures to be painted, the prizes for artists to win. Who it may be inquired are to be the select purchasers, the caterers in this new lottery scheme? The reply is ready. There should, in the first place, be a "Minister of the Fine Arts" appointed by the Crown, with whom it should rest to appoint a committee, with power to make purchases. So that the machinery appears to be most simple. A minister of the Fine Arts; a committee, of which such minister, or Prince Albert, should be the head; Government to advance the money, to be repaid with all expenses. A per centage in lieu of duty would offer ample encouragement in shape of prizes; and the number of pictures sold diffuse a taste, improve it, and benefit both Arts and artists. The odium of selling by lottery would be entirely removed from the artist; and the honour substituted by the purchase being a government purchase; and a successful holder of a ticket would the more value his prize, as it had previously obtained the approbation of a committee of taste. Its merit would have the distinguished mark of this high authority. The character of the committee would ensure success; their endeavours and the countenance of the Court would make it popular, and secure the favour of all ranks. The committee, by their proposing subjects for the premiums, would have a high and legitimate direction of the artist's powers, and thereby give a higher tone to Art than it at present possesses. And by having the prize subjects engraved, that branch of Art would meet with a proper encouragement, and would be more beneficially employed than at present. Such exquisite work as our engravers are capable of producing would be not much longer thrown away in engraving pictures of little meaning and no sentiment. Nor should sculpture in this scheme be neglected, though it appears hitherto to have been lost sight of, there being nothing of the kind in, or attached to the National Gallery. Perhaps, admitting this branch of Art, the sum to be expended should be increased.

I venture, Sir, to throw out these hints in the ART-UNION, under the hope that the subject may be taken up by persons better qualified than myself, to urge the claims of Art, and able, if there should appear, upon consideration, anything good in the plan, to carry it into execution.

J. E.

ANOTHER VEHICLE!

MR. EDITOR,—Amused as I have felt in reading the very able articles contributed to the ART-UNION, on Media, Vehicles, Grounds for Oil Painting, &c. &c.; and sufficient as those articles may be considered by all the reflecting and practical members of the profession, I still cannot refrain from soliciting admission to your valuable columns for the following mode of proceeding, the result of many years study and experience in the practice of oil painting:—

Having carefully attached to a frame admitting of extension (for motives hereafter assigned) a web of Indian rubber cloth, apply to it a full couch of white lead, tempered to a proper consistency with spirits of camphine. This when dry forms a most delightfully semi-absorbent ground, which admits the application of colour ground in every possible variety of material, from the purest water to the grossest oils. To force upon the attention the desirability of such a ground, and its superiority to all others, would be to make a parade of the most palpable truism; therefore, before commencing my directions I will merely say (after the manner of an old writer on the modus operandi of the famous Ceracci), that having worked myself *up*, I set myself *down*, and commence by picking out my lights, that is, by sketching in my design; which done, I proceed to painting in the boldest way imaginable, using nothing but the simplest colours, as prepared by the London colourmen, tempering them as required, with the spirits of caoutchouc, which should be used with the utmost freedom, and liberality as to quantity, there being no danger in its excess, as it is in its nature so excessively innocent; so highly volatile, that what is not requisite to the durability of the work flies off; and so exquisitely elastic, that you may literally defy a picture to crack, in which it is used to any extent.

Having proceeded thus far, technically called dead colouring, should the general design or intermediate forms prove unsatisfactory, it will be merely requisite, with a large long-haired badger tool or sweetener, to apply to the surface of the painting a copious float of the same miraculous liquid, and in five minutes (by which time not only the dead-colour but the ground with it will be completely loosened), shake the work violently, give it a dozen or two slaps on the surface with the palm of the hand, and as many more with a coarse and rumpled kitchen towel, communicating to the blow a twisting motion, so as to disarrange portions of the picture surface, and it will assume all the variety in form, colour, light and shade, and texture, that can possibly be wished.

If it be desired to proceed immediately with the work it may be dried instantaneously, by applying to the back of the canvass a paste composed of the strongest French brandy and fine Durham mustard, five minutes after which the picture may be finished with as much ease and certainty as though (under the usual process) it had remained a month to harden the impasted and solid portions of the first colouring. Having thus far detailed the process, it may not be irrelevant to notice some few of the thousand advantages peculiar to a work got up by this mode. Cracking becomes impossible. A blow falls upon it innocently. The painting may be folded for transmission like a table-cloth, or rumpled up and thrust into the pocket like a handkerchief, without in either case retaining a single crease. A small painting may be stretched to the size of a large one, or a portrait originally painted the size of a kit-cat may (at the caprice of the artist or possessor) be pulled out at once to the dimentions of a whole-length, and may be fitted by any common carpenter to any sized frame on hand, and out of use, and rendered appropriate to any residence, from the sitting parlour of the cottage orné at Hammersmith to the most noble picture gallery of the mansion in Grosvenor-square or Park-lane. But to return to the mode of working in this most extraordinary material, which is susceptible of a thousand and one modifications in the hands of the judicious and speculative artist; for instance, the drying process may be resorted to twenty times a day, allowing (in this age of texture) the impasting and loading your surface with colour, until it shall be as rough as a ploughed field, which may then be cut down with scrapers, from the razor or three-cornered scraper, or scalpel, to the finest pumice-stone, until it assumes the smoothness of ivory; glazings to any extent of richness may then be thrown into the work, until the most gorgeous depths be attained, from out of which, passing through the thousand intermedia of semi-transparent tones, the bright and luminous high lights may be relieved with the most perfect facility.

Let us now suppose the picture dry, thoroughly dry, and the forms to want that purifying which can never occur without the most cautious and judicious retouchings. Instead of the usual mode of repainting, use again a float of the spirits, but let it remain for two instead of five minutes, which will so effectually and equally soften the whole texture of the picture, that nothing more is required than the thumb or finger to push the forms gently and correctly into their final positions. A fan, for instance, may be entirely remodelled, the orb of an eye enlarged, the lid depressed or elevated, the mouth reduced to the dimensions of a button-hole, and a nose at once altered from the aquiline to the favourite *nez retrousse*, or any other character required, by merely, as was intimated, shifting the situation of the colour already on the canvass, instead, as is frequently the case (particularly in the practice of portraiture), of adding error to error, until the capacity of the canvass to receive more colour, and the ability of an artist to make new modifications for the whim of a patron become at once exhausted.

Indeed this method is at once so easy and simple of execution, that after a portrait is sent home the possessor may sit down before a looking-glass and with the point of the finger produce the most EXTRAORDINARY results himself, without the remotest chance of injury to the work of the most finished portrait painter.

Suppose now a perfectly novel case. The lights of a picture shall be considered too brilliant. Apply again a float of the spirits for the full period of five minutes, which effectually loosens the whole body of colour without displacing the minutest particle: having done this, lay the painting on its back for a half an hour, by which time the lights (being all founded in white lead) will have considerably subsided, from their own specific gravity; and should this not be sufficient, let the time be extended until you be perfectly satisfied, applying the drying paste to the back to secure it at the exact point desired.

But to produce the opposite effect, and extend the brilliancy (a thing almost universally desirable in sunsets), lay the picture surface downwards, and if it be suffered to remain long enough, the brilliancy derived will be literally dazzling, and surpass anything of the sort painted after the old masters, who apparently knew little of vehicles, such as modern chemistry has developed, and consequently painted very queer and ordinary pictures.

Now, Sir, I submit, if this vehicle of mine be not superior to all others, it is at least equal to any of those new ones that have found inventors and advocates in your columns, every one of which I have tried and found no better than this one of my own, for the discovery of which I claim exclusive merit.

Your obedient servant,

NEW-MEDIUM.

THE OLD PAINTERS.

Antwerp, June 1842.

Sir,—Whatever practical effect may result to the mechanism of painting, from the interesting discussion lately published in the Art-Union, regarding the vehicles used by ancient painters, it may be the means of calling the attention of your readers to the merits of those early masters, who have been hitherto greatly and unduly overlooked in England. It might be too much to maintain, with the most distinguished German painters of our day, that the styles of the fourteenth and fifteenth centuries must now be revived, in order to embody the inspirations of genius; yet those who have studied the subject, in even a superficial manner, will more readily pardon such enthusiasm, than bear with the contemptuous neglect under which most of our countrymen attempt to cloak their total ignorance of the matter. At the time when Louis of Bavaria has expended vast sums in securing for Munich the Boisserée Collection, illustrative of the medical school of Cologne; and when the Prussian Government have, by means of agents dispersed over Europe, in a few years acquired the choicest specimens, illustrative of the progress of painting in Italy, Germany, and Flanders; England has lost the golden moment of securing what all must admit to be *at least* curiosities of Art. I believe there is not in the National Gallery a single picture executed before 1500; certainly not a solitary specimen of painting in fresco or distemper; the two means by which that Art was raised to the perfection it reached in the early years of that century. This fact must astonish all cultivated foreigners who visit England; they would be amused, did they happen to know that one of the great authorities among our amateurs, and (as is supposed) an oracle among the trustees, condemned to the garret one of the most beautiful specimens now in existence of Beato Angelico, which its weight in gold would not purchase at Florence.

But, Sir, I took my pen not to inform your readers of deficiencies which are lamentably notorious, but to point out to those of them who come this way, an opportunity of seeing some singularly interesting paintings of the fifteenth century, illustrative of Van Eyck's supposed inventions. The Burgmaster d'Ertborn, of Antwerp, lately bequeathed to his native town a small, but very select cabinet of such specimens, distinguished by their beauty and extraordinary preservation, qualities of equal rarity, and seldom conjoined. As yet no catalogue has been printed of these, and many have no names attached. But nowhere can the mechanism of Van Eyck's pictures be so well examined, and the comparison of his colours with those of the distemper painters of Italy be so fairly made. I have no intention of supplying the want to which I have just referred, by here offering you a catalogue; but I shall briefly refer to a few of the pieces that relate more especially to these points.

On a panel, about twelve by seven inches, we have Van Eyck's preparation, of a pearly white appearance, which is debarred from close inspection by plate-glass, perhaps the only instance in which that deforming incumbrance is justifiable. On this ground he has traced his whole composition and details with a dark brown ink, slightly filling in the shades with the same. The sky is lightly washed with a pearly blue overhead, toned away on the horizon in a brownish grey. St. Agnes is seated on the ground, amid the numerous small folds of her ample robe, facing the spectator. Behind her an unfinished tower, rich in Gothic ornaments, perhaps that of Antwerp or Cologne, on which a multitude of figures are busied in building and carrying materials. The wide landscape is touched with the delicacy of miniature, and the picture is ready for the application of the colours; without which, however, it is already a complete and effective illustration of the subject. Although evidently an unfinished work, the frame is inscribed *Johés de Eyck me fecit*, 1433.

After examining Van Eyck's picture thus prepared, the student will next look for a finished specimen of that method which is supposed to have been his discovery. On another panel, about half the size of the last, we find this: Two angels on wing have let down a curtain, brocaded in rich and noble design, in front of which stands the Madonna with the Divine Child in her arms, deeply imbued with holy feeling. On this composition, as well as on the accessories, the sparkling fountain and richly enamelled flower-beds—the artist has lavished the whole magic of his colouring. Even the inscription forms a contrast with that just cited; *Johés de Eyck me fecit et complevit, Ano.* 1439.

Equal to the brothers Van Eyck, in spiritualized sentiment and brilliant execution, superior to them, perhaps, in correct design, was Hans Hemmelinck, otherwise known as John Memmeling. Nowhere can the cabinet pictures of these rival masters be better contrasted, for we have a dyptique by the latter, dated 1499, which, though only 14 by 8 inches, ranks in grandeur and beauty with the highest works of the fifteenth century. In the nave of a cathedral, rich in inlaid marbles, stained glass, and Gothic tracery, stood the 'Madonna and Child,' a stately group; on the other wing the donor of the picture, a bishop in Camaldolese habit, worships them at his *prie-dieu* in a snugly furnished bed-room. The backs of the shutters are also painted: on one Christ, a noble figure arrayed in white robes, holds in his left hand the mass-book, while with his right he sheds his benediction over the globe beneath his foot, on which are inscribed *Asia, Europa, Africa*; on the other shutter he is worshipped by another bishop of the Camaldolese order, pourtrayed to the life.

Passing over other not less interesting specimens of the early Flemish, Dutch, and German schools, by Mabuse, Quentin Matsys, Lucas van Leyden, Holbein, Albert Durer, &c., and confining my observations, for the present, to illustrations of Van Eyck's method, I must give a few words to a very rare master. Antonello di Messina, having found his way into Flanders, saw, admired, and acquired that improvement on the vehicles hitherto in use; and was the first to introduce into Italy an art which was destined there speedily to attain perfection. By Antonello we have here a portrait, in all respects resembling similar works of Van Eyck, though the rich brown of the flesh tints seem to indicate a subject chosen from a sunny clime. But more rare and curious is his treatment of the 'Crucifixion,' on a panel about 22 by 16 inches. In the foreground of a wide prospect embracing sea and land, rises a hill strewed with bones and skulls, which mark it as Golgotha; on it stand the three crucifixions, beneath the centre one of which St. John worships, while the Madonna mourns apart. The poetic grandeur imparted to the closing scene of man's salvation by this simple treatment, and by the total absence of subsidiary action or figures from the lonely spot, has never, perhaps, been equalled in the thousand representations of this subject. This precious work is inscribed, *Antonellus Messanus me pinxit*, 1417.

Of a date nearly contemporary must be a small picture by Beato Angelico, which may very well be contrasted with these works, as showing the difference between the distemper and the oil medium, if, indeed, the latter was known to Antonello so early as 1417. Giovanni di Fiesole, best known in Italy by the holy appellation of Beato Angelico, is the most spiritualized of Christian painters, and the most successful in realizing by his pencil the pure conceptions of his passionless soul in forms of ideal beauty. This little picture gives a competent notion of his mechanical treatment; but the subject being but the fragment of a predella illustrating some saintly legend, does not realize the nobler powers of the artist. The brilliancy and freshness of the colours may, however, startle those whose book-knowledge has deceived them into the idea, that these qualities were deficient in easel painting until Van Eyck's invention. Such persons will be still more surprised on examining four little pictures here, which have once formed two triptiques, by Simone Memmi, of Sienna, the friend of Petrarch and rival of Giotto. They must be above a century older than the 'Crucifixion,' by Antonello di Messina; yet the whole range of medieval or later Art does not, perhaps, equal their light and lively tints and pure tones. In these qualities, and in grandeur of conception, they excel the very fine specimen of Memmi in the Liverpool Institution. One diptique exhibits the common subject of the 'Annunciation;' the other (which is signed by the master), the 'Crucifixion' in two scenes—the moment of Christ's expiration, and the deposition of his body from the cross. The masterly arrangement of the many figures, their movements and varying characters, display within a few inches the ability which has preserved to us at the Sta. Maria Novella in Florence, the persons and portraits of the painter's most famed contemporaries.

But I dwell too long on a topic strange to most English ears. I only repeat the wish that the Ertboro Collection may soon be properly arranged and catalogued; and that many of our countrymen may examine it ere they form their impressions of the Flemish and Italian painters of the fourteenth and fifteenth centuries.

Yours, &c., DELTA.

DECORATION OF THE NEW HOUSES OF PARLIAMENT.

TO THE EDITOR OF THE ART-UNION.

Sir,—In some remarks which I offered to you at a former period, on the notorious "Glasgow statue Job," I directed attention to the foreign decorative paintings at Montagoe house, which I am glad to find has not been altogether lost upon some of your correspondents. I am still inclined to assign a somewhat higher scale of merit to these paintings than is perhaps generally done; but in this opinion I may very probably be mistaken. I, at all events, feel pretty certain that these works are vastly superior to any French paintings of the present day: and from their size alone, I am still disposed to think they would repay the examination of persons interested in the decoration of the Houses of Parliament. The state of deterioration into which they have fallen is no doubt, in some measure, attributable to the faulty material upon which they have been painted—plaster; but it is in part also caused merely by the smoke of the situation, and I do not doubt that the task of cleaning, restoring, and even removing some of them would not at the present time be very difficult. The sulphureous quality of the London smoke acting upon the white lead, which is mixed with nearly all colours used in oil painting, is soon fatal to the effect of a picture; but this deterioration is confined to the surface; and can, for the most part, be removed by skilful mechanical abrasion.

As for the study of the modern German paintings in fresco, at Munich and elsewhere, being desirable in forming a school of English decorative painting, I may shortly express myself very sceptical indeed; but there are other examples for study which may be sought with advantage. Amongst those noticed in your pages, I have not observed that of a ceiling in the palace of the Wood, at the Hague; from which, (although I only speak from a recollection of thirty years back,) I think some useful hints in this style of art may be gleaned. About thirty years ago, the late accomplished and lamented Sir Robert Ker Porter painted a panorama of the battle of Agincourt, which as a mere battle-painting might challenge comparison with the first works of the class, whilst in point of historical accuracy of costume and developement of national sentiment, it was everything that could be desiderated. It is, I believe, customary, on account of the value of the canvas, to efface works of this kind, and to use the canvas for future paintings. I think, however, I recollect having read that Sir Robert's fine picture escaped this fate; and that within the last few years it was found in a lumber room at Guildhall; where so completely was it forgotten, that it was imagined to be a work of the middle ages. It is to be hoped that it was preserved, and that it may still be accessible, at a moment like the present when it can scarcely fail to be both useful and interesting to our native artists. I may here remark, that one great difficulty to be overcome by our artists in the decoration of the Houses of Parliament will be found to exist in the mere size of the subjects required; and that an artist accustomed to panorama and scene painting, even although in other respects greatly inferior to his competitors, will be found able to execute a work upon the scale required, which will probably excel those of much superior artists accustomed only to the usual scale on which paintings are executed: this, however, is an affair of practice; and, if the proper means be taken and the necessary time allowed, the end in view can scarcely fail of being attained. I cannot enter upon the question of the comparative merits of oil and fresco painting in the necessary detail, and with the authority to render my remarks of any value, further than to state, that for every purpose of Art I give the preference to oil-painting; and here I may also remark, that I have seen no arguments adduced to show how suitable wooden panelling may not be employed with advantage for every description of oil-painting, whether as regards economy, duration, or artistical effect.

In respect to the merits of British and foreign artists in fresco-painting, I maintain that—not with practice but at present "without practice" in fresco,—British oil-painters will be found to be as superior to those of the continent, as they are in every other respect and qualification whatever. It was, therefore, with unmingled satisfaction I learned that British artists were alone to be employed in the decoration of the great national work now in progress.

Yours, &c., G. M.

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LORD BYRON'S STATUE.

SIR,—You will, I trust, notice this appeal regarding the shameful seclusion of Byron's statue in the dark vaults of our Custom-house: the statue is, I believe, executed by Thorwaldsen. We have no monument of Byron in any public situation, to the disgrace of England be it acknowledged; and one by the first living sculptor lies unaddressed under ground. Where is the feeling of the Monarch? of Prince Albert? of Byron's friends? his brother poets, Moore and Rogers? The companion of Childe Harold's Pilgrimage, Hobhouse? Alas! Echo answers, "Where?" and from the Custom-house vaults Solitude comes murmuring the word—Ingratitude. Are not the great poet's forebodings prophetically true, in his letters to Mr. Hoppner and Mr. Murray, when he alludes to the two epitaphs at Ferrara,

"Martini Luigi
Implora pace;"
and
"Lucrezia Picini
Implore eterna quiete?"

Vide his letters, June 1819, dated Bologna; where he observes, "These two or three words comprise all that can be said upon the subject; they contain doubt, hope, and humility. Nothing can be more pathetic than the 'Implora.' Pray, if I am shovelled into the Lido churchyard, let me have the 'implore pace' and nothing else for my epitaph: there is all the helplessness, and humble hope, and death like prayer, that can arise from the grave. 'Implora pace.' Whoever may survive me, and shall see me put in the foreigners' burying-ground at the Lido, within the fortress by the Adriatic, will see these two words, and no more, put over me. I trust they won't think of 'pickling me, and bringing me home to Clod or Blunderbuss Hall.' I am sore my bones would not rest in an English grave, or my clay mix with the earth of that country." And then he adds, so appositely to his own fate—"As Shakspeare says of Mowbray, the *banished* Duke of Norfolk (see Richard the Second), who died at Venice, that he, after fighting

Against black Pagans, Turks, and Saracens,
And toiled with works of war, retired himself
To Italy, and there at Venice gave
His body to that *pleasant country's earth!*
And his pure soul unto his captain Christ,
Under whose colours he had fought so long."

Has not this beautiful quotation some allusion to his self-devotion of life and fortune to Greece? which was afterwards followed by those beautiful stanzas, a few lines of which I quote from memory,—

I tread reviving passions down
Unworthy manhood and of thee,
Indifferent should the smile or frown
Of beauty be.

Awake! not Greece, she is awake.
Awake, my Spirit! think, through whom
Thy life-blood tastes its parent lake
And then strike home.

The sword! the banner! and the field!
Glory and Greece around thee see,
The Spartan *borne upon his shield*
Was not more free.

And the patriot of the world, the martyr, the poet of the universe, has no place for his monument, but for years the dark cellars of the Custom-house. Our church cannot afford him a place by the side of Ben Jonson, Dryden, Chaucer, Cowley, Philips, Drayton, Butler, Spencer, Milton, Grey, Prior, Shakspeare, Sam Johnson, Thomson, Rowe, Gay Goldsmith, Addison, and Davy Garrick. Where is the difference between the anathema of Pope Innocent, when England was under the ban of the See of Rome, and this exclusion of Byron's statue by the Protestant hierarchy?

Yours, &c., E. K.

RAFFAELLE AND HIS FATHER.*

BEFORE sitting down to this work, we had an impression that the reputation of the man whose career forms its subject matter, had long ago worked itself out; that the latest facts deriving interest from his name had been given to the world in 1833, when the question of his place of interment was set at rest by the violation of his tomb in the Pantheon of Agrippa, at Rome; but a German has here sifted for us the dust of upwards of three centuries, once more verifying effectually a proverb of his quaint compatriot Lessing—"Der fleissige Deutsche macht die Kollectanea, welche der witzige Franzose nutzet;" although it is not the Frenchman alone that profits by the German's patient research. The author of this work has taken for his subject, one that it would be difficult to invest with a new interest in the absence of new facts. These, we must say, he has succeeded in eliciting, and having moreover presented to us what was already generally known of Raffaelle in a form acceptably freshened by judicious arrangement, he has produced a book which, from the obviously diligent research by which it is everywhere distinguished, cannot fail to have some weight in all that regards Raffaelle or his works.

Raffaelle is acknowledged, universally, as the greatest genius of modern Art; even the memorable period in which he lived offers to the biographer, to the practical and inquiring artist, no reputation of equal lustre. Yet since Vasari's time, none of the many professed biographies of this "principe dei pittori" have individually, by due study and efficient criticism, becomingly illustrated the master-spirit of that Art to the charm of which the human mind cannot help yielding in its most refined or least cultivated state.

The earliest known biography of Raffaelle was written in Latin by Paolo Giovio, and first published by Girolamo Tiraboschi, in his "Storia della letteratura Italiana;" but this memoir is from its brevity unworthy of its subject, and yet more so from the errors into which the writer has been led from his insufficient knowledge of Art. Vasari's well-known work was published at Florence in 1550; and a second edition, revised and improved by himself, appeared in 1568. The periods assigned to Raffaelle's works are generally correct; but the author has fallen into the common weakness of lavishing upon them a uniform and indiscriminate praise, which, were he not Vasari, would entitle us to question his critical powers. But for this work, many of the main facts of the life of the great master would have been unknown to us; it has, therefore, been made the basis of every biography that has been subsequently offered to the world; and the mere enumeration of these histories would form a catalogue, since no writer on pictorial art has held himself acquitted without some coquetting with the reputation of this great man. Let us hear the author of the work before us, whose labours are thrown into strong relief by the compilatory system of life-writing; he says:—

"This arduous work I undertook under singular circumstances. The late Professor Breun, of Mainz, acknowledging the imperfections of his own little book on Rafael and his works, contemplated the publication of a revised edition, on the subject of which he consulted me, and became convinced that without personal examination of Rafael's works, visiting the scenes of his labours, and deep study of the time in which he lived, no possible result could be expected. To my surprise the professor recommended me to write a life of Rafael; to which undertaking I at that time found myself altogether unequal. Circumstances, however, favoured the project, and with such a view I undertook a journey to England, visited Paris for the third time, and travelled another year in Italy, in which blessed land I had already lived seven years. What Germany contains has, of course, been long known to me; but I had occasion again to visit Vienna. Rafael's large works in Spain I had before made myself acquainted with at Paris. I may therefore say, that, with the exception of a few pictures of little note, the whole of Rafael's works are known to me from personal inspection. I have visited the cradle and the scenes of his labours. My researches have extended to almost all the greater, and many of the smaller, libraries of Italy, Germany, England, and France, for the discovery of documents having reference to Rafael and his times. The archives in Rome, the Medicean archives in Florence, together with some other similar resources, have alone been closed against me."

M. Passavant accounts for the change of the usually received family name of Raffaelle,* by saying that he finds the name used by the relations of the great artist to have been Sante, and Santi, which, in Latin documents, became Sanctius, and this was Italianized into Sanzio, which has been received as his patronymic from an early period.

The father of Raffaelle is spoken of at length, and his manner and works described; but as the great master himself is the object of our interest, and he stands identified with the pictorial splendours of Rome, we pass at once to this period of his life. His fame is already gone before him, and he is summoned thither by Pope Julius II.

"Rafael now entered the service of a prince whose energetic character, searching deeply into all worldly matters, not only acquired for himself the reputation of a great general and statesman, but also the gratitude of posterity from his extensive patronage of Art. All his projects of embellishment were so vast, that, although he was not permitted to live to see the execution of the greater part of them, yet, supported by the immense talent which he knew so well how to appreciate and select, he left behind him in them the impress of a mind of no common mould. It was reserved for him to realize, in part, the great idea of Nicholas V., according to which, the Vatican increased in extent to the semblance of a palatial town, with the view to the construction of suitable residences, not only for the Pope and his immediate attendants, but also for the highest spiritual denominations, ambassies, and distinguished guests. He it was who conceived the project of renewing the decayed Basilica of the Apostle Peter, in such a manner as to merit the reputation of being the most celebrated temple in Christendom; and, as the part which he had been called upon to fulfil, had in his hands been so imposing, he determined that in this monument, the erection of which he intrusted to the ablest of architects, his memory should be preserved in the same spirit, since in grandeur and sublimity it should surpass everything of its kind."

It was Raffaelle's works in the room called curiously enough by our author "Zimmer della Segnatura," that secured to him the continued patronage of Julius, who expressed himself satisfied with his first plans, and proportionably more so after seeing his first work, 'Theology,' completed. His expectations were so far exceeded, that he immediately determined that Raffaelle should embellish all the rooms, and even gave instructions for the effacing of all works that had been previously executed. But Raffaelle, in consideration of the beautiful arrangement and the rich embellishments of the roof of this apartment, thought fit to employ for new subjects only the eight larger fields, allowing much of the previously executed work, together with the Pope's arms, to remain.

It was in 1508 that Raffaelle was summoned to Rome, and there only it is that his powers can be apprehended in their full extent. As it is not to any limited study that they declare themselves, so no length of application can reduce them to any common standard. Our own Reynolds even confessed on his first view of these works that he was disappointed—in short, that he did not understand them; but in maturer years he admitted himself subject to their fullest influence, and then none were more sincere than he in praise of the great master.

Raffaelle was twenty-five years of age when he began his labours in Rome, which, when he had prosecuted for five years, his patron Pope Julius died. Within this period, besides the stupendous 'Theology,' he executed his works 'The Fall of Sin,' 'Marsyas Condemned,' 'Poetry,' 'Parnassus,' 'Alexander and Augustus,' 'The School of Athens,' &c. &c.; and of some of these it may be said, especially of the 'Theology,' that they were very unequally painted; hence it may be inferred that the whole of the work was not finished by Raffaelle himself, but that he was extensively assisted by pupils. At this period Michael Angelo flourished, and of the influence exerted by his genius upon the works of Raffaelle, M. Passavant thus speaks:—

"That Michel Angelo, as the elder of the two masters, and who, contemporarily with Rafael, executed at Rome and Florence his finest works, should, through them, have exerted a certain influence upon the latter, is sufficiently reasonable; and this is alluded to by Vasari, although with too much deference to Michael Angelo. Nevertheless, the individuality of the artist of Urbino, in which is mirrored the entire region of essences and forms, stands clearly distinct from that of the Florentine, who is alone in his own especial greatness; hence it follows that if Rafael have adopted from Michel Angelo, this could be but one of the many preferences with which he enriched his mind; since the acquisition is markedly dominated by his individuality. For his veritable reputation he is by no means indebted to his imitation of Michel Angelo, as, for instance, his 'Prophet Isaiah,' in the church of St. Augustine, in which the style of his rival is most striking, has ceased to be considered one of his more successful productions. This influence upon Rafael was first apparent after he had seen the first completed portion of the ceiling of the Sixtine chapel, which coincides with his last labours in the Segnatura:* for although he had then already seen in Florence Michel Angelo's Cartoon, it is to be observed that his productions of that period have not the slightest sympathy of manner with that work, which, perhaps, is attributable to the circumstance of Bonarroti's regarding with a feeling of contempt, not only his (Raffaelle's) friend Francia, but also his master Perugino, which would lead him to consider the great Florentine sculptor with aversion. But in Rome, which stimulated the genius of even Rafael, he no longer withheld the homage due to the efforts of his rival. When, therefore, either, as Vasari states, on the occasion of his being by Bramante, pro-

* Rafael Von Urbino, und Sein Vater Giovanni Santi. Von J. D. Passavant. Leipzig. 1839.

* For ourselves, with respect to the baptismal name, we write it according to the latest Italian orthography.

* The Diario of Paris de Grassis shows that on Christmas-day, 1512, the Sixtine chapel was not yet cleared of Michael Angelo's scaffolding;—the following passage occurs:—In Vigilia N. C.: Pontifex voluit vesperis interesse in Cappella Sixtina. . . . Sed quia non erat ubi posuemus ponere thalamum et solium ejus, dixit, ut illud facerem ego modo meo.

vately, and before all other persons, admitted to the Sixtine chapel, or on that of the admission of the public, he had an opportunity of inspecting these works of Michel Angelo, they made an impression upon him so powerful as to afford him a further insight into the exalting tendencies of his art. In support of these assumptions, besides other evidences, there exist several drawings after the composition of those frescoes which Rafael himself sketched. One of them, the 'Setting up of the Brazen Serpent in the Wilderness,' as in the possession of the Earl of Leicester; another, 'Adam and Eve expelled Paradise,' was in the collection of the late Sir Thomas Lawrence."

"This influence of Michel Angelo on Rafael, is particularly striking in the statue of Apollo in the School of Athens, from its approach in the style of the former, although at that time several statues of this god had been discovered. But Rafael, from a regard for harmony, felt himself obliged to make the statue accord in manner with the other figures, and seems here to have acted entirely under the influence of the great sculptor; for this figure, in its action and keeping, presents at once to the memory the statue of a slave very similarly designed, which was intended as a part of the sepulchral monument of Julius II.; but it was left in an unfinished state by Michel Angelo, and is, if I err not, in the museum at Paris. A drawing of this, as also of the design of the monument, has been published by Ciampi, of Florence.

"With respect to the arrangement of colour, quality of tint, and indeed the entire effect observed in the School of Athens, Rafael showed himself a master who had already successfully combated all difficulties, and nearly attained his ultimate excellence. This work has certainly suffered serious injury; but enough of its original state remains to bespeak its source, still preserving the peculiar beauties of the execution. The flesh colours of some portions of the work yet remain in all their pristine richness; particularly those of the figures on the left in the upper part of the picture."

Raffaelle's father, Giovanni, in addition to his accomplishments as a painter, was also a poet, and as such was considered by his friends of Urbino as of respectable pretensions. The deeper inspirations of the son in his art prompted him to give expression to all his poetry in the manner best suited to his genius. The amount of Raffaelle's rhymes is summed up in a few sonnets; some of these allude to an attachment which he formed soon after his arrival at Rome, and which lasted till the end of his life. While busied in the execution of some of his greatest works, the by-play of his imagination was versification. Some of his rhymes are unhappily married; and as a proof that rhyming was a difficulty with him, evidences exist of his changing and trying the verses in different ways. His poetry is brought curiously under our notice from the circumstance of his having made memoranda for verses on his drawings, which are still preserved in this state.

The following sonnet was written on a sheet which contained also drawings for his fresco theology:—

Amor tu mieu vescati con doi lumi
Dei occhi dov'io mestrugo e face
Da bionca neve e da rose vivace
Da mi bel parlar e d'onesti costumi.
Tal che tanto arda che ne mar ne fiume,
Spegner potriam quel focho, ma piace
Poi ch'el mio ardor tanto dilon mi face
C'ardendo ognor pin d'arder mi consumi.
Quanto fu dolce al giogo e la catena
De suoi candidi bracci al col mio volti
Che sciogliendomi io sento mortal pena.
D'altre cose io noo dicho che son molti
Che sopercbia dolezza a morte mena
E pero tacco a te ipsensir rivolti.

In Julius II. Raffaelle served a master of incredible energy, which was principally directed to the acquisition of a great name. In this he availed himself, successfully, of the talents of others, surrounding himself by the greatest geniuses of his time, who, in return for his judiciously applied flatteries, gave him the reputation he so much coveted. By constancy and perseverance, encouragement, participation, and even severity and impatience, he urged the greatest artists to surpass as it were themselves, by calling forth in them dormant and unknown capabilities. When this pope died, Raffaelle had not yet finished the embellishment of two rooms: he was, when that event took place, employed in the apartment which contains Attila, the Mass of Bolsena, &c., &c. Giovanni de Medici, who succeeded Julius in the papal dignity, under the title of Leo X., was of an opposite character. Raffaelle found in him a patron of refined and elevated tastes, and a master of benevolent consideration for those around him. Extensive patronage of genius was in him no affectation, for it had been a distinguishing heritage of his family for centuries. His liberality to distinguished men, philosophers, poets, and artists, whom he drew from all parts of Italy to his Court, has procured him in the world of letters, not only of his own, but of succeeding times, a celebrity which throws into shadow the name of his predecessor, although a man exceeding him in strength of character and boldness of design.

We find the great painter at this period in friendship with men of the highest distinction, hereditary and acquired. The Pope himself showed for him the greatest cordiality and respect; and among his intimates may be mentioned Count Baldassare Castiglione, the ambassador of Francesco Maria, Duke of Urbino, who, on the occasion of the election of the new pope, expressed himself happy of again having an opportunity of embracing his ever dear Raffaelle. He was claimed as a friend by all the learning and talent attracted by the Court of the eternal city; and his society was sought by the men of those times, whose leisure was frequently employed in complimenting each other in Latin and Petrarcan verses. With Pietro Bembo, Erasmus of Rotterdam, and Ariosto, he was upon terms of intimacy; also with Sanazzaro and Zebaldeo, both in their time high in estimation as poets.

Albert Durer was the contemporary and friend of Raffaelle, and he expressed his admiration of him by offering for his acceptance a variety of presents. Among these was a portrait of himself, painted in water-colours upon linen, and so transparent as to be visible on both sides. This portrait was highly esteemed by Raffaelle on account of its execution. It was bequeathed afterwards to Giulio Romano, who prized it equally with his master. In return for these, Durer received a drawing of two figures upon which he wrote:—"1515. Rafael of Urbino, so much esteemed by the Pope, made this drawing and sent it to Nürnberg to Albert Durer to show him his hand (*i. e.* manner.)"

Of the Fornarina, so much associated with Raffaelle's name, M. Passavant proceeds, after having spoken of her portrait, to say:—

"I should now be glad to be enabled to afford some more particular information about her whose name Raffaelle has sent down with his own to posterity. She was known by the name of Fornarina, and if we may credit Misserini she was the daughter of a soda burner, who lived on the other side of the Tiber, in the quarter St. Cecilia. No. 20, in the Strada, S. Dorothea, is still pointed out as her birthplace; it is a house of strikingly antique appearance with ornamental work of terra-cotta. A small garden was formerly attached to it, the low wall of which admitted of its being surveyed from without, and here it was that the celebrated beauty spent much of her time. The Fornarina became celebrated among the Roman youth of the period; and especially so among the students of Art, ever the most passionate admirers of beauty, who, in passing the house, frequently stood on tiptoe looking over the wall to catch a glimpse of the lovely maiden. Her fame attracted among others Raffaelle, than whom none more admired female beauty, and having seen her as she was bathing her feet at a fountain in the garden, was smitten with a love so powerful that he could not rest until he could call her his own."

This is a story that artists love to dwell upon, but its truth is disputed. This is the version according to Misserini; others insist that to whatever person it might have been given, the name Fornarina was never known to Raffaelle. The work at Florence which bears this name is too well known to require description here; it is now in the Tribune, but has not been there many years.

Raffaelle continued his labours with unremitting industry, and had he lived to a moderately old age his works would have been no less astonishing in their number than in their excellence. Even at the early age at which he died the number and magnitude of his works have been ever since his time a theme of wonder. In considering this the great master cannot be measured by any ordinary comparisons; it must not, however, be forgotten that he availed himself to a great extent of the assistance of his pupils. The most remarkable of these were Benvenuto Garafulo, Gaudenzio Ferrari, Timoteo Viti, Giulio Romano, Francesco Penni, Udine Caravaggio, Bagnacavallo, and others less known, besides a great proportion who left nothing behind them, either good or bad, to rescue their names from oblivion. Such is the influence of the success of a man in a profession for which nature has fitted him, that the self-love of others, ambitious of a similar reputation, urges them to the same career, which in every instance of this kind must end in disappointment; for in pursuits wherein something more than mere mechanical habit is necessary to distinction, those who have shone in them have always been directed to them by innate genius.

Raffaelle distinguished himself also as an architect, and is supposed even to have executed at Florence two marble statues. Among his latter great works were the Cartoons, which, as is known, were made with the view of having them executed in tapestry. He is said to have supplied the plan of a façade for the church of San Lorenzo at Florence, to which place he was summoned by the Pope, who passed the winter of 1515-16 in the ancestral capital. On Raffaelle's return to Rome, he painted the bath-room of his friend Cardinal Bibbina, and occupied himself in embellishing the villa Rafaele, which is in the park of the villa Borghese; and generally understood to have belonged to himself, as the name would declare. About this period he executed 'Alexander and Roxana,' together with other works, among which were several versions of the 'Holy Family.' The celebrated 'Madonna della Sedia' was also painted at this time; it is one of the gems of the Pitti Palace at Florence, where it is preserved with much care in a massive frame under a glass. Florence contains likewise the portrait of his great patron, which was painted towards the end of his life. The portraits of Leo X., Guilio dei Medici, and Sadorico dei Rossi, form a picture known as one of the greatest triumphs of Art; and a critique to be worthy of it must involve even the principal passages of the painter's life. There is in the Tuscan capital another picture of this period, we mean 'John the Baptist,' which among the works of the Tribune is one of the first that catches the eye on entering. This picture was painted for Cardinal Colonna, from a singularly fine study from the life, made expressly for it, but with all its points of excellence, it is inferior to the other; it may therefore be supposed that much of the picture must have been done by pupils.

The whole of the second volume of the work under our notice, containing pp. 700, is devoted to an enumeration of the works of this renowned artist; and whatever we may have been prepared to expect, the tangible evidence of a catalogue increases, if possible, our astonishment at the teeming prolificness of imagination with which this man was gifted. He has been accused of negligent finish in some of his works; but, after all, such a chronicle as this is his best apology; for jostled by the images of his crowded brain, he entrusted that mechanical execution, and even finish, to his pupils, of which he himself was impatient.

The grand project of Raffaelle's latter years was the architectural restoration of Rome; his remarkable letter on the subject to the Pope is contained in the work before us. He had been commissioned by his patron to consider the practicability of the plan, and entered eagerly on his studies and researches, in which he was aided by the most able antiquaries. His knowledge of architecture was of course extensive, and his own antiquarian experience great; but he was cut off in the midst of labours preparatory to this vast undertaking, in which his inward resolve was, doubtless, to divide the palm with his great contemporary, in the architectural embellishment of Rome.

The last work generally understood to have been finished by Raffaelle was the 'Transfiguration,' and scarcely had he completed this work before the world closed upon him, in the strength of his years and the fulness of his renown. Our author thus speaks of his death:—

"In the mean time, in Rome the consternation became general, on account of the dangerous turn which Raffaelle's indisposition had taken; for not only did his pupils and nearest friends deeply feel what a loss threatened them, but the entire population lamented the probable disappointment of the hopes which the revered master had held out to them of the future magnificence of their city. The Pope was most painfully concerned; for his love of Art found in the creative and inexhaustible imagination of Raffaelle ever new matter for its gratification. He sent to him frequently during his illness, which was of fourteen days duration, inquiring each time circumstantially about his progress; and how was he alarmed on hearing of his death, having just previously been informed, that the part of the Vatican, inhabited then by himself, and which had been built by Raffaelle, was giving way. Raffaelle died at the age of 37, on the anniversary of his birth, on the Good Friday of the year 1520."

The length of our extracts compels us to close our notice of this work, to which, however, we may recur in a future number.

REVIEWS.

THE SEASONS. By JAMES THOMSON. Published by LONGMAN, BROWN, GREEN, and LONGMANS.

This edition of "Thomson's Seasons" has been embellished by a "selected set" of the most distinguished artists of one time, whose taste and learning in their profession have fitted them to accompany the varied strain of these poems. Speaking of this book in a business point of view, it is an enterprise which, carried out as it comes before us, must have required a serious outlay of capital, considering that every book-shelf was already provided with a copy, in some shape, of "The Seasons;" and this we remark, merely to instance the spirit which animates publishers in the reproduction in forms so costly of works already in the possession of the public. In turning over these gemmed pages, the uninquiring reader may not know that some thousands of pounds must have been expended in bringing them forth — such, however, is substantially true: thus have our artists rendered their productions indispensable to refined enjoyment.

This reprint, which is edited by Bolton Corney, Esq., and contains a life of Thomson, and an account of his writings by Patrick Murdoch, D.D., F.R.S. The engravings are seventy-seven in number, executed from drawings by members of the Etching Club, to whom much praise is due for their excellence, although they would have received justice more definite in impressions from the wooden blocks, than from the metal fac-similes; for it must be understood that the proprietors of the work, in order to secure by renewing the forms, a succession of impressions of uniform quality, have submitted the original blocks to the electrotype process, and worked off the cuts from metal substitutes, which, albeit the best we have ever seen resulting from this operation, are yet sullied in some cases by slight imperfections irremediable save by the wood itself. With respect to the gentlemen who have contributed the drawings, as we cannot afford space for even the titles of more than a few of their productions, we can, at least, give all their names; and these are—John Bell; C. W. Cope; Thomas Creswick; C. J. Horsley; J. P. Knight, A.R.A.; R. Redgrave, A.R.A.; Frank Stone; C. Stonhouse; Frederick Tayler; H. J. Townsend; and Thomas Webster, A.R.A. The engravers in their department are not less known, they are—Branston, Jackson, Green, O. Smith, Vizetelly, A. Thompson, J. Thompson, Bastin, T. Williams, J. Williams, and Landells.

The imaginative themes and excursive style of "The Seasons," throw an artist upon his own resources in embodying compositions for their illustration: in the few cases affording localities eligible as subjects, these realities have been wrought out with exceeding truth, and the finest feeling for the picturesque. The blocks are generally large enough to cover the page, but blank spaces are formed for the insertion of the type; the text, therefore, be it more or less, is elegantly encompassed by the design. At the commencement of the book is a beautiful vignette by A. Tayler, taken from a single line,—a spot "where the deer rustle through the twining brake." The execution throughout is admirable; the metal form seems to have been touched upon with the best effects after the mould was obtained from the original cut. Another effective vignette, 'The Bowery Walk,' by Creswick, is a cool and tempting vista, shaded by a thousand pendent boughs. It seems to be a snatch from Haddon, or some other ancient baronial seat, for every drawing of this artist has about it that reality which pronounces it a picture of an actual existence. 'Angelic Harps,' the twenty-ninth subject, by Redgrave, is powerfully conceived, and pictures the image-thronged imagination of the poet. Mr. Bell, in the 'Nile and Nilometer,' has most ingeniously typified the Nile and the phenomenon of its annual rising; and, in following plate, the dire plagues of the land of Egypt. The episode of 'Celadon and Amelia' is beautifully illustrated, in two connected vignettes by Cope; they are clear in execution and touching in sentiment. Creswick's 'Richmond Hill' is one of the most effective *morceaux* we have ever seen. The story of 'Palemon and Lavinia' is pictured by F. Stone; and the 'Mary Dance,' as alluded to but in one line of 'Autumn,' by J. C. Horsley, in which there is something really very Watteau-like. 'Skating,' by Stonehouse, is a truthful representation of a winter day. Townsend supplies three or four of great excellence; the happiest—and it is indeed a sweet and graceful composition—is the illustration of the passage, "Each by the lass he loves."

We have of course passed over very many of these engravings, which may take rank with the very best specimens of the art. These are the first of the conjoint emanations of the Etching Club that we have seen; and if they are to be considered a commencement of similarly continued labours, it may be assumed that they will raise to themselves the fame of a club-school, whose works will be held of rare price: they have assuredly here entered into the spirit of him who was so often "admitted into the grove of Euripides."

THE BEST PICTURES OF THE GREAT MASTERS. Part IV. COLNAGHI and PUCKLE; and ACKERMANN and Co.

The fourth part of this really valuable serial sustains the reputation acquired by those which have preceded it. The engravings of which it consists are from 'The Blind Fiddler,' by Wilkie; 'Landscape, with Goats,' by Claude; and Raffaelle's 'Sacrifice at Lystra:" and in looking over the prospectus which accompanies these, it holds forth promise that those which shall succeed will be of equal excellence. Deep as we are in the cause of modern Art, we cannot (*immemores veterum qui*—) pass without a sign the labours of bygone sterling worth, to whose practical precepts many of our cotemporaries are more indebted than they choose to acknowledge.

'The Blind Fiddler,' engraved by E. Smith, is in feeling and effect an admirable transcript of the celebrated picture, and every item of the composition is made out in a manner appropriate to the high finish of the original. The characters of the figures are most faithfully preserved; the movement of the strolling musician is in time perfectly equable with that of his prototype in the National Gallery—we are within earshot of the snapping fingers of him at the fire-place, tripping like another dancing faun in his earnest endeavour to amuse the child—in short, the plate is in every way worthy of the picture. Claude's 'Landscape' is beautifully engraved by Forrest. The composition is characteristic of the master, consisting of groups of lofty trees telling against a clear sky, a distance flooded with the light of the sun, and a foreground in transparent shadow derives life from figures in the foreground. A woman, mounted on an ass, and accompanied by a man, are moving along the road, and behind these are a flock of goats driven by the herd, attended by his dog. The engraver has been eminently successful in imparting to each object its particular texture. The foliage is light, and hangs naturally, and is yet withal carefully rounded and massed. A good engraving from a work of this master we can fully appreciate; and sympathize with the engraver, of whom is required a plate from a picture, which may have in parts been softened by time into indistinctness.

The 'Sacrifice at Lystra' is engraved in a manner to convey all the spirit and effect of the Cartoon. Every figure and object are clearly defined, and the expressions of the various heads transferred in their full force.

This series of engravings must be a valuable addition to every collection. The subjects are selected with judgment and taste, and executed with a perfect apprehension of their beauties in a manner to raise the respective artists to a high consideration in their profession.

The work, although it contains the names only of London agents, is the publication of an enterprising publisher in Edinburgh.

ATKINSON'S SKETCHES IN AFFGHANISTAN. Published, H. GRAVES and Co.

Few modern works are calculated to be so extensively interesting as this—describing a country with the peculiarities of which recent events have unhappily rendered us far too familiar. These "mountains inaccessible," have echoed the dying groans of British soldiers—what is far worse, have witnessed their tarnished reputation—and many a brave fellow's grave has been made under the shadows of these rocks, that look down upon lonely glens. Yet those who examine this work will little wonder at the repulse our arms have met with, and hesitate to pronounce our defeat dishonour. It is really frightful to contemplate these "Passes," even in a picture, and to know what fearful sufferings must have been endured by our fellow countrymen before they were surmounted. The series of views come in good time, for they come to remove much of the grief that England has endured in consequence of a calamity to which England is unaccustomed; for they show us that neither the men nor the mountains of Affganistan are to be despised; and that a warfare with both must not be a "little warfare."

The artist (by whom these sketches were made "upon the spot"), James Atkinson, Esq., was, we believe, a surgeon in the British army, who enjoyed peculiar advantages for examining the country and noting its peculiarities. His drawings, however, passed through other hands before they were submitted to the public; having been placed "on the stone" by Louis Haghe, the most accomplished and experienced of our lithographic draughtsmen. The collection is very varied; exhibiting not only the natural scenery of the land, but its people, in so many ways, as to be a valuable contribution to their history. In the opening print, we have a group of "Belooches," in the Bolan Pass, pouring on our troops a murderous fire from a rocky fastness, unapproachable. Next, is a peaceful and pleasant scene, on "the river Satledge," exhibiting quays and boats; next, a town and a fortress, with camels in repose; next, an encampment, with the entrance to the famous Bolan Pass; next, a terrific mountain, up which the troops are about to ascend; next, we have a nearer view of the entrance to the Bolan Pass; next, a pass still more terrible, the Pass of Siri-Kajoor. The seven succeeding prints represent as many points of melancholy importance—ascents and descents in these appalling precipices; where battles were fought for every step, and under circumstances where skill and courage availed nothing. Then comes the city of Candahar, then the city of Ghaznee, then Caubal, then several objects of interest in or about the city, and then examples of the costume of the men and women of Caubul; each of the prints being described by a brief but clear and comprehensive explanatory account.

As a work of Art, this volume is of entire excellence, and under any circumstances would be a valuable acquisition; but its claims upon public attention are founded also upon the universal interest of the subject upon which it treats. There are few persons in Great Britain, whose hearts do not turn with anxious yearning to this, the only country of the world that in modern times has blotted our national annals; few who have not some dear connexion to mourn for, or to hope for, in connexion with the history of this disastrous war, in which we embarked without honour, and out of which with honour we cannot come. The glory of our arms may be regained indeed, but the page that records the discreditable contest, cannot be torn out of the book of the chronicles of England in the nineteenth century.

VIEWS OF HADDON HALL. By DOUGLAS MORISON. Published by GRAVES and Co.

The name of this artist is new to us: he has made his *debût* with entire success. The work is something on the plan of "Nash's Mansions," but differing from it in being confined to illustrations of one Palace-house of England, and introducing landscapes of the ornamental scenery that adjoins it. The ancient and noble structure—the most beautiful and interesting of all our earlier architectural grandeurs — is represented in every aspect, and with all its advantageous accessaries—its picturesque interiors and exteriors, and the several striking points about "the grounds." The drawings are capital examples—good studies for the learner, and highly satisfactory to the advanced student. The artist has very judiciously introduced figures into most of his subjects; and these figures are in good keeping with the character of the place, for they are habited in dresses of the olden time, the customs of which they occasionally illustrate. The work is of great value and of much importance; and will, we trust, be so received by the public as to lead to the production of similar volumes, extending the knowledge of similar places—places sacred to the memory of great men gone from us, and forming essential parts of our national history.

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THE PALFREY. A LOVE STORY OF OLD TIMES. By LEIGH HUNT. Published by HOW and PARSONS.

This is a graceful and beautiful poem, from the pen of one of the "worthies" of the age and country; a poet whose pages every artist should consult, for they abound in pictures. This little volume contains half-a-dozen wood-cuts; from drawings—one by Kenny Meadows, one by A. Clint, one by W. B. Scott, and three by J. Franklin. We avail ourselves of a fitting opportunity for saying a few words respecting the artist last named. He is comparatively new to the public—new, inasmuch as although his productions are sufficiently numerous, he has had but few opportunities of making his appearance upon the great stage under advantageous circumstances. In the "Book of British Ballads," we very lately supplied an example of his ability; it was one that could not have failed to attract general attention. For the same publication he has supplied many illustrations, all of them distinguished by great delicacy of touch and refinement of manner, combined with brilliant imagination, and deep reasoning and thought. We do not, indeed, fear to place his drawings on the wood, in juxta position with the best masters of the far-famed German school. We rejoice that into this more particular department of the Arts, a higher style and a better spirit are making rapid way. It is not too much to say, that for much of this improvement we are indebted to Mr. Franklin.

THE PALACE OF BLENHEIM. Drawn and lithographed by C. W. RADCLYFFE. Published by JAMES WYATT and SON, Oxford.

If there be truth in the folio volume before us Blenheim is a place that would have delighted *le roi chevalier*—Francis the First, who during the entire long day of his life, was striving after something in architecture that he had dreamt of, but that nobody had ever seen. If it could have been, with what delight would the Great Marlborough have shown Blenheim and Francis to each other. This work contains eighteen views, selected with much taste, and treated generally with a true feeling for agreeable effect; indeed, many of them, with a very little licence, would form admirable landscapes. Among the first plates in the volume we find a view of Blenheim, from Fair Rosamond's Well, in which, looking across a piece of water, the palace is seen in the distance on rising ground. The water is crossed by a bridge of a character with the architecture of the edifice itself, an object which, together with groups of well-grown trees, entertains the eye in passing to the utmost distance. The foreground is at once remarkable for its freedom of pencilling and a tolerable sprinkling of venison. A few pages further we are conducted to the front of this truly regal abode, with opportunities of examining the details of the mixed Greek and Italian architecture. Two or three interior views are given, among which the Library is conspicuous for its grandeur and magnificence, and of those showing the outside, that from the south-east is one of the most remarkable, as exhibiting the principal front and a portion of one of the sides. In a south view the front is seen through an opening between some well-drawn trees which occupy the foreground; and in a north view we are removed to a distance, whence the towers are seen rising far beyond the clumps of trees which stud the park. The contents of the volume terminate with two pages of vignettes, composed principally of wooded scenery drawn with much grace and natural truth. There are very few mansions which, with their dependent domains, would afford so many interesting views; Blenheim, however, "cuts up" well, and the work is, in every way, worthy of the subject.

ELECTROTINT; OR THE ART OF MAKING PAINTINGS IN SUCH A MANNER THAT COPPER-PLATES AND "BLOCKS," CAN BE TAKEN FROM THEM BY MEANS OF VOLTAIC ELECTRICITY. By THOMAS SAMPSON. Published by EDWARD PALMER, Newgate Street.

This is a lengthy title, but we transcribe it as it stands, since unlike those of many books it describes the substance of the pages by which it is followed. We are not however of accord with the author, that "painting" is a term opposite to the process he describes; his impasto material being a monotone unguent employed for the production of surface with reference to conveying impressions. To explain in a few words the object of the treatise—it shows a method of preparing a sort of etched surface capable of yielding under the electrotype process a corresponding copper-plate, with lines either in relief, or incised according to the manner of preparation. The work contains specimens of a variety of methods of working, exhibiting the applicability of the invention to an extensive round of subjects. To some of these the author gives the names "the painted texture," "the dragged texture," "the chalk style," &c., &c.; whence may be gathered some idea of the respective surfaces. The invention is well calculated to convey peculiarity of manner and feeling, and must be found useful in many departments of Art as applied to manufactures; as for instance, to earthenware-manufactures, calico-printers, &c., &c.; and in scientific works, the excellence of which does not consist in perfection of embellishment.

ELEMENTS OF ELECTRO METALLURGY. By ALFRED SMEE, F.R.S. Published by E. PALMER, 103, Newgate Street.

The art of working in metals through the agency of the galvanic fluid is the last of those profitable wonders exhibited by science, of which thousands already avail themselves, without bestowing a thought upon the natural laws whereby they obtain the substantial results which they seek. To those who do not wish to go beyond the mechanical operation of procuring a duplicate of a figured surface, the present treatise is not addressed, although such persons would, with infinite advantage, consult it in an inquiry into the nature of the agency excited in the simplest experiment. The work is published in monthly parts, of which three are before us: the first opens with a chapter on galvanic batteries, and although commencing with a few preliminary definitions, yet the author presupposes a knowledge of chemistry. Different forms of batteries are tested of, as Grove's, Daniell's, the author's, &c., &c. In the second chapter a piece of very necessary information is communicated—the signs of a battery in action; for without such information, an unscientific experimentalist could not discover when the galvanic action had commenced. The author proceeds in a careful and perspicuous consideration of his subject in all its relations, terminating in the third part midway, in a chapter on the laws regulating the reduction of the metals employed. "Let us never forget," he says, "to whom we owe this discovery, which of itself enables galvanic batteries to be used extensively in the Arts. Ages to come will, perhaps, have to thank the inventor, whom we are too apt to forget, because he was neither on the council of the Royal Society, nor a London Professor, yet still the obligation from the public to Mr. Kemp is the same."

THE BROAD HURST. Painted by ANSON MARTIN. Engraved by W. H. SIMMONS. Publishers, H. GRAVES and Co.

A capital print for the lovers of field sports. It is among the best signs of the times, that gentlemen who are learned in horses and hounds are no longer content to have them copied by unskilful hands. This is a good work of Art—the steeds and their riders are pictured with much ability, both, we presume, being striking likenesses; and no doubt the pedigree of the one is just as distinctly traced as that of the other—each being high blood. The print contains no fewer than forty portraits of persons whose names are familiar to the sporting calendar; and, moreover, to the "Court Guide," for they all hold conspicuous rank among our English aristocracy. The painter has been very successful in his management of a difficult subject; his grouping—the main point in such a matter—is excellent, and he has arranged his figures with considerable ease and skill. Mr. Simmons, the engraver, has performed his part of the task with much ability; we have been accustomed to meet him as a line engraver, and in that branch of the art he has attained to eminence; in this, to us, his new department he is destined to occupy a prominent place.

GLASGOW ILLUSTRATED. Published by J. and D. NICHOL, Montrose. LONGMAN and Co., London.

This is the third part of a progressive work entitled "Nichol's Cities and Towns of Scotland Illustrated," and contains twenty-one folio-sized views of Glasgow, executed in lithography, and touched with white, the first of which is the 'Interior of the Royal Exchange,' an imposing structure of Greek architecture. In the plate 'Broomielaw,' is presented a view of the port of Glasgow, affording a fair picture of a place of immense mercantile traffic: the effect would yet have been better had the artist treated his distances more liberally, and not sacrified them so entirely to the foreground. The reverse of this is the 'View from Blythswood-square;' the distance is not shut out of the picture, but remains an important part of it. 'The Trongate,' at least that part of it forming the subject of the plate, declares a place of wealth and consideration. The population are astir here; they are as numerous as

. . . . . "bees
In spring time, when the sun with Taurus rides,"

and in perfect humour with the rest of the drawing. The view, entitled 'Ingram-street,' is not only one of the best of the series, but has merits which entitle it to a comparison with the best productions of its style: the general effect is skilfully managed, and the palatial edifice on the left is brought forward in a manner to unite with the surrounding buildings, without any diminution of its stateliness. Another admirable picture is 'Glasgow from the Clyde;' it is carefully drawn, without the slightest approach to hardness. 'The Royal Exchange,' conveys a good idea of the structure, and the kind of buildings by which it is surrounded; this seems to be the *quartier par excellence*: here it would appear is centered the pith of the architecture of Glasgow. There are also views of 'The High-street,' 'The Cathedral, Infirmary, and Barony Church;' 'George-square,' 'St. Vincent-street,' &c., &c.

This, as a provincial publication, must be considered as of some importance, and we wish the proprietors all the success their spirited undertaking deserves: the manner in which it is got up ought to secure an extensive circulation.

GANDY AND BAUR'S WINDSOR CASTLE. Part VII.

Nothing in architectural drawing and engraving can exceed the beauty of these plates, which have been executed with a view to exhibit the details of Windsor Castle. They are five in number, two lithographed by Haghe, and three engraved by Winkles, viz.: 'Part of the North Front showing the Cornwall and King George the Fourth's Towers,' &c.; 'View of Henry the Third's Tower;' 'Elevation of Charles the Second's Buildings, and King John's Tower,' &c.; 'Elevation of the Kitchen Gateway and Towers;' Elevation of the Queen's Private Entrance.' The first view is most elaborately lithographed—it is taken from the grounds below the terrace, and presents a vast expanse of front, showing in addition to the towers already named the erections of Henry the Seventh and Queen Elizabeth, in rear of the latter of which rises the Round Tower. The second view is also a carefully finished lithograph, exhibiting with the most perfect accuracy the construction of the buildings, and embracing, together with the 'Tower of Henry the Third,' a portion of the range of the Middle Ward Ramparts, with the Wickham Tower seen in the distance. The effect of these drawings is improved by the highest lights, being put in with white. To architects these views and elevations will be highly valuable.

L'ESPAGNE ARTISTIQUE ET MONUMENTALE. Published by A. HAUSER, Boulevard des Italiens, Paris.

Successive numbers from 8 to 12 of this work have appeared, verifying the promise held forth in the first parts; indeed with subjects selected from a country so rich in the picturesque as Spain, much might be achieved by individual taste and talent; but from such an array of celebrities as are occupied in the production of these views, with the accompanying letter-press in Spanish and French, everything is to be expected. We have already pronounced this the most important continental publication of the kind we have seen: having for a part of its subject-matter, the Moorish architectural remains in Spain, it treats of things which have existed only, *in* Europe, but yet are not *of* it; and the history of which is a tract wherein the real and the romantic are reconciled. Toledo supplies

many of the subjects of these plates, and surchanged as they are with ornament, yet the faithful pencil has not halted in its task; the artist is not to blame that so many of these interiors are overdone with carving and fret-work, such was the taste that prevailed when the wealth of Spain exceeded that of every other power—when other kingdoms since grown up were but as yet cadets of the European family of nations. The lithography sustains the reputation of those to whom it is entrusted; and the enterprise cannot fail of encouragement.

A HANDBOOK FOR FREE PICTURE GALLERIES. By FELIX SUMMERLY. Published by BELL and WOOD.

We find in this little book much useful information with respect to public galleries. It contains a Catalogue of the National and Dulwich Galleries, of the pictures of the Soane Museum, of the Society of Arts, and of those of the British Museum. In his introduction the author states that of every seventy-six visitors one only purchases a shilling catalogue; that his object in publishing this was to offer something cheaper to the many who may desire a list of the pictures, but who may be unwilling to pay the official price. To the numerical list of each collection is appended an alphabetical list of the painters, their chronology, their schools, and references to their pictures—offering altogether as much information as the mass of visitors have leisure to acquire.

THE ELEMENTS OF LINEAR PERSPECTIVE, AND THE PROJECTION OF SHADOWS. By W. BARNES (of St. John's College, Cambridge). Published by LONGMAN and Co.

As a short treatise, this is one of the most comprehensive we have ever seen. It is illustrated by sixty-one diagrams cut on wood by the author himself, and is addressed chiefly to mathematical students, although available in affording instruction also to others. In Part 2nd the Projection of Shadows is clearly treated of in sixteen propositions with abundant explanatory figures; and what we much admire in the little book is, that the subjects are at once entered upon without any useless preliminaries.

CHARACTERISTICS OF PAINTERS. By HENRY REEVE, Esq. JOHN MURRAY, Albemarle-street.

In this little book the characteristics of many of the most celebrated artists are ably described, each in a few lines of poetry prefaced by an apposite motto. "They were first written down as a kind of sport in Art, to describe the painters to whom they severally relate, by some awakened association with a favourite picture, or some general characteristic of the artist's genius," and they are evidently written by one well read in the masters of the Art.

THE CASTLES AND ABBEYS OF ENGLAND. Nos. I. and II. By WM. BEATTIE, M.D. Published by MORTIMER and HASELDEN, Wigmore-street.

This is a highly interesting subject. A History of the Castles and Abbeys of England is, in short, a history of the land and its most influential inhabitants. The first part describes the Castle of Arundel, in Sussex, the principal seat of his Grace the Duke of Norfolk. This castle, or rather the fortress of the time being, has been a place famed in the annals of all times, since that of Alfred the Great, who bequeathed it to his nephew Athelm, together with other lordships. The ducal house of Howard succeeded to the possession of it in 1581. The second part of the work traces downward the history of the Howard family, particularly that of its most distinguished members. The work is illustrated by numerous engravings.

TRANSACTIONS OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS. Vol. I., Part II. Published by LONGMAN, BROWN, GREEN, and Co. 1842.

It cannot be deemed other than a reproach to the members of this now large and influential Association, that more than five years have elapsed since the publication of the first part of their first volume of Transactions. The success which attended that first part was so eminent that a second edition was speedily called for; and it therefore seems clear nothing but lack of fitting materials could have prevented the committee from again appearing before the public. Do the architects consider it *infra dig.* to communicate the result of their practice to their younger colleagues, and implying a want of more profitable occupation? or can they fear making their contemporaries as well informed as themselves? We will not suspect either. Their silence proceeds from inertness and apathy, which it would be well for them at any cost to rouse themselves from and shake off. Until architects write more than they now do, their art will not hold that place in public estimation to which it is fairly entitled. It should be their aim to disseminate information on their art in all shapes and by every means in their power, so as to lessen existing ignorance on the subject, and increase the number of competent judges. Moreover, so far as their own improvement is concerned, "writing maketh an exact man," and induceth close thinking.

The volume before us is a most valuable contribution to architectural literature, and cannot fail to maintain the reputation of the Institute at home and abroad; but it affords, nevertheless, a proof of our assertion, inasmuch, that of the eleven communications which it contains, five, and those the most important, are by non-professional men or foreigners, namely, "On the Construction of the Vaults of the Middle Ages," by R. Willis, M.A., Hon. Member; and "On the Characteristic Inscriptions of the Flamboyant Style," by the same author; "The History of Greco-Russian Ecclesiastical Architecture," by Herr Hallmann (a very interesting commenication); "Particulars of the Cost of Public Buildings in Prussia," by Herr Beuth; and "Observations on Stone as used for Building," by Mr. C. H. Smith, the sculptor, one of the gentlemen who were deputed by Government with Mr. Barry to select stone for the New Houses of Parliament.

The remaining papers are, "On the Contemporary Styles of Gothic Architecture in England and France," by Ambrose Poynter, Fellow; "Report of the Committee appointed to examine the Elgin Marbles as to the employment of Colour for Decoration;" "On the Heights of Entablature," by Joseph Gwilt, F.S.A.; "On Warming the Long Room of the Custom House," by Chas. Fewler, Hon. Sec.; and "two communications "On the Stone Arch between the West Towers of Lincoln Cathedral," by Messrs. Nicholson and Popworth.

Remarks, however brief, upon each of these papers, would make this article far exceed our limits; we must therefore content ourselves with a few observations on two or three of them. Professor Willis's paper calls for, and will repay, attentive consideration. The art of masonic projection has been much more studied in France than in England, and has been treated of by various writers there, since the time of De L'Orme, and more especially by Frezier, who published in 1737 "La Theorie et la Pratique de la Coupe des Pierres et des Bois pour la Construction des Voutes," &c. "The meaning of the term *coupe des pierres*," observes Frezier, "is not that which it first presents to the mind; it does not exactly signify the work of the artisan who cuts the stone, but the mathematical science by which the design of a vault is carried out, or a mass of a certain figure formed by an assemblage of small parts. In truth," he continues, "it requires more ingenuity than might at first be thought necessary, so to arrange the component parts that, although of unequal shape and size, they may fit in one with another to form a surface, either regular or regularly irregular, and that they may support themselves with no other connexion than their own gravity, for the mortar or cement ought never to be taken into consideration."

With this art the builders of the middle ages were well acquainted, indeed they may be said to have originated it; and it is therefore interesting and valuable to trace, from an examination of the buildings themselves, the methods they employed. It is only from such examinations we can hope to arrive at the principles which guided our forefathers in the construction of the works they have left for our admiration, and without a knowledge of which we can never hope successfully even to imitate them. Mr. Willis has executed his task with a masterly hand, and has conferred a fresh obligation on the profession. We may observe the Essay occupies 69 quarto pages, and is profusely illustrated by engravings.

The inquiry instituted by Mr. Poynter on the contemporary Gothic of France and England is one of much interest, and is very successfully treated. As Rickman observed in his valuable chapter on the same subject, "The styles of architecture in different countries are not contradictions, but members of the same family, with local differences." The absurd claim of remote antiquity set up by some of the French antiquaries for Coutances Cathedral, and some other buildings in France, would, if substantiated, have reodered the chronology of architecture very different in one country from the other. This, however, having been quite set at rest by Mr. Gally Knight and some other English writers, the parallel can now be drawn closely. Three very nice lithographs of French churches accompany the essay.

Under the head of Construction, Mr. Smith's dissertations on building-stones (with a map of the Isle of Portland and section of the quarries) are the most important contributions: indeed, these papers cannot be studied too attentively by the young architect desirous, as all ought to be, to arrive at a full understanding of the subject. It is not merely skill in drawing or even powers of design, which constitute an able architect. A general knowledge of all the sciences must be acquired by those who would play an efficient part, amongst which chemistry and geology should on no account be overlooked. We trust the Institute will henceforth make their Transactions an annual, as they would so unquestionably effect much good.

ENGRAVINGS FROM THE WORKS OF THE LATE SIR THOMAS LAWRENCE, P.R.A. Part I.

This part contains portraits of Sir William Grant, the Hon. Mrs. Ashley, and Abernethy, the famous surgeon. The collection will be very valuable to the artist; for the ease and grace which the President gave to his sitters, afford important lessons; and these advantages can be communicated without the aid of colour. The series is well engraved, and the work altogether is a monument to the memory of the accomplished painter.

TO CORRESPONDENTS.

A portrait-painter, at Manchester, calls our attention to a rule, which he strongly condemns, of the West of England Art-Union, providing that the winner of a prize "will be allowed to have the portrait of a member of his family painted by an artist chosen by himself." The principle is entirely bad; and can be defended upon no good ground.

A correspondent informs us that, "when people asked Wilson what he painted with, he said *honest Linseed*, which he always used out of a hollow oyster-shell."

In answer to the objection concerning our letter on "Vehicles," we have only to say that good may arise out of them; we confess, however, that we are not sanguine on the subject. But it is only by discussion we can discover truth; and we do not occupy a very large space in considering the matter—one certainly of very great importance.

A correspondent requests us to give to "Sir Robert Peel a hint there is at this time a sketch of Rubens, the centre of the Whitehall ceiling, now to be disposed of. It was at Wilkie's elbow when he painted; it was purchased at his sale; and would be one of the most valuable additions to the National Gallery that could be placed there, as it is one of his most pure and brilliant studies."

Our Glasgow correspondent will perceive that we have anticipated his information. We are glad to find that, "considering the general depression of trade that has for some time existed in this great emporium of the west, we may well conclude, that a true spirit for the encouragement of Art is rapidly extending itself throughout all classes of the community."

We have elsewhere referred to the forthcoming "Report of the Royal Commission," of which we shall, of course, give a full abstract.

We hope to hear again of the movements of our correspondent at Antwerp.

There can be no possible objection to the course which "An Amateur" considers desirable in reference to Birmingham.

The particulars relative to the plate required at Manchester may be known by application to the Secretary. An advertisement on the subject appeared in the ART-UNION for July.

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THE ART-UNION.

LONDON, SEPTEMBER 1, 1842.

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REPORT OF THE COMMISSIONERS ON FINE ARTS.

THIS important National document having been "presented to both Houses of Parliament, by command of her Majesty," has been printed, and is now before the public. It must be regarded, however, as but the first of "a Series," for it deals only with the topic concerning Frescoes—a very minor, and, after all, a comparatively insignificant branch of the mighty subject upon which the nation has been at length summoned to "legislate." Unhappily the period at which Parliament has been called on to receive—if not to consider—the document, is unpropitious. Interests still more weighty, and far more embarrassing press upon the Government, the Peers, and the Commons; consequently the newspapers have been utterly silent in regard to its reception; we believe it was presented without eliciting a single remark from any noble peer or honourable commoner, having been "laid upon the table" in silence, if not with indifference. Still it is an augury of great good to come; it is, indeed, a huge step in advance for British Art, to have the attention of the legislature directed to it; even if the kingdom paid for promoting it no more than the printer's bill, it would be a larger national grant than has been hitherto issued for the promotion of its welfare, and the extension of its benefits. But it is unquestionable that vast results will follow this first solemn recognition of the Arts in England by the State; we hail this publication as the herald of a new order of things, as affording evidence that the Arts are no longer to be regarded by the nation as less worthy its consideration than a bill for building a jetty; that the public money may be expended upon objects of higher import than park gates and stables; and that a new and powerful public teacher, for whom employment has never yet been found in Great Britain, is at length to be retained by the Legislature.

Our present purpose, however, is to devote as much space as we can spare to the "facts" contained in this "Report;" leaving to future occasions the comments we may consider either useful or necessary.

Our readers are aware that the commission was appointed by her Majesty, on the 22nd day of November, 1841. It consisted of His Royal Highness Prince Albert, Lord Lyndhurst (the Lord Chancellor), the Duke of Sutherland, the Marquis of Lansdowne, the Earl of Lincoln, the Earl of Shrewsbury, the Earl of Aberdeen, Lord John Russell, Lord Francis Egerton, Lord Palmerston, Lord Melbourne, Lord Ashburton, Lord Colborne, Shaw Lefevre, Sir Robert Peel, Sir James Graham, Sir Robert Harry Inglis, and H. G. Knight, Benjamin Hawes, jun., Henry Hallam, Samuel Rogers, George Vivian, and Thomas Wyse, Esqs.; and at the same time her Majesty appointed Charles Lock Eastlake, Esq. to be secretary to the commission.

In the introduction to the Report the Commissioners state as follows:—

"We, the Commissioners appointed by your Majesty for the purpose of inquiring whether advantage might not be taken of the rebuilding of your Majesty's Palace at Westminster, wherein your Majesty's Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in your Majesty's United Kingdom, and in what manner an object of so much importance might be most effectually promoted, humbly report to your Majesty that we have taken into our consideration the matters referred to us, and have given due attention to the report of the Committee of the House of Commons, in 1841, on the Fine Arts, together with the opinions of various other competent persons on questions relating to the special objects for which the present Commission was appointed, and have consulted the Architect as to the manner in which various kinds of internal decoration would affect his intended architectural arrangements; and we beg now to report our opinion that it would be expedient that advantage should be taken of the rebuilding of the Houses of Parliament for the purpose of promoting and encouraging the Fine Arts in the United Kingdom.

"Having thus come to an opinion on the first point to which our inquiry was directed, we have, in conformity with the instructions contained in our Commission, proceeded to consider in what manner the above-mentioned purpose could best be accomplished. With this view we have, in the first place, directed our attention to the question whether it would be expedient that Fresco-painting should be employed in the decoration of the new Houses of Parliament; but we have not yet been able to satisfy ourselves that the art of Fresco-painting has hitherto been sufficiently cultivated in this country to justify us in at once recommending that it should be so employed. In order, however, to assist us in forming a judgment on this matter, we propose that artists should be invited to enter into a competition in Cartoons, and we have prepared the draft of an announcement on the subject, offering premiums of public money, to which we request the sanction of your Majesty.

"In framing this announcement we have felt that although the competition which we at present wish to invite, has reference chiefly to Fresco-painting, yet if we were to confine our notice entirely to that method of painting an inference might be drawn therefrom that we intended to recommend its exclusive adoption for the decoration of the new buildings. We have, therefore, inserted in our announcement paragraphs, intended to explain that the future attention of the Commission will be directed to the best mode of selecting for employment artists skilled in oil-painting and in sculpture, and that due consideration will be given to other methods and departments of Art applicable to decoration generally."

This is in fact "*the* Report;" it is signed by all the members except the Lords Ashburton and Shrewsbury, both of whom are abroad.

It will be observed that—in reference to an advertisement inserted in the ART-UNION, June 1842—the commissioners, although they have offered "premiums for cartoons," have done so only in order to "assist them in forming a judgment" whether "it is expedient that fresco-painting should be employed in decorating the new Houses of Parliament;" and it by no means follows that their decision will be favourable to this branch of Art. We are inclined to think that it will be against the introduction of "the novelty." Many and strong arguments have been adduced on both sides; but the feeling in favour of frescoes has certainly not been increased by the discussion.

There is one consideration that cannot fail to have great weight with the commission, and one which at present cannot enter into consideration of the question; it is this—*our leading British artists will not compete*; the prizes, therefore, will of necessity be distributed among comparatively inferior professors; and as the frescoes, if to be done at all, should, we think, be selected from the examples of artists who will have competed, it follows, as matter of course, that our eminence in this department of the Arts cannot be sustained as it may be sustained in others. Of this fact her Majesty's commissioners are not, we believe, aware; for they seem to consider it "expedient that fresco-painting *should* be employed in the decoration of the new Houses of Parliament"—if we may judge from the space occupied in their report in treating the several branches of the subject; for considerably more than half the printed volume is filled with matter concerning it—beginning with the "Statements of Cornelius," and continuing with "Various Communications on Fresco-painting," and a treatise on "Methods of Fresco-painting described by Writers on Art;" terminating with a description of "Lime fit for Fresco-painting," a "communication" from Dr. Reid (the distinguished chemist) "on the same subject," and another "communication" from him "on the Probable Effects of Gas on Fresco-painting."

Whether our "leading artists" are or are not justified in withdrawing from the contest for honourable and profitable employment, we do not now propose to inquire; but we know that the majority of those who have been promoted to "high places" by the suffrages of the Profession and the public voice, do not mean to submit cartoons as candidates either for prizes or for occupation in the way contemplated. We regret this; because we think it only just, wise, and right that men of distinction should have replied to the first call which the nation has made upon genius in the Arts. To this topic it will be our duty to revert.

But as we have said, our space will, this month, be better filled by transferring the Report to our columns, than by any reasonings or speculations of our own upon the subject. We shall have—and so will our correspondents—abundant opportunities for criticism. In printing the whole of this important document, we shall necessarily sacrifice much of variety. It is, however, one that we cannot feel justified in abridging; for every part of it contains valuable information to the profession generally, and more especially to those who design to study fresco-painting. The whole of the "Introduction" (for such it properly is) bears the signature of Mr. Eastlake.

Our readers will perceive that his own views—and they will no doubt greatly influence those of the commissioners—are in favour of the introduction of frescoes. They will of course be sufficiently criticised and canvassed; but with that respect which his great acquirements, high character, and undoubted genius, entitle him to receive.

THE GENERAL OBJECT OF THE COMMISSION CONSIDERED IN RELATION TO THE STATE AND PROSPECTS OF THE ENGLISH SCHOOL OF PAINTING.

As the commission is understood to take up the present inquiry where the Committee on the Fine Arts, appointed by the House of Commons in 1841, left it, it will be proper, by way of introduction, to recapitulate the leading opinions expressed in the report of that committee.

It was there observed that "the chief object

aimed at by the appointment of the committee," was "the encouragement of the Fine Arts of this country;" that it was "requisite that a plan should be determined upon, and that as soon as practicable, in order that the architect and the artist or artists to be employed, may work not only in conjunction with, but in aid of each other; that thus the abilities of both would be exerted for the decoration of so eminently national a building; and at the same time encouragement beyond the means of private patronage would be afforded, not only to the higher walks, but to all branches of Art." The report proceeds to recommend the employment of fresco-painting in the decoration of the new Houses of Parliament, suggesting, however, the necessity of further information and inquiry.

The appointment of the commission has fully secured the latter, and the general objects of the committee have been recognised in the notice respecting a competition already prepared for publication under the sanction of her Majesty's commissioners.

It is here proposed to consider the question of the decoration of the Houses of Parliament with reference to the state and prospects of the English school of painting. And first it is to be observed that, although "all branches of Art" may be entitled to the consideration of the commission, historical painting is not only generally fittest for decoration on a large scale, but is precisely the class of painting which, more than any other, requires "encouragement beyond the means of private patronage." The want of such encouragement has long been regretted, not by professors only, but by all who have turned their attention to the state of painting in England; a proof that the promotion of historic art is an object of interest with a considerable portion of the public.

The inference is not unimportant; for an already existing estimation of the higher aims of Art, is in itself an earnest of their success. The desire which has been manifested for historical painting would not be entitled to attention if it could be traced to a passing influence, or to a disposition to imitate what had been achieved in other countries, since this could only lead to the adoption of superficial qualities, betraying, sooner or later, the absence of a vital impulse. Such attempts would be the more likely to be ineffectual, if a different style, however humble, really corresponding with the national taste, were at the same time cultivated with marked success. The history of Art is not wanting in examples of schools and of periods, with regard to which it might be a question whether a sudden demand for historical painting would have been a boon to the artists or to the lovers of Art. The Dutch school of the seventeenth century might be adduced as a case in point.

It may here be remarked that, even where the direction of national taste is favourable to the cultivation of historical painting, the peculiar difficulties of that branch of Art must sometimes place it in unfavourable contrast with inferior departments more commonly practised, and in which a relative perfection is more commonly attained. The disadvantages resulting from this contrast are peculiar to modern times: at the revival of Art and during its progress to excellence the efforts in the grander style were not in danger of being undervalued, or stimulated to injudicious rivalry, by such a comparison. No school exclusively devoted to indiscriminate imitation then existed. The present influence of such schools and examples may partly account for and excuse the occasional fastidiousness of modern amateurs with regard to efforts in historical painting, and may render a consistency of style more difficult for the historical artist.

These admissions with regard to the present difficulties of the highest style of Art cannot, however, render it necessary to vindicate its abstract claims; the sole question for consideration now is, whether in this country, and at this time, there exist grounds for hoping that historical painting could be cultivated with success, and whether it would awaken a more general interest, if it were duly encouraged by the State.

That the actual estimation of this department of Art has direct reference to the moral wants of our own nation, is further proved by the repeated exertions of individuals in proposing plans for the promotion of the higher style of Art, by the generous encouragement occasionally extended to its votaries by others, but above all by the efforts of the artists themselves. For it must always be borne in mind that the aims of the artists are not to be considered as accidental predilections apart from the public feeling, but as representing a portion of that feeling However variously modified by other influences, the formative arts must always express the manners, the general taste, and, to a certain extent, the intellectual habits of the nation in which they are cultivated; the chief conditions with regard to the last being, that the objects of mental interest should be analogous to the pursuits of taste, and at the same time familiar to that portion of the public to which the Arts are addressed.

But to whatever extent the mind or manners of a nation may be communicable to its productions in Art, the result is to be looked for rather in general tendencies than in degrees of technical excellence, and is especially to be sought where controlling influences, even of a salutary kind, are least likely to interfere with the free expression of national taste. Thus, the indications in question are not so evident in religious subjects, in which a common education, and long consecrated themes, have tended to elevate to a common standard the taste of the civilized world; nor are they so distinctly manifested even in certain subjects of local interest, such as the acts of illustrious individuals, and the commemoration of national events; themes which patriotism has everywhere supplied, and which presuppose a uniformly ennobling influence. The proper and peculiar tendency, the physiognomy, so to speak, of national taste, is to be detected in more spontaneous aims; in the direction which the arts have taken, when their course has been unrestrained, save by the ordinary influence of the intellectual and moral habits of society.

It might be interesting to trace the connexion between the Arts and national culture and character under such conditions; but the general truth of the view above taken has been so often dwelt on by the historians of Art, that it must be unnecessary to adduce examples of such a connexion where circumstances must render it more than commonly direct. If it were proposed to compare the English school of painting (as regards its general tendency) with the schools of other countries, it would, however, be just to consider the direction of taste in the latter when art has not been employed in the service of religion and patriotism, for it is under these circumstances that painting has been cultivated in England. The result of such a comparison would tend to vindicate the aim and character of the English school.

But the inference from the above statement, which is more immediately applicable to the present question, is, that the efforts of the English artists in the higher branches of their profession are to be regarded as an evidence of the tendency of taste in a considerable portion of the public, and it remains to observe that both the efforts and the taste may be almost irrespective of the common relation between demand and supply, since the due encouragement of the higher branches of Art may be "beyond the means of private patronage." This apparent contradiction of a moral demand for a particular class of art, existing independently, in a great measure, of its usual consequences—the actual employment of those who, with due encouragement, might respond to it, is explained by the fact that the decoration of public buildings, with a view to moral or religious purposes, has always been necessary for the formation of a school of historical painting. The history of Art shows that whatever may be the extent of general education, the service of religion or the protection of the state is indispensable, at the outset at least, for the full practical development of the highest style of painting. Thus formed and thus exercised historic Art lives and is progressive, but with the aid, however liberal, of private patronage alone, either its aim becomes lowered, or its worthier efforts are not sufficiently numerous to re-act on the general taste.

To many it may appear unnecessary to assert the capacity of the painters or of the public for the cultivation or appreciation of elevated Art; but it must be remembered that while the great stimulus and support of public employment is wanting, the exertions of the artists are gradually compelled into other directions; and some observers, looking at this result alone, may draw erroneous inferences from it,—may sometimes hastily conclude that pictures of familiar subjects, which have been of late years predominant and deservedly attractive, represent the universal and unalterable taste of the nation.

Such observers might, however, at the same time remark that the productions in question oftener approach the dignity of history than the vulgarity of the lower order of subjects, and either by the choice of incidents, or by their treatment, still attest the character of the national taste. The evidence of an intellectual aim in familiar subjects, may be therefore considered as an additional proof that the artists of England want only the opportunities which those of other nations have enjoyed, in order to distinguish themselves in the worthiest undertakings. But to place this question in its proper light it will be necessary to take into consideration the peculiar circumstances under which the English school has been formed.

The great impediments to the cultivation of the higher branches of Art have been already adverted to. With few exceptions, painting in England has not been admitted into churches (a subject which it is not intended here to discuss), nor has it been employed to any extent in the embellishment of public buildings. Other difficulties have existed, owing to various accidental circumstances.

The perfection which the great Italian masters arrived at, was the result, it is true, of slow experience, but happily for them the more ornamental and fascinating qualities of the Art were attained last. With the English school it was the reverse. Its rise in the last century was remarkable for sudden excellence in colouring and chiaro-scuro, an excellence so great, as to eclipse contemporary efforts in a severer style, while it gave a bias to the school. The peculiar union of what are called the ornamental part of the Art, with those essential to history, which has prevailed in England, not unattended with some sacrifice of more solid qualities, has been generally attributed to this influence.

This mixed character became more decided in consequence of the circumstances under which the school was developed; namely, the subsequent introduction and prevalence of a style suited to small dimensions. Most of the distinguished English artists in the time of Reynolds, painted the size of life. The experiment, as regards private patronage, seems to have been then fairly made, and the gradual change to reduced dimensions, appears to have been the consequence of the insufficient demand for large works, arising in a great degree from the limited size of English dwelling-houses.

Hence the execution of small historical pictures, a practice recommended by the occasional example of the best masters of every school; but where the subject is dignified, smallness of dimensions cannot consistently be accompanied by smallness of treatment. Minute imitation is not found in Correggio's Gethsemane, nor in Raphael's 'Vision of Ezekiel,' diminutive as they are. The breadth of manner which is indispensable in such elevated themes is not, however, essential to familiar subjects, and hence, when specimens of both styles, similar in size, but widely different in their technical conditions, are placed together, the impression produced by so marked a contrast is unsatisfactory, without reference to the difference of subject.

Thus, partly through the influence of the "ornamental" character of the school, and partly to prevent this abrupt contrast of treatment in pictures which are to hang together in galleries (for under such circumstances, the more abstract style appears to disadvantage), the kind of historic Art chiefly followed, is that which admits picturesque materials, thus combining the attractions of familiar subjects with the dignity of the historic style. Under such influences has been formed an interesting portion of the more modern English school, distinguished, on the one hand from the Dutch, and on the other, from the small works of the Italian masters, embracing a great variety of subjects, sometimes scarcely removed from the familiar, sometimes approaching the grandest aim.

The circumstances that have led to the general adoption of a small size are thus, it appears, accidental, and the actual practice of our painters cannot be adduced as a proof of their original choice of such conditions. The frequent efforts on their part, amid various difficulties, to recommend larger dimensions, are a sufficient proof of the real inclinations of the artists. These efforts have not been confined to the ardour of youthful inexperience; many of our best artists have returned to, or per-

severed in such undertakings to the last; with some, the ambition to encounter the difficulties of this style was first kindled at an advanced period of their career. In the last century all the principal English artists, notwithstanding Hogarth's success in small pictures, were in the habit, as already observed, of painting the size of life—Reynolds (considered as an historical painter), West, Barry, Fuseli, Copley, Northcote, Opie, and others.

It cannot, therefore, be admitted that the artists of England are, by their own choice, confined to small dimensions; but the questions now are,—

Whether it is possible to afford more favourable opportunities than those which have hitherto existed for the adequate display of historic Art?

Whether such opportunities will be sufficiently numerous? for if not, the school, after attaining the excellence which honourable employment will assuredly call forth, may again languish; and lastly,

Whether such encouragement will be in danger of diverting the taste and practice of some artists from that domestic Art which is now so successfully cultivated?

The first of these questions, while it is immediately connected with the special object of the commission, involves the consideration of the abstract relation of dimensions to styles of Art. This subject has been often discussed on grounds independent of technical requisites, and as very different opinions have been the result, it may here be allowable, without undervaluing the conclusions derived from other considerations, to refer to the mere physical or external conditions which must necessarily affect the question.

In comparing the treatment of cabinet pictures with that of works of the largest size—for example, where the figures are colossal—it may be observed that the small picture, besides being executed with delicacy, generally exhibits a certain fulness of detail, while the large work is not only less elaborate, but is composed of fewer parts. Even assuming the same subject, and one requiring a variety of minute accessories, to be represented on a colossal and on a small scale, it may be safely affirmed that the degree of detail which would be admissible in the small picture would be objectionable in the larger. In a grander and more ideal subject, where such detail would be inadmissible under any circumstances, the comparison could be less fairly made, but a similar influence would be more or less apparent. Thus, assuming other conditions to be common, the greater space never allows the introduction of *more* detail than the smaller, but generally, if not always, requires *less*.

Without entering into the examination of this question, as connected with the laws of vision, it may be remarked that, although the indistinctness arising from distance may be counteracted, as regards the most important qualities in Art, by increased dimensions, and by appropriate style and treatment, it must still tend to exclude certain refinements of imitation which are appreciable in pictures requiring to be seen near,—refinements capable of conferring an interest on details that may be unimportant in themselves. The inference is at once applicable to the question proposed. The familiar subject, as fullest of accidental circumstance, must be best displayed in dimensions fitted for near inspection, and, in an advanced state of Art as regards imitative excellence, must be a consequence of the habitual adoption of such dimensions. On the other hand, the larger the figures in a picture, the greater the distance at which the work must be seen; and as the omission of detail is a consequence of that reduced scale of gradation which distance supposes,—as the absence of minute particulars is felt to be the attribute of distance without reference to the size of objects, so the accessories in the larger work of Art require to be few and important. Thus, again increased dimensions, by involving the suppression of detail, suggests subjects of corresponding dignity.

Such appears to be the relation of dimensions to style and subject, considered with reference to technical results: as regards the question of taste, it may be observed that the involuntary conclusions derived from the influence of association agree with the practice of Art. The analogy between grandeur and the absence of detail, and between minute circumstance and familiar incidents, is sufficiently apparent. With these analogies, the impressions produced by magnitude and its attributes, and by the opposite qualities, respectively correspond.

The general relation thus defined has often been reversed in works of Art, but not with equally good results, for it may be remarked that large works, when elaborate in detail, and full of accidental circumstance, have the unpleasing effect of magnified cabinet pictures; on the other hand, diminutive historical works, when treated with that breadth which belongs to the grandest style, must give the impression of large works diminished. The last-mentioned inconsistency can hardly be objected to; grandeur of conception and treatment must unquestionably be acceptable in any form, but nevertheless, the abstract breadth of imitation which is indispensable in elevated subjects is, under the circumstances supposed, a kind of contradiction, inasmuch as the vague generalization of a distant or ideal effect is submitted to close inspection, and can only be so viewed. The small pictures by Raphael and Correggio, before referred to, are of this description; but the instances of such subjects being treated on so minute a scale are not frequent.

It is unnecessary to enumerate other exceptions, or to refer to larger works in which a just adaptation of style may have tended to obviate an incongruity between subject and dimensions. It may be sufficient to dwell on those plainer principles which result from the technical and external conditions that have been considered, but which may afford a criterion with regard to some of the more arbitrary conventions of works of Art.

It may be added, that even the extreme conclusions which might be deduced from the conditions referred to, are strictly conformable to the authority of the greatest examples of Art. The loftier aim of imitation thus defined, may seldom be literally compatible with the usual range of subjects; but in this instance again, the criterion, as such, may be admissible. Thus, assuming the representation to be dilated to its full measure, details of costume, illusion, and even the more delicate varieties of colour are no longer fitted for the dimensions. But in proportion as the subordinate excellences of imitation are excluded by the nature of the existing technical conditions, the display of the nobler qualities still attainable becomes more necessary. As the resources of Art become circumscribed, the artist's aim becomes elevated. In the highest style of painting, as in sculpture, the representation of inanimate substances ceases to be satisfactory when they no longer directly assist impressions of beauty or grandeur: and the styles of Art in which the living form can be least dispensed with, are precisely those which, by the abstract character of their imitation, render it less objectionable.

The foregoing considerations may warrant the conclusion that the grandest style of Art is best displayed in large dimensions. It will also follow that the treatment of subjects fitted for such dimensions, must tend to ennoble the style and taste of the artist.

Works of such magnitude cannot be often in demand for ordinary dwelling-houses; hence, while pictures are excluded from churches, the places in which it is possible and desirable to employ the higher branches of Art will be the national and municipal public buildings; all localities, in a word, where painting can be displayed to the public in its highest and most didactic form.

But will such opportunities and means of encouragement be sufficiently numerous and enduring? The answer to this important question can be best anticipated by the exertions of the artists; it may be reasonably expected that the employment of national talent in a great national building, will serve as an example throughout the country, and that the style of Art which will be thus recommended and promoted, may be even adopted in fit situations for the decoration of the mansions and villas of affluent individuals.

In answer to the third question proposed, namely, whether the encouragement of historical painting may tend to alter the direction of the taste and practice of those artists pursuing the hitherto more thriving and popular branch of Art; it may be allowable to observe that even such a danger would be no just argument against the employment of deserving candidates for fame in another department. But the long neglected interests of the historical painters can, it is believed, be promoted without interfering in any degree with the prosperity of the class in question. That school is already formed; and the cause to which it chiefly owed its rise,—the possibility of its productions being placed in apartments of ordinary dimensions, must insure its duration; added to which, the societies for the encouragement of Art by subscription and lottery, have solely in view the acquisition and distribution of comparatively small pictures. The object now is to find opportunities as fit (they cannot possibly be as numerous) for the development and display of historical painting on a large scale. Whatever may be the influence of the proposed encouragement on the rising generation of artists, it is at all events desirable that inclination should be free; that the inheritors of that enthusiasm, which prompted the best English artists of the last century to offer to decorate St. Paul's cathedral and other buildings at their own expense, may no longer ask in vain even for space.

The general tendency of the national talent has been hitherto considered, in a great measure, apart from the question of the actual qualification of the artists. It may be sufficient, in reference to this part of the subject, to acknowledge that the difficulties of the style of Art, which is now proposed, may be peculiarly great in England, owing to the circumstances before adverted to, and that no common energy may be necessary to surmount such difficulties. But while the artists are expected to show themselves worthy of entering on that career which is now opening to them, it is but just to remind the enlightened judges of Art who refer to the great works of other countries, that those works were the result of repeated essays, and that considerable time was necessary for the formation of the taste and practice of those who produced them. In justice to the artists, the trial should be as fairly made in England.

On ordinary occasions the imitative arts may be considered as adventitious embellishments; but in proposing to adorn an important national edifice, where it is essential that a characteristic unity of design should be maintained throughout, painting should appear as the auxiliary of architecture. It was thus that it was employed in the best ages of Greece and Italy, and it was thus that its highest development was insured. In the present instance the chief decorations in painting will be required to be on an extensive scale. The difficulty of keeping large masses of canvas well stretched during all changes of weather, has been considered an objection to the employment of that material under such circumstances. The evil here alluded to may be seen in its worst form, in the ceiling of the chapel at Whitehall, owing to the surface of the paintings being highly varnished. The fittest kinds of painting, for the decoration of architecture, are those which can be applied, when required, to every surface, curved as well as plain; and for such general decoration, fresco—recommended as it is by the example of the great masters—appears to be better adapted than any other method.

The objections to the employment of fresco in London, on account of the smoke, have not been overlooked, and various information respecting the mode of cleaning such paintings has been collected. The opinions of Director Cornelius on the subject will be found in his statements (Appendix No. 3). Professor Hess, on being consulted on this point,* remarked that "if frescos were painted in the open air in London, the rain would be the best picture cleaner." The observation is so far important, that it assumes the possibility of washing frescoes freely without injury to the colours. Mr. Thomas Barker, of Bath, who painted a fresco of considerable extent in that city some years since, writes:†—"To clean fresco from smoke, I know of no mode so simple or efficacious as washing the surface with pure water, using a soft sponge in the operation." Mr. Barker elsewhere observes:—"It is now seventeen years since the completion of that work;" (the fresco be painted) "if any change has taken place, it is in the colouring having become much more effective than when first completed." Mr. Andrew Wilson writes from Genoa,‡ that frescoes there are cleaned with vinegar, so as to look as fresh as when first painted. Carlo Maratti used wine in washing the Vatican frescoes, and succeeded in restoring the principal paintings, notwithstanding the injuries and neglect of nearly two centuries.§ There seems, therefore, to be no reasonable ground of

* By Mr. William Thomas.
† February 10, 1842. ‡ February 28, 1842.
§ Memoir in the second edition of Bellori's Life of C. Maratti.

apprehension on this account. With regard to the effect of the English climate, no very accurate conclusions can be arrived at, as the examples of older frescoes in this country are not numerous. About the middle of the last century some frescoes were executed at West Wycombe Park, by Guiseppe Borguis, a Milanese, under the auspices of Francis Lord Le Despenser. The paintings are exposed to the open air, yet those in the east portico and south colonnade and loggio, are in general remarkably well preserved. The paintings in the west portico, from whatever cause, have suffered considerably. The east portico is an agreeable example of the union of fresco-painting with architecture; in the soffit is a copy of Guido's 'Aurora.' Some ceilings in the interior appear to be painted in oil.

As long as any doubt is expressed as to the mode in which the antique paintings which have been preserved were executed,* it may not be allowable to quote those works as examples of the durability of fresco-painting in particular; but they afford strong evidence of the durability of painting on well-prepared walls. Sufficient examples, however, of frescoes, properly so called, that have stood for many centuries, exist in Italy. Among them may be mentioned: at Padua the works of Avanzo, though injured in lately removing the whitewash with which they were covered; in Florence those of Benozzo Gozzoli in the Palazzo Ricardi, of Angelico da Fiesole, Masaccio, and others; in Perugia those of Perugino; in Assisi those of Giotto, (the vows of St. Francis);† these works belong to the fourteenth and fifteenth centuries. In S. Giacomo, Spello, Orvieto, Pisa, Siena, and Rome, various examples by the earlier masters are in good preservation, when unhurt by violence. The works of Luini, at Seronno and Lugano, may be mentioned as remarkable instances of frescoes in perfect preservation after three centuries.‡ It has been supposed that the sea air at Venice may have affected the few frescoes painted in that city; but in Genoa, where the influence of the sea air is more immediate and the effect of storms more severely felt, frescoes have lasted on the external walls of houses for some centuries.§

The practice of fresco-painting, as far as description can explain it, is sufficiently detailed in the papers of the Appendix which follow, but it may be desireble briefly to examine its general qualities as a means of representation.

Its difficulties are not to be dissembled; they are, however, not the difficulties of the mere method, but arise from the necessity of an especial attention to those qualities which rank highest in art; qualities which, when not absolutely indispensable, are too often neglected. Defects in composition, form, action, expression, and the treatment of drapery, may be redeemed in an oil-painting by various merits; not so in a fresco. A style of art thus circumscribed cannot, therefore, be recommended for exclusive adoption; but if studied together with oil-painting, its influence can hardly fail to be beneficial. The great Italian masters, as is well known, practised both methods; hence their employment, frequent as it was, in fresco, led to no imperfection, but on the contrary, may be considered to have been mainly conducive to the vigorous character of Italian design.

The immediate and necessary connexion of this mode of painting with the highest aims of art fits it to embody those inventions which belong essentially to the domain of thought. As a mode of decoration for public buildings it has peculiar recommendations: no style of painting is more clear, distinct, and effective at a distance. This is partly to be referred to the thorough execution, founded on the intelligence of form, which it requires, and to the brilliancy of the material employed for the lights. But there are other causes of this distinctness of effect more directly connected with general design. With dimensions and distance, and a treatment that depends rather on power of light than on intensity or quantity of shade for its effect, a style arises which develops the elements of composition in some measure distinct from chiaro-scuro. The influence of these conditions is apparent in the best Italian frescoes, which, at the same time that they exhibit the happiest adaptation of perspective and foreshortening, and often the most skilful management of gradations of light, are remarkable for impressive clearness of arrangement.

This style of composition is still more apparent in the celebrated cartoons of Raphael, in which it is carried to the most emphatic simplicity, still combining the picturesque principle of depth, as opposed to the flatness of basso-relievo. These works were evidently treated with reference to the material in which they were to be ultimately executed, namely, tapestry; in that material, as wrought in Raphael's time, powerful effects of light and shade were unattainable—a defect attempted to be remedied by heightening the relief of some of the objects with gold. The figures are, however, colossal in size, as the works were to be seen at a considerable distance, and the great artist attained distinctness by means of composition almost alone. The principal figures are rendered important chiefly by the place they occupy, and the story is comprehended at the first glance; thus a skilful arrangement supplies the absence of those modes of relief which might be resorted to in oil-painting; indeed the effect of light and shade, making every allowance for the injuries of time, is far weaker than that attainable in fresco.

But assuming this general style of composition to be applicable to fresco, it cannot be objected that, owing to its peculiar fitness in the case referred to, it would in any degree disqualify the artist for the practice of composition in oil-painting; for the cartoons of Raphael have always been considered to be among the most perfect examples of arrangement and of masterly clearness in telling a story, without any reference to the particular conditions which may have influenced the painter.

In like manner as regards colouring, the practice of fresco has never been found to have any unfavourable influence on that of oil-painting, but rather the reverse. Without referring to particular works as instances of the perfection in both methods, which the Italian masters of different schools—Francia and Raphael, Andrea del Sarto and Guido, Guercino and Pordenone* attained, it may be sufficient to mention the example of Correggio—in the opinion of Reynolds† the most consummate of painters as regards colour and execution. This great artist painted more in fresco than in oil, looking to the quantity of surface covered. In his case it is evident that even the comparative absence of depth and mass of shade in fresco had no unfavourable influence on his practice as an oil-painter, while the clearness of his colouring in his oil-paintings may not unreasonably be attributed in some degree to his experience in the other method.‡ And here it may be allowable to express the opinion that the great skill of the English artists in water colours might be the means of introducing new technical merits and a new perfection in the practice of colouring in fresco, which might again directly benefit the school of oil-painters.

The foregoing are among the considerations which it is considered might induce her Majesty's commissioners to recommend the promotion and encouragement of historical painting in connexion with the rebuilding of the Houses of Parliament, while a hope may be here expressed that the example will be followed on other occasions. The employment of fresco, for a portion at least of the intended works might be proposed conditionally, since it must necessarily depend on the evidence of inclination and qualification on the part of the artists, to work in that method.

C. L. EASTLAKE, Secretary.

The reader will ponder over this treatise; it is the production of an artist and a scholar, and will receive the respect even of those who may hold opinions opposed to the views of the accomplished writer.

We proceed to copy another valuable document, "THE SUBSTANCE OF SOME OPINIONS EXPRESSED BY DIRECTOR CORNELIUS ON THE PROPOSED DECORATION OF THE HOUSES OF PARLIAMENT."*

THE SITUATION.

Cornelius, the distinguished artist who has executed so many works in fresco at Munich and elsewhere, inspected the plans for the new Houses of Parliament, as well as the site of the buildings, during his short stay in London in November 1841. His attention was first directed to the general situation, with reference to works in fresco. He thinks the situation unobjectionable. He has no idea that the damp of the river can have any effect on fresco paintings in rooms elevated as those in question will be, above the actual level of the water. The effects of damp in the atmosphere are not apprehended by the German painters. Many failures that might have been hastily attributed to damp, were really owing, Cornelius observes, to the use of lime in too fresh a state. Of the experimental works painted at Munich in the open air, those only have faded which are known to have been done without due attention to the materials. Thus, a figure of Bavaria, painted by Kaulbach, which has faded considerably, is known to have been executed with lime that was too fresh. Similar failures in less exposed situations have been traced to the same cause. The cupola of Val de Grace at Paris, painted in the 17th century by Mignard, faded soon after it was done, though sufficiently elevated above damp exhalations, because the lime used was too new.

The damp which, in the opinion of Cornelius, is really prejudicial to fresco, is that which is occasioned by the use of unseasoned materials—new timber, imperfectly burnt bricks, &c. The nitre which is so destructive to fresco, is that which he supposes to originate from the stones of the wall rather than from the mortar. Such causes of decay might exist in high and dry situations from want of care. But Cornelius lays the greatest stress on the necessity of using lime that has been long kept, since this comes in immediate contact with the colours, and is a colour itself.† When this eminent artist, in conjunction with others, painted the house of the Chevalier Bartholdy, in Rome, an old mason who had been employed under Mengs (a not unskilful fresco painter), directed their attention to this point, and it so happened that they were then supplied with lime which had been preserved twelve years. The works alluded to, though the first executed by the modern German fresco-painters, have stood perfectly well.

Among other precautions it is desirable to let the building itself dry well before painting the walls: yet Cornelius painted in the Glyptothek at Munich, not long after it was finished, from a confidence in the soundness and dryness of the materials. He, however, took the precaution to use water that had been boiled in moistening the surface and in thinning the lime.

THE STYLE OF THE ARCHITECTURE.

With respect to the question, whether it is possible to preserve a due congruity between the modern taste in painting and Gothic architecture, the opinion of Cornelius is unhesitating; but this

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* According to Sir Humphrey Davy's experiments, the antique painting called the 'Aldobrandini Marriage,' was unquestionably executed in *fresco*; no colours were found in it but such as stand in fresco, and the white pigment was lime. (Compare Appendix, No. 5.) Other paintings appear, from his description of the materials, to have been executed in *tempera*, though he calls them *fresco*; but no wax (used in the *encaustic* method) was found in any of the specimens examined by this great chemist in Rome. (See The Philosophical Transactions, 1815, p. 97). In Pompeii, specimens of encaustic are said to be frequent.

† Letter from Professor Ernst Deger of Düsseldorf, 4th March, 1842.

‡ Communication from Mr. Ludwig Grüner.

§ Letter from Mr. Andrew Wilson, Genoa, 28th February, 1842.

* For a description of Pordenone's principal fresco, the cupola of S. Rocco at Venice, see Boschini, La Carta del Navegar Pittoresco, Ven. 1660, pp. 90—94.

† Notes on Du Fresnoy, Note LV.

‡ The works of Correggio in fresco, are here referred to merely to show that the practice of that method has no disadvantageous influence on the practice of oil-painting; but the cupolas of Correggio at Parma, are by no means favourable examples of the durability of fresco. Their decay appears, however, to have been owing to the former dilapidated state of the roofs and the penetration of damp, as the lower figures are better preserved. The fresco in the tribune of S. Giovanni was destroyed in enlarging that part of the church; part of the principal group, the Coronation of the Virgin, was fortunately saved, and was inserted in the wall of the library at Parma. It is in perfect preservation, and is one of the noblest works of the master.

* The particulars relating to the practice of fresco-painting, are extracts only from more copious details freely communicated by him. For some few allusions to facts, in the history of the Arts, connected with the subjects discussed, the Secretary of the Commission is responsible. These additions are distinguished by brackets, or are given as notes.

† As the opinion respecting the necessity of using lime that has been long kept is frequently repeated in this paper, it may be necessary to state, that other German and Italian fresco-painters do not consider it essential to keep the lime longer than ten or twelve months.—See the remaining papers in the Appendix.

opinion, it will appear, is the result of particular views respecting the standard of pictorial excellence. He thinks the Italian works which the Germans most approve, and modern German Art itself perfectly fit for such a purpose. The works of Heinrich Hess in the Allerheiligen Kapelle at Munich are, he observes, in one sense, a case in point, since that chapel is in the Byzantine style of architecture, the date of which is still earlier than the so-called Gothic. In these frescoes the space round the figures is often gilt, and thus the rude splendour of a remote period is united with a grandeur of design derived from the purest examples of Italian Art.

It is well known that in the middle ages the cathedrals and churches throughout Europe, however varying in their style of architecture, were more or less decorated with painted and gilded ornaments and scriptural or legendary subjects. [Vestiges of paintings, even in churches where stained glass had been used, are often found concealed under whitewash, and every year brings some to light in our own country.]* Similar works in a ruined state, have lately been discovered in the choir of the cathedral at Cologne. These are now to be replaced, Cornelius states, by Professor Steinle, and the general style to be adopted will correspond with the architecture, although the forms and draperies will be treated with a due regard to the best examples of art.

Cornelius thinks that Westminster Hall might be decorated on the same principles, with a like attention to the character of the architecture. He considers that as the walls of such buildings were sometimes hung with tapestries, they could be quite as consistently adorned with paintings. It is to be observed that in the Hall of Constantine in the Vatican, painted by Giulio Romano and others from Raphael's designs, the edges of the frescoes are made to imitate the appearance of tapestry; this treatment is also observable in some of the cieling paintings of the Vatican, though differently contrived according to their situation. But Cornelius thinks no such approximation to the effect of hangings necessary, since paintings were quite as common as tapestry in ancient Gothic edifices. He considers the questions as to the appropriate style of sculpture and painting for Gothic buildings to rest precisely on the same grounds, and assumes that the artists of the thirteenth century would have added better ornaments to the architecture of the period if they had possessed the skill. He considers it, nevertheless, essential that a certain congruity and harmony should be preserved, less dependent on association than on general principles. He thinks that the style of some Florentine masters of the fifteenth century would harmonize well with Gothic structures of an earlier date or character.

It is here to be observed that the question of the adaptation of the style of art to the architecture is connected in the mind of Cornelius with that of the general expediency of returning to those severer principles of design which, it is acknowledged, first led to excellence in Italian Art. With these views he connects the consideration of the nature and capabilities of fresco, as a means of insuring attention to the elements of form and composition. The founders of the present German school, as is well known, at first proposed these principles and methods not as an end, but as a means which it was hoped would again lead to important results. But the attempt, according to the eminent artist so often quoted, was at the outset universally condemned. When a few individuals (with that artist himself, Overbeck and Veit at their head) began the revolution which they have now rendered comparatively popular, they had to encounter the most violent opposition and the keenest ridicule from their own countrymen; and even when, after years of perseverance, they had succeeded in gaining some favour at home, it was long before foreigners acknowledged their merit. Cornelius dwells on these circumstances in recommending the style above alluded to.

There are other considerations connected with the application of painting to Gothic architecture particularly, on which Cornelius was consulted, and which may not be undeserving of attention. The available spaces for painting in Gothic buildings are supposed to be unfavourable; the pointed arch, sometimes introduced superficially on walls, and the acute forms produced by the simplest groinings in ceilings are, it is remarked, difficult to fill satisfactorily. It is here necessary to bear in mind that the taste for this style of architecture declined in Italy much earlier than in the rest of Europe, and hence the examples of celebrated paintings in Gothic churches are rare; the works of Cimabue and other early Italian masters at Assisi, and those ascribed to Giotto in the church of the Incoronata at Naples are, however, cases in point, and bad Gothic architecture continued to prevail in Italy, higher examples, it may be assumed, would not have been wanting. Cornelius does not admit that there is any unusual difficulty in adapting painting to the compartments of Gothic architecture. [It may be readily granted that all cieling-painting is difficult to contrive and execute, but no Gothic roof, assuming the groining to be simple, could present such difficulties as Michael Angelo had to contend with, in the angles of the Sistine chapel (the architecture of which is not Gothic), where the figures are painted on a projecting ridge formed by the meeting of two curves. The celebrated foreshortened figure of Haman is painted on such a surface. A portion of the cieling in one of the Stanze of the Vatican, presents similar difficulties.] The more florid style of Gothic may be acknowledged to be unfit for pictorial decoration on a large scale; its surfaces being so crowded with ornamental panelling that little space remains for pictures.

Another objection to the application of painting to Gothic architecture, is the use of stained glass. A decoration so suitable in many instances to Gothic windows, is incompatible with the due effect of paintings on the walls, the colours of which require to be displayed by a colourless, and at the same time a sufficient light. This objection is met by the consideration that stained glass is not desirable nor usual in all Gothic buildings, to the extent to which it was employed in those of a sacred character. Its application elsewhere was generally less profuse, and might be so contrived as not materially to interfere with the quantity or quality of the light. In answer to a question on this subject, addressed to Cornelius by letter, he replies, "The church 'in der Aue,' at Munich, which has painted windows, is not adorned with frescoes, but the church of St. Francis, at Assisi, shows how painted windows and frescoes may be combined. The paintings discovered in the cathedral at Cologne were without doubt executed immediately after the completion of the choir."*

FRESCO AS COMPARED WITH OIL-PAINTING.

Cornelius is decidedly of opinion that fresco should be preferred to oil-painting for the decoration of the New Houses of Parliament. In pronouncing this opinion he is of course not alive to any of the considerations which would weigh with English judges respecting the present ignorance of the process of fresco in this country, and the comparative mastery of our oil-painters. In no circumstances probably could he prefer oil-pictures to fresco, in which he has for many years been constantly engaged, and in which his taste has been formed. He, however, supports his preference (at least with regard to certain applications of painting) by argument and example. He maintains that fresco is on every account fittest for monumental, permanent works in public buildings in which painting is to be considered as the handmaid of architecture. The Italian masters, he observes, were always fully impressed with the necessity of adapting their works to the effect of the architecture, so as to make one harmonious whole. The nature of fresco fits it for such a purpose. It is indeed impossible to produce that illusion which is considered so desirable in oil-pictures—the same depth of shade is not in the artist's power; but this very circumstance, while it compels attention to composition, colour, and form, renders fresco more directly appropriate for strictly decorative purposes.

On no point is Cornelius more decided, than on the necessity of placing a given series of frescoes under the control of one directing artist. This appears to be quite compatible with the employment of many such directors, by subdividing the works; but he thinks it most desirable that in one complete series there should be a congruity of style and general execution. In Munich, where great experience has now been gained in these undertakings, several independent masters have formed scholars to work in their style, and these have been ultimately employed on original works. This gradual education of scholars is observable, if we follow the career of Cornelius himself. For example, when employed in his first work in Munich (the frescoes of the Glyptothek) the cartoons were all the work of his own hand; the assistance he received was only in the execution of the paintings. In the Pinakothek his sketches and small drawings sufficed for his pupils to prepare some of the cartoons, and lastly, in the Ludwig-Kirche the invention even of some subjects was entrusted to a scholar, namely, Hermann.*

No new modes of cleaning fresco have been devised in Germany. To a question on this point addressed to Cornelius by letter, he replies:—"The London smoke may, undoubtedly, have a disadvantageous effect on frescoes; but with a due warmth,—for example, by the introduction of warm air or warm water in tubes,—I am of opinion that, in the situation where the new buildings are, no particular evil effects are to be apprehended. If, however, after fifty or a hundred years, it should be found that the dirt had accumulated to a great extent, the surface could be cleaned with bread. The mouldy appearance which sometimes shows itself is to be removed with a wet sponge. The mouldy efflorescence which appears in some cases may be owing to saltpetre in the walls: for this there is no remedy; but, on the other hand, it never appears when the walls are built with well seasoned and dry materials. In the Munich frescoes no saltpetre has shown itself." (An artist of Rome, Cavaliere Agricola, has been lately employed to clean the old frescoes in that city; he has published the result of his experience, and his report, which has been procured, would be among the documents to be referred to in any future inquiry relating to the modes of cleaning fresco. The method adopted by Carlo Maratti, in 1702, as I have elsewhere remarked, is also preserved.)

TIME NECESSARY FOR THE EXECUTION OF WORKS IN FRESCO.

The whole scheme and invention of a series of frescoes should not only be settled, but all the large drawings made by the time the building is ready; for the work can then advance rapidly. Supposing the present buildings to be ready in seven years from this time, Cornelius says it is time to begin the designs. The German artists, expert as they are in drawing, always take some years to prepare their cartoons. Cornelius's cartoon for the altar-wall of the Ludwig-Kirche at Munich was executed in Rome: he went there for the purpose. If Westminster Hall, or any other building already in existence, is to be adorned with frescoes, the wall should be prepared with the first rough coat of mortar at once; for this ought to be on the wall, if possible, for some years before it receives the final preparation immediately before painting, unless very old lime be used in the first instance: but even in that case, six or twelve months should elapse before painting on it, to give it ample time to harden.

THE PRACTICE OF FRESCO-PAINTING.

THE CARTOON.—It may be assumed that it is impossible to retouch a fresco painting to any extent. The portion of the work undertaken in the morning must be completed during the day. The partial remedies and contrivances in case of unavoidable delay or accidental defects will be hereafter considered.

Hence every part of this design must be defined in preparatory studies: the fresco is, in fact, a copy from these, the forms being *traced* on the wall from drawings the full size. [Cartoons of the kind prepared for fresco (that is, without colours) may be seen in the National Gallery; namely, those at

* Preston, Dartford, Rochester, the Chapter House, Westminster, &c.

* Without reference to the style of the architecture, the highest authority for the union of stained glass, to a certain extent, with paintings on the walls, is that of the Stanze of the Vatican, the windows of which were enriched with figures of angels supporting the papal arms (those of Julius II. and Leo X.), by the glass painter, William of Marseilles, at the very time when Raphael was painting the frescoes of the same rooms. See Vasari, Vita di Guglielmo da Marcilla.

* The public spirit of the German artists is apparent in the circumstance of Cornelius himself now undertaking to superintend the execution of Schinkel's designs in Berlin, with scarcely any addition of his own. His own first original work in that city, is to be the decoration of a Campo Santo.

the head of the staircase, by Agostino Caracci.* When the painting is to be very large, and it is found inconvenient to prepare a cartoon of the same size, the drawing may be made half the size: or, the whole composition of the full size may be divided into two or more cartoons; [thus Raphael's cartoon, for the school of Athens, preserved in the Ambrosian Library at Milan, contains the figures only, without the architecture.] It is scarcely necessary to observe that the cartoon itself is, in the first instance, generally enlarged from small drawings of the whole composition, with the aid of careful studies for the separate parts. The following is the mode in which Cornelius prepares and fixes his cartoons. A strong cloth is stretched on a frame as if to be prepared for painting; paper is then firmly glued on the cloth. When this first layer of paper is quite dry, a second layer is carefully glued over it in the same manner. The edges of the separate sheets are a little scraped, where they overlap, in order to preserve an even surface. The surface is then prepared for drawing with size and alum. The drawing is made with charcoal, and, when finished, is *fixed* by wetting the back (the cloth) with cold water, and then *steaming* the drawing in front. The effect of this last operation is to melt the size a little, thus fixing the charcoal.

A finished drawing of the full size being thus ready, the outline is *traced* from it on oiled (transparent) paper: if the finished drawing is half the size it is enlarged by squares to the full dimensions, portion by portion; in this case the paper on which it is copied should be moderately thin, for the convenience of tracing on the wall. A part of this "working" outline (as much as can be finished in one painting) is now nailed to the wet wall, and the forms are again traced with a sharp point, which makes an indented outline through the paper on the soft plaster. The "working" drawing is generally destroyed in this operation. [The following is another mode: the paper to be applied to the wall is placed behind, and in close contact with, the finished cartoon; the outlines of the latter are then pricked, and the operation necessarily leaves a similarly pricked outline on the paper behind. The next process is to pounce the pricked outline of the latter, when fastened to the wall, with a little bag of black or red dust; this leaves a dotted outline on the wall. This method is sometimes adopted for small works, as the surface of the plaster thus remains undisturbed.] The first mode—tracing on oiled paper, and then again from it to the wall—is, however, generally preferred, since it insures the best and most decided outline, while the finished cartoon may be preserved uninjured. To many celebrated Italian frescoes the indented outline, produced by tracing, is apparent.†

It has been already observed that the fresco is a final operation; any considerable alterations that may suggest themselves when the cartoon is completed must be made on the cartoon, or rather on additional pieces of paper fitted upon it.

[One of the most interesting examples of the nature and extent of the alterations that may be introduced in a composition prepared for fresco, is the cartoon, already referred to, of Raphael's 'School of Athens. The changes are mostly additions. The figure of Epictetus, represented in the fresco sitting in the foreground on the left, leaning his head on his hand, is wanting in the cartoon. This figure was added to fill up a vacant space, and thus the change, though a considerable improvement, involved no inconvenience. Some less important alterations in the same fresco, such as covering the head of Aspasia with drapery instead of showing her flowing tresses (for thus she appears in the cartoon), might have been made on the wall without any change in the drawing. That this cartoon was the identical one which served for the execution of the fresco is proved by the exact conformity of every part, except the additions above mentioned, with the painting.]

Beside the cartoon, in which the forms and general light and shade are determined, it is desirable to have a coloured sketch of the whole composition, for it is almost as impossible to change colours as forms after the fresco is done. In general, the German painters are not in the habit of making complete coloured sketches for this purpose.

THE PREPARATION OF THE WALL.

If the wall to be painted is covered with old mortar, the ingredients of which are unknown, this coat should be entirely removed till the solid materials are laid bare. The rough coat then applied is composed of river sand and lime. The proportions of the sand to the lime may vary in different climates, and the working builder and mason are sufficiently experienced on this point. In Italy, it appears that two parts of sand were added to one of lime; the Germans generally use more sand, viz., three parts to one of lime. The thickness of the coat is such as is generally used in preparing the walls of dwelling-houses. The surface of this first application should be rough, but not unequally so; and the mason should avoid leaving cavities in it.

The wall thus prepared should be suffered to harden perfectly; the longer it remains in this state the safer it will be, especially if the lime used was in the first instance fresh. In that case, two or three years even should elapse before any subsequent operations are undertaken. Among the essential conditions of fresco-painting must be mentioned the preparation and seasoning of the lime. At Munich it is made and kept as follows:—A pit is filled with clean, burnt limestones, which, on being slaked, are stirred continually till the substance is reduced to an impalpable consistence.* The surface having settled to a level, clean river sand is spread over it to the depth of a foot or more, so as to exclude the air, and lastly the whole is covered with earth. The German painters suffer the lime to remain thus for at least three years before it is used either for the purposes of painting (for lime is the white pigment) or for coating the walls. Cornelius prepared the lime for the Ludwig-Kirche eight years before he painted there. A great quantity is generally kept in Munich, and might, perhaps, be had from thence for works in this country. The late Lord Monson intended to have had lime from Munich for the works which Cornelius was to have done for him at Gatton. The pits or vats in which the lime is preserved are not lined with brick nor protected in any way; they are dug in the mere earth. The lime thus kept is found moist, as at first, after many years. Cornelius said that there might perhaps be no objection to lining the pits, so as to keep the lime clean, but that the usual mode was to slake it and keep it in the mode described.†

The ultimate preparation for painting on the dry, hard, well-seasoned mortar is as follows:—The surface is wetted again and again, with water that has been boiled, or with rain water, till it ceases to absorb. Then a thin coat of plaster is spread over that portion only which is to be painted; the surface of this coat should be but very moderately rough. As soon as it begins to *set* (in ten minutes or so according to the season), a second thin coat is laid on somewhat fatter, that is, with more lime and less sand,—about equal proportions. Both these layers together are scarcely a quarter of an inch thick. The plaster is laid on and the surfaces are smoothed with a wooden trowel—this at least is Cornelius's practice. Some painters like the last surface (which is to receive the fresco) to be perfectly smooth; one of the modes of rendering it slightly rough is to fasten some beaver nap to the trowel: another is to pass over the plaster in all directions lightly with a dry brush.

THE PROCESS OF PAINTING.

A portion of the outline is now traced with a sharp point on the plaster as before described, and the painter begins to work when the surface is in such a state that it will barely receive the impression of the finger, and not so wet as to be in danger of being stirred up by the brush: besides other inconveniences this would fill the brush with sand. If the wall has been previously well wetted, the plaster will not dry too rapidly; but if, during the course of a dry summer's day the surface begins to harden too much and no longer takes the colour well, the painter takes a monthful of water from time to time and sprinkles it over the surface, in the same manner as sculptors sometimes wet their clay models. Much evidently depends on the thorough wetting of the dry mortar, before the last preparatory coats are applied.

In painting, it will be found that the tints first applied sink in and look faint, and it is necessary to go over the surface repeatedly before the full effect appears. But after some time, especially if the surface be not occasionally moistened, the superadded colour will not unite with what is underneath. The change in some of the colours from the wet to the dry state can be best learned by experience, but it is usual to try the tints at first on a brick or tile that absorbs moisture.

After having completed the portion allotted to the day, any plaster which extends beyond the finished part is to be removed, and in cutting it away care must be taken never to make a division in the middle of a mass of flesh, or of an unbroken light, but always where drapery, or some object, or its own outline forms a boundary; for, if this be not attended to, it is almost impossible, in continuing the work the next day, to match the tints so that the junction shall be imperceptible; but by making these junctions correspond with the outlines of the composition, the patchwork which is unavoidable is successfully concealed.

In the next day's operation the surface of the old mortar is to be wetted as before, and care must be taken to wet the angles round the edge of the portion previously painted. This requires to be done delicately with a brush, in order to secure the sufficient moistening of every minutest corner, and also to avoid wetting or soiling the surface of the finished portion. On this last account it is better to begin from the upper part of the wall; for, if the lower part is first finished, the water constantly runs over the fresh painting.

When the painter is unable to finish a portion at once, or is compelled to leave it during the day for a considerable time, the Munich artists have a contrivance which arrests the drying of the work. A board is padded on one side, the cushion being covered with waxed cloth; a wet piece of fine linen is then spread over the fresh plaster and painting, and pressed to the surface of the wall by the cushioned side of the board, while the other side is buttressed firmly by a pole from the ground.

When any defect in the first operation is irretrievable, the spoiled portion is carefully cut out and the process above described is renewed for that particular part. The same remedy is possible in reviewing the finished work, but here again care should be taken that the portion cut out should be bounded by definite lines, for the reason before given. This attention to the nice adjustment of the successive portions of the work, so as to make one whole in the mere execution, is of great importance in fresco-painting.

In the finished fresco the depth of shadows is often increased, parts are rounded, subdued and softened, by hatching, in lines of the colour required, with a brush not too wet; the medium then used being vinegar and white of egg. Shade is more easily added in this way than light, but some use crayons made of pounded egg-shells to heighten the lights. It is to be observed, that such retouchings are useless in frescoes painted in the open air, because the rain washes them away, whilst the rain does not affect frescoes painted without retouchings; of this the paintings on the Isar-Thor at Munich are a sufficient proof. [Cavaliere Agricola who, as before observed, has lately published a report on the Roman frescoes, is of opinion that they were retouched with coloured crayons.* Vasari, † however, distinctly says that frescoes which were not retouched were least subject to alteration and decay.] Various methods of this kind have, nevertheless, been resorted to by the Munich painters, and Cornelius has mentioned some.

THE COLOURS AND IMPLEMENTS.

These details, communicated with all-sufficient precision by Cornelius, need not be inserted here, as they are given in other papers that follow. The colours are chiefly simple earths; no vegetable, and few mineral, preparations can be used with safety, but there is a mode of rendering vermilion durable. The palette is of tin, with a rim round it to

* Presented by Lord Francis Egerton. Agostino Caracci assisted in the frescoes of the Farnese Palace, and the two subjects in question were, it appears, designed and executed entirely by him. See Lanzi, v. 5, p. 74, and Malvasia, v. 1, p. 439.

† Compare Appendix, No. 5. The outlines of Raphael's cartoons are covered with pin-holes. This is very apparent also in the fragment of the cartoon for the 'Murder of the Innocents,' now in the National Gallery. Of the cartoons above mentioned, by Agostino Carracci, one (the Triumph of Galatea) has the pricked outline; the other (the Cephalus and Aurora) not.

* The Italian mode, described in another paper of the Appendix, is somewhat different.

† Professor Hess directs the lime to be kept in pits lined with brick.

* See Appendix, No. 5.

† Introduzione, c. 19, and Vita di Antonio Veneziano.

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prevent the colours, which are thinned with water, from running off. The colours, mixed or ground in water, are kept at hand in small pots. The brushes are of the usual materials, but they should all be somewhat longer in the hair than those used for oil-paintings.

VARIOUS COMMUNICATIONS ON FRESCO-PAINTING.

The following papers contain further information respecting the practice of fresco-painting, or point out the sources where the subject is more fully treated. In inserting these communications and extracts, it has not been possible to avoid occasional repetition, but in some cases coincident testimony may be necessary to establish or recommend particular methods. While the question respecting the adoption of fresco remains, for the reasons before stated, undecided, it may appear premature to describe its methods so fully; but it is precisely because so little is generally known of the process, in this country, that it has been thought desirable to take this means of putting the artists and the public in possession of the information that has been collected.

A communication on fresco by Professor Hess, of Munich (to Mr. William Thomas), need not be given at length, as it agrees generally with the foregoing statements by Director Cornelius. In speaking of the preparation of the wall, Professor Hess recommends "bricks well dried, and of equal hardness," as the groundwork of the mortar and plaster. Mr. Thomas observes, "All the frescoes in Munich are painted on the (plastered) brick wall: laths with wattling and copper nails are not approved of, as the risk of bulging is thus increased. The use of laths is sometimes necessary for certain surfaces, but the professors in Munich are decided that a brick ground is to be preferred wherever it is practicable, not only on account of its solidity, but also because it is better adapted for the execution of the painting. The brick ground absorbs superfluous water, and keeps the plaster longer in a fit state for painting upon. The painting ground dries much quicker on laths, as two surfaces are presented for evaporation. The walls ought to be thoroughly dry. A wall of a brick, or a brick and a half in thickness, is preferable to paint upon. Professor Hess once observed to me, that where the walls in the lower portions of buildings were five or six feet thick, the liability of saline matter making its appearance was much increased, as the mass of wall remains longer in a humid state."

Mr. C. H. Wilson, professor of ornamental design in the Royal Edinburgh Institution, has contributed much useful information on the subject of fresco, derived from his own observation in Italy, and from recent communications from his father, Mr. Andrew Wilson, now at Genoa. He observes: "In Italy the practice of lathing *walls* is unknown, but many of the finest Italian *ceiling* frescoes are on lath, and are in perfect condition. Most vaulted ceilings, in what is termed the *piano nobile*, or principal floor of every palace, are constructed of wood. The lathing in this case is not attached to single thin pieces of timber, cut to the shape of the ceiling, but to a strong grating; in some cases the ribs and transverse pieces of this grating are four inches thick each way. The lathing in Italy is a very peculiar process. The material is the reed, which is cultivated so extensively in that country, and used in so many ways. It grows to the length of about 18 feet, and is rather more than one inch and a quarter diameter at the base. When these reeds are used for lathing they are split, and not being strong enough for the purpose in this state, they are wattled upon the grating.* The result of this somewhat complicated contrivance is a framework of great strength."

Mr. Hamilton, a distinguished architect of Edinburgh, observes: "In the preparation of walls and ceilings for fresco-painting, no expense should be spared; battens and laths are obviously perishable materials, and therefore ought to be avoided. The damp from exterior stone walls may be guarded against by lining them with brick, and now that the use of cast-iron is so well understood, the girders or joisting of houses where fresco-painting is contemplated should be of iron arched with brick between, and thus a perfectly level ceiling may be formed of the most durable kind." For the more effectual prevention of damp, Mr. Hamilton recommends that the lining of brick should be somewhat detached, leaving a small space between it and the stone wall, to which it could be bound at intervals. Mr. C. Wilson, in communicating this opinion, remarks, that as the brick lining, added to walls of sufficient solidity for the support of the ceiling here described, would diminish the size of the rooms, tiles placed edgewise might be used instead of bricks. These should, however, be of sufficient strength to be in no danger of fracture from any ordinary accident. To guard against damp from roofs, or even occasional washing of upper floors, it is also suggested that a coating of asphalte might be applied on the upper sides of the arches of the ceiling. In some cases asphalte might be necessary in walls. Mr. C. Wilson observes, that a French architect, M. Poloncean, effectually checked the progress of damp from a humid soil, in several instances, by covering the horizontal surface of the masonry a few inches above the level of the soil with a coating of liquid asphalte, applied with a brush; when this was dry it was covered with a layer of coarse dry sand, and the building then proceeded. An external joint of hard asphalte at the same level is necessary effectually to cut off all communication of damp. (See the "Revue Générale de l'Architecture," September 1841.) These and other remarks on the construction of walls and ceilings have been communicated with all deference to the judgment and experience of the architect of the new buildings at Westminster.

In considering the question respecting the comparative fitness of laths and bricks, as a groundwork for fresco, it is not to be forgotten that the battened wall sooner adapts itself to the temperature of the atmosphere, and is therefore less likely to be affected by external damp; while the coldness of the more solid wall causes the rapid condensation of moisture in humid weather. This evil might perhaps be guarded against by due precautions with regard to temperature and ventilation.

Mr. C. Wilson next describes the mode of preparing the lime at Genoa:—"The lime having been slaked is mixed in a trough about six feet in length, and twenty inches in width; at the bottom it is somewhat narrower. The instrument used in mixing it is similar to that used by our masons. The lime is worked with this, and water is thrown in till the substance is of the consistence of cream. At the end of the trough there is a little sluice, the opening of which, however, comes only to within an inch and a half of the bottom of the trough. On being drawn up, the sluice allows the lime to escape, but small stones or impurities which may have sunk to the bottom are prevented from passing by the ledge under the opening. The lime is received in a pit dug in the mere earth (not lined) to the depth of several feet, and of any convenient size. The process of mixing in the trough is repeated till the pit is well filled, the trough being washed out with clean water every third or fourth mixing."

"The lime being thus prepared, is left in the pit from *eight to twelve months*,* according to its ascertained strength. The lime for the first rough coat need not be kept more than two months: this is allowed to dry perfectly, before the next coats are put on. The proportion of sand to lime is the same as with us, viz., two of sand and one of lime. No hair is used by the Italian plasterers. The lime of which the *intonaco*, or coat of fine plaster, is composed, is, however, to be subjected to a much more careful preparation than that used for the first coat. After it has been kept the requisite time, it is taken out with a spade, the greatest care being necessary not to come too near the edges, sides, or bottom of the pit, lest any clay or earth should be taken up with the lime. It is now thrown again into the troughs, and is again thoroughly mixed with water, till it is not thicker than milk; it is then allowed to escape as before, through the opened sluice, but this time it passes through a fine hair sieve into an earthenware jar; a number of these jars are required, and each is filled to within a third of the top. The lime is allowed to settle, and when the water which rises over its surface is clear, it is poured off. This is repeated till there is no more water to pour off, and the lime remains in the jar, of the consistence of the white paint commonly used, and is quite as smooth. It is now ready to be mixed for the *intonaco*, which consists, as usual, of two parts sand and one of lime. Great pains are taken in Italy to find a suitable sand: it must be perfectly clean, sharp sand, the grains of equal size, and its colour favourable, as the *intonaco* should not be too dark. The presence of any earthy particles in the plaster would inevitably ruin the fresco: this accounts for the very careful preparation which all the materials used undergo."

Professor Hess recommends avoiding the intermixture of plaster of Paris in the mortar for the first rough coat (in the finer coats it is never employed as a preparation for fresco), and advises a moderate use of small flint pebbles. The rough coat should not be too compactly laid on, as its porousness is essential to the convenience of fresco-painting. In like manner the last finer coats should be lightly floated on to ensure their power of absorption. He proceeds: "The plaster for painting on is composed of lime not in too caustic a state, and pure quartz sand. With regard to the lime, it should be well and uniformly manipulated, and should be entirely free from any small hard lumps. The sand should be very carefully washed to cleanse it from clayey or saline particles, and should be afterwards dried in the open air. Sand that is coarse or unequal in grain should be sifted; thus the plaster will be uniform in its texture. The proportion of sand to the lime is best learned from experience, and must depend on the nature of the lime. If the plaster contains too much lime it becomes incrusted too soon, is too smooth in surface and easily cracks; if it contains too little it is not easily floated, the successive patches (as the fresco proceeds) are not to be spread conveniently in difficult situations, and the plaster is not so lasting."

"Before laying on the plaster, the dry rough coat is wetted with a large brush again and again, till it will absorb no more. Particular circumstances, such as spongy bricks in the wall, humid or very dry weather, &c., dictate the modes in which this operation is to be regulated. The plaster should be laid on lightly and freely with a wooden hand-float; in connecting the successive patches some portions require, however, to be finished with an iron trowel; in this case care must be taken not to press too strongly, otherwise rust spots might appear in the line, and even cause portions of the superadded painting to become detached. [A glass float seems to be preferable where a wooden instrument is unfit.] The plaster should be about a quarter of an inch in thickness. The surface of the last coat is then slightly roughened to render it fitter for painting on. The wall thus prepared is to be left a quarter or half an hour before beginning to paint."

The colours enumerated by Professor Hess are the following:—"White: lime which has either been long kept, or by repeated manipulations and drying is rendered less caustic. Yellow: all kinds of ochres, terra di Siena. Red: all kinds of burnt ochres, burnt terra di Siena [the brightest particles selected at different stages of the process of burning, furnish, according to Director Cornelius, very brilliant reds], oxides of iron, and lake-coloured burnt vitriol. Brown: umber, raw and burnt, and burnt terra vert. Black: burnt Cologne earth, which when thus freed from its vegetable ingredients, affords a pure black. Purple: burnt vitriol, cobalt blue, and lake-coloured burnt vitriol. Green: Verona green (terra vert), cobalt green, and chrome green. Blue: ultra-marine, cobalt, and the imitation of ultra-marine; the last is most safely used for flat tints, but does not always mix well with other colours. These colours have been well tested, and for the most part admit of being mixed in any way. Other more brilliant colours, such as chrome yellow, vermilion, &c., have been tried in various ways, but have not yet, in every case, been found to stand. Colours prepared from animal and vegetable substances cannot be used at all, as the lime destroys them." Fresco-painters observe that "great attention is necessary in the due preparation of tints on the palette, for if tints are mixed as the work proceeds, the painting when dry will appear streaky: when the colours are wet the differences are not so perceptible."

In addition to hog's hair tools, which, as before

* Compare with the directions of Vitruvius, Appendix No. 5.

* In Florence, where fresco-painting is now occasionally practised, artists are of opinion that, "the lime should be kept in the moist state from *eight to twelve months*, otherwise it will burn both colours and brushes." (Letter from Mr. Seymour Kirkup, Florence, 1842.)

observed, are longer than those used in oil-painting, " small pencils of otter hair in quills are used. No other hair resists the lime, but becomes either burnt or curled. The palette, of the material and form before described, is covered with a light coloured varnish to protect the tin from rust. Rain water (that has not passed through an iron tube), boiled or distilled water should be used from first to last in all the operations of fresco-painting."

Professor Hess continues:—" After the painter has laid in his general colour, he should wait half an hour, accordingly as the colour sets, before he proceeds to more delicate modelling. In these first operations he should avoid warm or powerful tints, as these can be added with better effect as the work advances. After the second painting and another shorter pause, the work is finished with thin glazings and washings. In this mode the requisite degree of completion can be attained, provided the daylight and the absorbing power of the plaster last. But if the touches of the pencil remain wet on the surface, and are no longer sucked in instantaneously, the painter must cease to work, for henceforth the colour no longer unites with the plaster, but when dry will exhibit chalky spots. At this moment of time approaches, the absorbing power increases, the wet brush is sucked dry by mere contact with the wall, and the operation of painting becomes more difficult. It is, therefore, advisable to cease as soon as these indications appear."

" If the wall begins to show these symptoms too soon, for example in the second painting, some time may be gained by moistening the surface with a large brush, and trying to remove the crust or setting that has already begun to take place; but this remedy affords but a short respite. In the additions to the painting on successive days, it is desirable to add the new plaster to that part of the work which is not quite dry, for if added to dry portions the edges sometimes exhibit spots. Various other effects sometimes take place from causes that cannot be foreseen, and the remedies must be provided by the ingenuity of the artist, as the case may require."

The following extract from a letter, addressed by Mr. Andrew Wilson to his son (in March last), will render the process of painting in fresco more intelligible; but it is almost needless to observe, that in such details, the practice of painters may vary considerably:—

" I lately went to the royal palace (Genoa) to see the Signor Pasciano paint a ceiling in fresco. His tints had all been prepared before my arrival; he had only two in pots, viz., pure lime and a very pale flesh tint. He had no palette, but a table with a large slate for the top: on it he set round, 1. Terra vert. 2. Smalt. 3. Vermilion. 4. Yellow ochre. 5. Roman ochre. 6. Darker ochre. 7. Venetian red. 8. Umber. 9. Burnt umber. 10. Black. These colours were all pure, mixed only with water and rather stiff; put down with a palette knife, perhaps about an ounce, or two at most, of each. He mixed each tint as he wanted it, adding to each from the pot of flesh tint or that of white. Near him lay a lump of umber, and on taking up a brushful of colour he touched this with it; the earth instantly absorbed the water, and he was thus enabled to judge of the appearance which the tint would present when dry. The painter used a resting-stick with cotton on the top to prevent injury to the *intonaco*. The *intonaco* being prepared in the manner which I have described, the moment it would bear touching he set to work. The head was that of the Virgin; he began with a pale tint of yellow round the head for the glory (the colour of the ground, owing to the mixture of sand with the lime, it is to be remembered is a cool middle tint), he then laid in the head and neck with a pale flesh colour, and the masses of drapery round the head and shoulders with a middle tint, and with brown and black in the shadows. He next, with terra vert and white, threw in the cool tints of the face; then, with a pale tint of umber and white, modelled in the features, covered with the same tint where the hair was to be seen, and with it also indicated the folds of the white veil. All this time he used the colours as thin as we do in water-colours; he touched the *intonaco* with great tenderness, and allowed ten minutes to elapse before touching the same spot a second time. He now brought his coloured study, which stood on an easel near him, and began to model the features, and to throw in the shades with greater accuracy. He put colour in the cheeks, and put in the mouth slightly, then shaded the hair and drapery, deepening always with the *same* colours, which become darker and darker every time they are applied, as would be the case on paper for instance. Having worked for half an hour, he made a halt for ten minutes, during which time he occupied himself in mixing darker tints, and then began finishing, loading the lights and using the colours much stiffer, and putting down his touches with precision and firmness; he softened with a brush with a little water in it. Another rest of ten minutes: but by this time he had nearly finished the head and shoulders of his figure, which, being uniformly wet, looked exactly like a picture in oil, and the colours seemed blended with equal facility. Referring again to his oil study, he put in some few light touches in the hair, again heightened generally in the lights, touched too into the darks, threw a little white into the yellow round the head, and this portion of his composition was finished, all in about an hour and a half. This was rapid work; but you will observe that the artist rested *four times*, so as to allow the wet to be sufficiently absorbed into the wall to allow him to repass over his work."

" The artist now required an addition to the *intonaco*; the tracing was again lifted up to the ceiling, and the space to be covered being marked by the painter, the process was repeated, and the body and arms of the Madonna were finished before I left him at one o'clock."

The following is an extract from a second letter:—" Yesterday I went again to see Pasciano, and I found that he had cut away from his tracing or cartoon those parts which he had finished upon the ceiling; in fact I now found it cut into several portions, but always carefully divided by the outline of figures, clouds, or other objects. These pieces were in some instances a good deal detached from each other, and were nailed to the plaster so as to fold inwards or outwards for pouncing the outlines. The *intonaco* had just been fresh laid for the upper half of an angel supporting the feet of the Madonna; this was one of a group much larger than those surrounding the glory, and therefore requiring more colour and finish; more than half of the figure too was in shadow, with a strong ray of light on the face and on one of the arms; this was a good opportunity of observing the painter's management of shadow. Having gone over the outline carefully with a steel point, he waited till the *intonaco* became a little harder, and in the mean time mixed up a few tints, he then commenced with a large brush, and went over the whole of the flesh; he next worked with a tint which served for the general mass of shadow, for the hair, and a slight marking out of the features. He now put a little colour into the cheeks, mouth, nose, and hands, and all this time he touched as lightly as he possibly could, not to wash up the *intonaco*. He then halted for ten minutes, looking at his oil study, and watching the absorption of the moisture, and he called my attention to his outline; none of it was effaced by this washing.

" The *intonaco* would now bear the gentle pressure of his fingers, and with the same large brush, but with water only, he began to soften and unite the colours already laid on. Observe, he had not as yet used any tint thicker than a wash of water-colour, and he continued to darken in the shadows without increasing the force or depth of colour. This I before noted to you, that you can strengthen by the simple repetition of tint, but if the day be very dry, after an hour or two this process of repeating with the same tint produces an opposite effect, and instead of drying darker, it actually dries lighter. [See this explained in the communication by Professor Hess.] I now observed that the painter had increased the number of his tints, and that they were of a much thicker consistence, and he now began to paint in the lights with a greater body of colour, softening them into the shades with a dry brush, or with one a little wet as he required. In drying, the water comes to the surface, and actually falls off in drops, but this does no harm whatever to the work, although it sometimes looks alarming."

Mr. C. Wilson observes, that the 'Aurora' of Guido, in the Rospigliosi Palace in Rome, was painted on a copper trellis, and afterwards fixed on the ceiling where it still exists. He adds that this fresco was offered for sale about fifteen years since, and that its safe removal was guaranteed. Mr. W. Thomas states that some small (landscape) frescoes by Professor Rottman, in the Hofgarten in Munich, were painted on an iron frame and wire-work, and fixed in their situation afterwards. The example of Guido's 'Aurora,' the figures of which are larger than life, shows that it would be possible to prepare moveable frescoes for situations where this might be thought necessary; for example, before flues or tubes in walls. But it is to be remarked that flues behind frescoes have generally injured them. Mr. Aglio, who painted some frescoes at Manchester some years since, attributes the great alteration of the colours in them partly to this circumstance: but also to his having been supplied with lime that was much too fresh. Cavaliere Agricola, in examining the frescoes of the Vatican, found that the 'Heliodorus' had suffered considerably from a flue behind it. The plaster had been detached from the wall, and projected in some places nearly four inches; it had been secured with nails, and the cracks had been filled with some composition by Carlo Maratti in 1702. The fresco of the 'Defeat of the Saracens at Ostia' has been injured in like manner by a chimney behind it.*

In connexion with the subject of moveable frescoes it may be observed that the operation of detaching the mere painting from the wall, almost independently of the plaster, has been often practised with success. Although less immediately connected with the present inquiry, it is desirable to make this process known, as, in repairing churches and other buildings in England, many ancient paintings on plaster have been destroyed, from ignorance as to the means of removing them. Mr. Ludwig Gruner gives the following account of the mode in which he detached some frescoes at Brescia in 1829. The convent of St. Eufemia in that city was then undergoing repair, and the excellent frescoes it contained, painted by Lattanzio Gambara in the 16th century, would have been destroyed, when Mr. Gruner succeeded, with the assistance of some expert Italians, in removing them from the walls. The mode they adopted was first to clean the wall perfectly: then to pass a strong glue over the surface, and by this means to fasten a sheet of fine calico on it. The calico, after having been rivetted to the irregularities of the wall,† was afterwards covered with glue in like manner, and on it was fastened common strong linen. In this state heat was applied, which caused the glue even on the fresco to sweat through the cloths, and to incorporate the whole. After this a third layer of strong cloth was applied on a new coat of glue. The whole remained in this state two or three days (the time required may vary according to the heat of the weather). The superfluous cloth extending beyond the painting was now cut off so as to leave a sharp edge; the operation of stripping or rolling off the cloth began at at the corners above and below, till at last the mere weight of the cloth and what adhered to it assisted to detach the whole, and the wall behind appeared white, while every particle of colour remained attached to the cloth. This operation shows that the colours in fresco do not penetrate very deeply: the layer of pigment and lime which was detached in this instance was extremely thin, the outlines and even the colours of masses were visible at the back of the cloth. It is the opinion of some of the Munich professors that frescoes thinly painted are least liable to change;‡ the example just given, exemplifying as it does the practice of a skilful Italian fresco painter, seems to confirm this, but in many instances the surface of frescoes even by the older masters is solidly painted. To transfer the painting again to cloth, in completing the operation above described, a strongee glue is used which resists moisture, it being necessary to detach the cloths first used by tepid water, after the back of the painting is fastened to its new bed.

* Alcune osservazioni artistiche fatte dal Cavaliere Filippo Agricola, &c., in occasione di aver tolto via l'ingombro di polvere che offuscava i famosi Dipinti di Raffaello nelle Camere Vaticane. Roma, 1839, pp. 7—22.

† Mr. A. B. Johns, of Plymouth, suggests fastening one or two layers of blotting-paper on the surface of the painting at first; not only because that material may be made to adhere more closely to the wall, but because it is more easily detached by moisture, together with the cloths, when the painting is re-transferred to a new surface.

‡ Communication from Prof. Schnorr, 23rd Feb., 1842.

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The frescoes by Paul Veronese, in the Morosini Villa, near Castel Franco, were removed by Count Balbi of Venice a few years since: be fastened cloth to the wall with a paste composed of beer and flour, and rivetted it to the irregularities of the surface by means of a hammer composed of bristles.* Several of these works when re-transferred to canvass were sold in England in 1838. The operation of removing frescoes has been lately performed with success in Florence and elsewhere.†

METHODS OF FRESCO-PAINTING DESCRIBED BY WRITERS ON ART.

The observations on the practice of fresco-painting by early writers on Art coincide generally with the statements above given; the only point on which those writers do not appear to insist is the necessity of keeping the lime for a very long period. In other respects, Cennini and Leon Battista Alberti, in the fifteenth century; Vasari, Armenini, and Borghini, in the sixteenth; Andrea Pozzo, in the seventeenth; and Palomino, in the beginning of the eighteenth, describe, more or less fully, the same process. But before referring to these writers, it may be desirable to take a glance at the ancient authorities who have described the modes of preparing walls with stucco on which fresco-paintings were executed.

Vitruvius suggests that where there is danger of damp affecting the coats of plaster, a thin (brick) wall should be carried up within and in some measure detached from the main wall.‡ When timber partitions were to be covered with stucco, two layers of split reeds were nailed with broad-headed nails on the upright and cross pieces, the one vertically, the other horizontally; "the double row of reeds thus crossed and firmly fixed prevents all cracks and fissures."§ The coats of plaster, from the rough-cast to the finished surface, were numerous, namely, after the rough-cast, three of sand and lime, and three of marble-dust and lime.‖ The last coat was often highly polished. "When," Vitruvius afterwards observes, "only one coat of sand and lime and one of marble-dust and lime are used, the plaster is easily broken and cannot receive a brilliant polish." When frescoes were added the surface was necessarily somewhat less smooth.

The passage that follows, relating to paintings on walls, has been often the subject of controversy, but when compared with the practical details of fresco, already described, it can hardly fail to be understood as referring to that method. The ancient writer's mode of accounting for certain effects is, of course, unimportant. "Colours," Vitruvius observes, "when carefully applied on moist stucco, do not therefore fade, but (on the contrary) last for ever;¶ because the lime having been deprived of moisture in the kiln, and having become porous and absorbent, readily imbibes whatever (moisture) comes in contact with it; and the whole, when dry, seems composed of one and the same substance and quality. Hence stuccoed walls, when well executed, do not easily become dirty, nor do they lose their colours when they require to be washed, unless the painting was carelessly done, or executed after the surface was dry."** The general evenness of the wall is here explained to be essential to the due effect of the paintings; the opposite evil, that of an undulating surface, on which dust lodges irregularly, is seen in some of the frescoes of the Vatican.

This general evenness of the plaster does not suppose unpleasant smoothness of surface in the fresco: in many Italian, and indeed many antique mural paintings, the traces of the brush often indicate a considerable body of colour; but care seems to have been taken not to load the surface unequally. In a London atmosphere this comparative evenness of the surface might, on the Vitruvian principle, protect the painting longer from smoke and dust, while it would assist the operation of cleaning. But the work might be protected by other means; the plaster might be applied so that the face of the wall—at least in the portions intended to receive frescoes—should not be quite perpendicular, but incline a little inwards (with reference to the room) towards the upper part. In connexion with the question of surface, it may be remarked that the hardening of the lime takes place sooner in proportion to the roughness of the surface. In Plate 2 of Smith's translation of Vicat ("Résumé sur les Mortiers et Ciments Calcaires") will be found representations of sections of lime a year old, exhibiting the progress of the carbonic acid and the comparative reintegration of the original carbonate of lime.* Captain Smith remarks (p. 173), "It would be difficult to credit, did we not see it, how great an obstacle a smoothness of surface presents to the penetration of the carbonic acid."

Leon Battista Alberti† copies Vitruvius in many points: he observes generally that the more coats a wall receives the better the surface may be polished, and the longer it will last, and speaks of ancient examples in which there were nine successive coats. He alludes more directly to the practice of his own time when he says that no stucco should be composed of less than three coats:‡ these he afterwards describes. "The first rough coat," he observes, "should be composed of pit sand and pounded bricks; the pieces of brick should not be broken too small. For the second coat river sand is best adopted, and is less apt to crack; this second coat also should be somewhat rough, because nothing that is applied to a smooth surface will adhere to it. The last coat should be as white as marble, in fact, pounded white marble should be used instead of sand. This coat need not be thicker than half a finger's breadth, some make it no thicker than the sole of a shoe. In many places," he proceeds, "we find nails fastened in the wall to keep on the coats of plaster, and time has shown that they had better be of bronze than of iron. Instead of nails, I much approve the practice of inserting thin pieces of flint, projecting edgewise from the joints of the stone; these should be driven in with a wooden mallet." Various directions follow, partly derived from Vitruvius, partly from his own experience. Speak of colours that are fit and unfit for fresco, his expressions are at once in accordance with an ancient authority § and with modern practice; in this, as in other instances, Leon Battista Alberti appears as the connecting link between ancient and revived art. He speaks of the "newly-invented art of painting with linseed oil," as calculated to last for ever on walls, provided they are perfectly free from damp; on this subject he could of course have no experience. He concludes by observing that he had seen even fresh lime painted with colours prepared from vitrified substances.

Cennini,* who has recorded the old Florentine methods, states that "both the lime and the sand should be well sifted. If the lime is what is called a rich lime, and has been recently slaked, there should be two parts of sand to one of lime.† On being slaked it should be well mixed and stirred, and a quantity should be made sufficient to last for 15 or 20 days. It should then be suffered to remain *for some days*, in order to render it less caustic, for if too caustic, the *intonaco*‡ will blister." The mortar composed as above serves for the first coat, the surface of which is to be left somewhat rough; the application of the thinner coat or painting-ground is afterwards described, and the lime for this purpose is recommended to be well stirred and manipulated, "till it appears like ointment." The practice of painting, described by Cennini, is less important, but the allusion to glazing in fresco is worth consulting.§ The mode of preparing lime for the white to be used in painting, called "bianco sangiovanni," is precisely the same as that practised by modern fresco-painters, and is thus described by Cennini.‖ "Take very white slaked lime reduced to a fine powder; place it in a large tub, and mix well with water, pouring off the water as the lime settles, and adding fresh for eight days. The lime, divided into small cakes, is then placed to dry in the sun on the house-top, and the longer these cakes are left the whiter they become. To shorten the process, the cakes may be moistened again with water and well ground, and then again dried; this operation, once or twice repeated, renders the lime perfectly white." Cennini adds, "without this finely-ground white, flesh-tints, and other mixed tones that may be required, cannot be executed in fresco."

Armenini¶ describes some varieties of this process as follows:—"Take the whitest lime, such as is commonly found in Genoa, Milan, or Ravenna; this is to be well washed (purgata) before it is used; the painters prepare it in various ways: some, in order to render the lime less caustic, boil a certain quantity well on the fire, always skimming the froth; it is then suffered to cool and settle in the open air; the water is poured off, and the lime is put on new sun-baked bricks [which absorb the moisture]; and the lighter the lime the purer it is. Others bury the lime in the earth, after having thus washed it, and keep it in this state many years before they use it; others expose it, while undergoing the same preparation, on the roofs of houses. Some mix it in equal proportions with marble dust. But it has been found that if the lime is exposed to the air in a large vessel, and water that has been boiled is poured on it, the whole being stirred, and if the next day it is spread in the sun, it will be sufficiently purified, and may be used for painting the following day, but not for flesh-tints, for these might undergo some change at the edges (of the successive patches of plaster)."**

Speaking of retouching, Armenini observes††,

* Communication from Mr. John Goldicutt.

† The following publications may be consulted for further information on this subject: Leopoldo Cicognara, Del Distacco delle pitture a fresco. Articolo estratto dall' Antologia di Firenze, 1823. Vol. 18, num. 52.—Girolamo Barruffaldi, Vita di Antonio Contri, pittore e rilevatore di pitture dal muro. Venezia, 1834.—Cenni sopra diverse pitture staccate dal muro e trasportate su tela, &c. Bologna, 1840.

‡ De Architect, l. 7, c. 4. This is the mode in which the stuccoed and painted walls of Pompeii are constructed; the bricks, or rather tiles, are placed edgewise, and are connected by leaden cramps to the brick or tufo wall, without being in immediate contact with it. (Communication from the Chevalier Schlick.)

§ Ib., c. 3, Compare Palladius de Re Rustica, l. 1, c. 8.

‖ Pliny (l. 36, c. 22) says that three of sand and lime, and two of marble-dust and lime, are indispensable.

¶ A similar opinion is expressed by a Venetian painter, Paolo Pino: Dialogo di Pittura, Ven. 1548, p. 19.

** Ib. c. 3.

* On this subject, see Appendix No. 6.

† De Re Ædificatoriâ, l. 6, c. 9.

‡ He is still so far true to the Vitruvian rules, that he speaks of each layer in the plural, as if the number of coats was indefinite. His Italian translator (Cosimo Bartoli, 1550), reduces these half classical directions to the practice of the day, and gives the Florentine technical terms for the general expressions of Alberti; the *rinzaffata* rough-coat, the *arricciato* sand-coat, and the *intonaco* (tunica) fine plaster.

§ Pliny (l. 33, c. 7) observes that certain colours, which he enumerates, are unfit for fresco (ado), but may be employed on a dry ground of gypsum (creta lam). So elsewhere (l. 35, c. 15) speaking of an artificial blue, he states that it would not stand on lime, "nam in creta, calcis impatiens." Andrea Pozzo observes, that all colours may be used on a ground of gypsum; the word creta, or its diminutive, is probably to be understood here to mean gypsum; the similar Italian word is often employed in this sense. Sir Humphry Davy observes, "the ancients were not acquainted with the distinction between aluminous and calcareous earths, and 'creta' was a term applied to every white fine earthy powder." (Philosophical Transactions for 1815, p. 112, note.) The precise meaning of creta is, however, here less important; the above passages of Pliny, together with that before quoted from Vitruvius, are sufficient to establish the fact that the ancients painted on moist lime. The analysis of some antique paintings by Sir Humphrey Davy confirms this.

* Trattato della Pittura, date of the MS., 1437. First published, Rome, 1821.

† This is the general proportion mentioned by the ancient writers (Cato, Vitruvius, Pliny, and Palladius), and appears to be now commonly in use. According to some modern authorities, the proportion of sand (for general purposes) may be very much increased with advantage; see Higgins, "Experiments and observations made with the view of improving the art of composing calcareous cements, &c., London, 1780," p. 51. But Vicat, by a series of accurate experiments, ascertained that "the resistance of mortars made from very rich limes slaked by the ordinary process, increases from 50 to 240 parts of sand to 100 of lime in stiff paste, and beyond that decreases indefinitely." (Résumé sur les Mortiers et Ciments Calcaires, p. 51). Thus two parts and half of sand to one of rich lime are already beyond the due proportion.

‡ Cennini mentions two coats only, and applies the term *intonaco* to both.

§ Ib. p. 62. Compare Merimée, De la Peinture à l'Huile, p. 312. (Translated by W. B. Sarsfield Taylor).

‖ Ib. p. 47.

¶ De' Veri Precetti della Pittura. Ravenna, 1587, l. 2, c. 7. The details given by Armenini on the preparation of the cartoon (ib. c. 6), and on the practice of fresco are the more valuable, as they were derived from his own observations of the methods employed by the best masters.

** Director Cornelius, in addition to his opinions already given on this subject, thus expresses himself, in answer to some further inquiries:—"All lime used for the first and second coats on the wall should be old, having been preserved in pits. That lime only is boiled which is used as a pigment."

†† Ib. c. 10.

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"In frescoes which are not exposed to the weather, it is possible to give the requisite completeness by going over the work when dry." The shadows, he adds, may be finished and deepened, "by hatching, as in a drawing, with black and lake, in water-colours, using a brush of marten-hair, not too small. In diluting the colours, some use gum, some thin size, some tempera (white and yolk of egg.)* He admits that in the course of time such retouchings fade.

The descriptions of Vasari† and Borghini‡ are more concise. It might be inferred that a mixture of a certain quantity of sand with the lime must reduce the whiteness of the latter to a middle tint, but Borghini alone takes notice of this circumstance; he even assumes that a slight tint of black is added to the plaster, perhaps when the sand was of too warm a colour. From the description of Leon Battista Alberti, it appears that the last coat was white, and the mixture of lime and marble-dust, mentioned by Armenini, seems to show that the same practice was sometimes followed in the 16th century. Armenini speaks also of another practice which agrees with the appearance which some of the older frescoes present; he says that some painters were in the habit of covering the wall with a coat or two of white (wash) immediately before beginning, in order to give more brilliancy to the superadded colours. He disapproves of the practice, as tending to injure the effect of the shadows, but the practice itself shows that in this case the *intonaco* was not in the first instance white.§

Andrea Pozzo, the author of the original of the Jesuit's Perspective, and the painter of the celebrated ceiling of S. Ignazio in Rome, and other works of the kind, added a short treatise on Fresco to his great work on Perspective.‖ The subject is treated under the following heads:—1. The construction of the scaffolding. 2. The application of the rough-cast *(arricciare)*: on this be observed that the painter should never begin to work where the rough-cast has been recently laid on, especially if in interiors, on account of the moist exhalations and the smell of the lime, both of which are hurtful.¶ 3. The application of the *intonaco*. This is to be done when the wall is thoroughly dry; it is then well moistened as before described before the *intonaco* is laid on. "The lime used for this purpose should have been slaked *a year or six months* before, and is mixed with well washed river sand of moderate fineness. In Rome the painters use pozzolana, but as this is of unequal grain, it is difficult to levigate mortar composed of it, and it is impossible to stir it again after some hours; this being sometimes necessary. An expert and active mason should be selected to spread the *intonaco* equally, and to leave the painter time enough for his work within the day. 4. Roughening the surface *(granire)*. The *intonaco* being equally spread, it will be well slightly to rub up with a brush the minute grains of sand, as the colours adhere better to a somewhat rough surface. This operation is essential in great works that are to be seen at a distance; it is also useful in a certain degree in near works, but it will be advisable in the latter case to spread a sheet of paper over the work at last, and with the trowel slightly to press the surface; the too prominent particles of sand will then sink in and disappear. 5. Drawing. Every one knows that before beginning to paint it is necessary to prepare a drawing and well-studied coloured sketch, both of which are to be kept at hand in painting the fresco, so as not to have any other thought than that of the execution. There should also be a cartoon, of the size of the intended work; this may be placed in the situation in order to judge of the effect at a distance, and to make such corrections as appear necessary." 6. Enlarging and transferring by squares. Such methods are recommended for curved and irregular portions of architecture, where it may be difficult to trace from drawings. According to some passages in Cennini and Armenini this seems to have been the practice with the early Florentines, even on level walls; in this mode the squares were first marked on the rough dry mortar and repeated, (the extremities of the lines being visible) on the *intonaco*. In this process time was lost, and the outline was less correct. 7. Tracing on the wall. Either with an iron point, or by pouncing a pricked outline as before described. 8. The palette. "Before beginning to paint, the colours are to be prepared as well as the intermediate tints, such at least as are wanted for one figure; indeed, if a mass of architecture is to be painted it will be necessary to prepare a key-tint for the whole work, otherwise it will be found difficult in repeated operations (after the tints have changed in drying) to match the colour. Other methods, however necessary, need not be described, as they are common to oil-painting." 9. Painting. The general observations are the same as those before given; the the author suggests that a small (tin) vessel for water may be attached to the palette; he recommends not beginning to paint till the *intonaco* will barely receive the impression of the finger, otherwise the whole work will be weak, and could only serve for a first painting. 10. Painting more solidly *(impastare e caricare)*. "This is peculiar to fresco, that the first colours which touch the lime immediately lose their force. It is therefore necessary to go over the work again with a greater body of colour, taking care never to leave the portion allotted for the day till it is quite finished, because all retouching after a certain time will deform the work: it would be better even to wait till the wall is quite dry, and then retouch." 11. Retouching. The author admits that it is better not to retouch, but adds that as the lime always undergoes some slight change, particularly in the shadows, it is sometimes unavoidable; he observes that such retouchings are useless in the open air as the rain washes them away. 12. Softening. He recommends the use of soft, long brushes, not too moist, and states that the finger may be used sometimes with effect in heads, when the lime begins to grow hard. He alludes to other methods for the gradation of light in glories, &c. 13. Excision and entire repainting. The possibility of such corrections, and the mode of making them have been already alluded to. "In interiors, alterations may be made merely by repainting on the dry surface, provided such alterations are required for distant figures." 14. Colouring. General observations on colours fit for fresco. 15. White. Lime kept a year or six months is to be thinned in water, and passed through a hair-sieve into a large vessel; the water is poured off as soon as the lime has settled; thus prepared, it is fit for painting. A list of colours follows, differing but little from that given by the older writers, and also by Professor Hess, Director Cornelius, and Mr. Andrew Wilson. The following is Pozzo's method of preparing vermilion for fresco. "This colour is altogether hostile to lime, particularly when exposed to the external air, but I have often used it for draperies in paintings executed in interiors, having first prepared it as follows:—Take pure vermilion in powder, and having placed it in an earthenware vase, pour on it the water that boils up when lime is slaked in it; the water, which should be as pure as it can be, is then poured off, and the operation is often repeated. In this manner the vermilion is penetrated with the quality of the lime, and always retains it." Cennini and Armenini, on the other hand, distinctly say that vermilion will not stand in fresco.

Palomino,* in his first general account of fresco,† gives a list of the principal works in that method executed by the Spanish masters in Madrid, Cordova, and Seville. His description of the method itself‡ is fuller than those hitherto referred to in this paper; but, to avoid unnecessary repetition, it will be sufficient to quote his directions where they differ from those already given. The lime should, he says, be prepared *if possible four or six months* before it is used. Then, after having been passed through a hair-sieve, it is mixed with sand, quite free from clay, sifted in like manner; his directions for doing this are minute. The quantities are to be *equal*, this he had found from his own experience to be the best proportion, especially if the lime is rather fresh, but if not, the plaster may be composed of three parts of lime to two of sand. This stucco is to be kept in a large tub in which it may be conveniently stirred; it is to be kept quite moist, and remains covered with water. If the work to be executed is extensive, it will be well to prepare more than one tub; thus while the first is being used, the additional provision may become duly tempered. In this state it is to be stirred and beaten daily, taking care to remove the pellicle which remains on the surface of the water; thus prepared, it becomes perfectly mild and of the consistence of lard,† it no longer injures the colours, nor, in passing from the wet to the dry state, is it liable to those changes which sometimes disappoint the most expert. "Three things are essential in the rough-cast before applying this *intonaco*: first, that it should be perfectly dry, otherwise saltpetre will appear; next, that it should be generally level though rough, for if not the *intonaco* will be unequally thick, and will crack where it is thickest; thirdly, that it should be well wetted before applying the *intonaco*." The author even recommends wetting the portion to be painted the evening before, especially in summer. "The *intonaco* should be about the thickness of a dollar.‡ After it is well spread, the assistant is to go over it with a roll of soft wet linen, to get rid of the extreme smoothness, to remove the traces of the trowel, and slightly to stir the sand. The surface is next to be lightly passed over with a handkerchief to remove the particles of sand which are on the surface, and which, in painting ceilings," the author observes, "might get into the eyes. Care must be taken in tracing the first portion of the composition, to fix the paper precisely in the right place, because the subsequent lines depend on the first; for this purpose the whole drawing had better be first fitted to the space before it is cut up for the convenience of tracing." The drawing, in this instance a pricked outline, is pounced with a bag of pounded charcoal; the edge of the portion first applied should also be pounced as a guide where to cut off the superfluous *intonaco*: it is, however, cut away not close to the line so marked, but about two fingers' breadth from it, to avoid cracks and to ensure the completion of the portion traced to the very edge: (the remainder of the superfluous *intonaco* is not to be scraped away till the day's work is done). The dotted outline left by the pouncing is then to be gone over with black chalk, which will at once leave a dark line, and at the same time slightly indent the surface; so that if, in painting, the chalk line should disappear, the indented one will still serve as a guide. In describing this method the author alludes to the old method of tracing with a wooden point, and refers to frescoes thus drawn in the palace "del Pardo."§ He speaks of the finished cartoons of Michael Angelo, Raphael, the Carracci, and others, but observes (and here the degeneracy of his age appears), that since their time artists had become impatient of so much toil, having found that their enthusiasm evaporated before the period arrived for the execution of the painting.

The surface is now to be again lightly wiped with a handkerchief to remove the charcoal that might remain; it is then to be sprinkled with water with a plasterer's large brush; this and a vessel of clean water are to be kept at hand, as the same operation may require to be often repeated, especially in summer. Another brush and a separate vessel of water should be kept for washing out any work which may require to be effaced; the

* This is explained in t. 2, c. 8 (on Tempera). "The colours are commonly mixed with thin size, and also with tempera, except the blues, which would become green, owing to the yellowness of the egg medium." It appears from Cennini (ib. p. 70), that the yolk of egg was used with the white, and even alone; the white alone was sure to crack. Armenini further observes, "the Flemish artists use size alone, because tempera has the effect of darkening the colours." The vehicles of gum, size, vinegar, and white or yolk of egg used by the moderns for tempera (or for retouching frescoes), were all employed by the ancients. See Pliny, l. 35, c. 6.

† Introduzione, c. 19.

‡ Il Riposo. Firenze, 1584. Republished Milan, 1807. Vol. 1., p. 198.

§ Compare with the extracts from Palomino in this paper.

‖ At the end of the first edition, 1693—1700. The first section, on the construction of the scaffolding, consists only of a general recommendation to attend to safety; but the work on perspective contains some interesting descriptions of his mechanical contrivances in the execution of the extensive works in which he was engaged.

¶ It is evident, however, that, to avoid these evils, a month or two would be sufficient.

* El Museo Pictorico y Escala optica, second edition, Madrid, 1795. The first is dated 1715—24.

† Ib. Vol. 1, p. 51.

* Vol. 2, p. 143.

† The author here appears to allude to the lime only, but he is speaking of a mixture of lime and sand.

‡ The particular coin mentioned is the "real de á ocho."

§ There were frescoes in this palace by Vicencio and Bartolomé Carducho and Eugenio Cajes.

water in this second vessel becomes gradually tinged with lime, and cannot serve for sprinkling the work as it would leave white spots. In frosty weather it is necessary to keep these vessels on the fire, and the assistant should use warm water in first preparing the wall. "If," the author continues, "owing to extreme cold, the surface of the *intonaco* freezes, the effect is worse than rapid drying, for an absorption takes place, and the colours afterwards crumble off like ashes, as I have myself experienced."* If, therefore, the use of warm water is not sufficient to prevent such effects, it will be better to wait for milder weather." The list of colours does not materially differ from those already given, but the qualities and changes of the various pigments in fresco and the best modes of employing them are minutely described. Vermilion, the author says, will stand if passed over *terra rossa*. The preparation of the lime for mixing with the colours is the same as that already mentioned; the composition of the principal tints and their preparation immediately before employing them, are described.† A close silk sieve is recommended in preparing the white for the palette. If the lime be too fresh its causticity may be reduced by mixing finely-ground marble dust with it: (see the following paper in this Appendix.) A large palette of well prepared *canvass* is proposed on account of its lightness; the palette is cleaned from time to time with a sponge. In the execution, the back ground and more distant portions of the work allotted for the day are to be put in first; the observations on these practical details are copious and useful; the tints may be softened, if desired, so as to equal the union of oil-painting by means of a moderately moistened brush.

For retouching, the author recommends goat's milk or common milk thinned with water, and mentions some colours that may be employed:‡ Luca Giordano, he adds, retouched with white of egg. It appears from the author's experience (and this is confirmed by modern practice), that retouchings are most necessary at the junctions of the successive patches of the *intonaco*.

The author remarks that the old masters went over the *intonaco* with a general tint of white and terra rosso before they began to paint, to render the surface more even; the operation, before described, of pressing and smoothing the surface by means of paper was, he states, practised by them at last, when the day's work was quite completed. He concludes with some observations on cupola-painting and on the constructing of scaffoldings.

From the report of Cavaliere Agricola§ on Raphael's frescoes in the Vatican, it appears that the effect of those paintings was originally much heightened by retouchings, some of which have faded. Those in the architecture of the "School of Athens," the masses of light and dark only were put in in fresco, but the minuter forms and mouldings were added in water-colours when the fresco was dry: a similar double operation is observable in white draperies.‖ In some instances even coloured retouchings are apparent; these are introduced in the mode described by Armenini, not in masses, but by means of hatching (employing lines as in shading a drawing); one of the cardinals in the subject of the "Attila" is thus finished. Such retouchings appear to be distinct from those added by Carlo Maratti.

C. L. EASTLAKE, Secretary.

LIME FIT FOR FRESCO-PAINTING.

From the preceding statements it appears that it is of importance to select a quality of limestone which shall furnish a material fit for a white pigment, and well adapted in other respects for the ground or surface which is to receive the painting. On this subject it may be sufficient, in the absence of long tested experiments in our own country, to consult the practice of the early Italian and modern fresco-painters.

A limestone consisting of as few foreign ingredients as possible is generally esteemed the fittest.** But other circumstances are to be taken into the account; Carrara marble, which is pure carbonate of lime, is liable when heated, from its granular, crystalline structure, to fall into a coarse powder, and thus the inconveniences attending the burning and slaking it render it unfit for use, if required in considerable quantity.†† On the other hand, limestones which have been long used, apparently without any bad results, for the preparation of lime employed in painting, will often be found to contain various ingredients besides carbonate of lime.

The particular limestone recommended by Vasari‡‡ is Travertine; the lime it furnished was without doubt used by the great artists who painted in Rome in the beginning of the 16th century, and was in all probability employed for similar purposes by the ancients.§§ The Colosseum, St. Peter's, and various other ancient and modern edifices in Rome are built with blocks of this stone;‖‖ its colour is a yellowish white, but after long exposure to the air, it acquires a reddish tint, probably from the small amount of iron which it contains. It is found in abundance throughout the Campagna, and even within the walls of Rome. It forms, in a horizontal layer, the face of the Aventine Hill to the height of nearly 100 feet immediately above the Tiber.¶¶ Some of the ancient quarries are near Tivoli, and the stone is the same in quality, with the sole difference of superior hardness acquired by age, as that still annually formed by the calcareous deposit of the waters of the Anio; the same tartar, as it is called, lines the ancient and modern aqueducts. The abundance of this deposit is easily accounted for by the origin of these streams from the chain of the Apennines, which, in central Italy, consist almost entirely of a comparatively soft limestone. The stone called Travertine is thus a formation by means of fresh water; it is full of hollows, frequently cylindrical in form, occasioned by the calcareous sediment being originally deposited on vegetable substances.*** These accidents in its formation may be detected in their progress in the neighbourhood of Tivoli.†††

From this account of the origin of the stone, it might be inferred that it would be almost a pure carbonate of lime. Its analysis in fact is:—‡‡‡

Carbonate of lime	99 ·4
Alumina with a trace of oxyde of iron	6
	100

The lime it furnishes is of the purest whiteness. It appears from Armenini,* that the Genoese lime ranked in the 16th century among those remarkable for their whiteness. The *stuccatori* of Genoa are among the most skilful in Italy, and the practice of fresco painting is still very common there. It has been already observed that frescoes have lasted there extremely well on the external walls of houses, notwithstanding the action of the sea air. A specimen of the stone furnishing the lime used in Genoa for fresco-painting has been procured. It contains a considerable portion of magnesia, its analysis being,

Carbonate of lime	63
Carbonate of magnesia	36
Earthy matter, oxyde of iron, and bituminous matter	1
	100

The lime used for fresco, at Munich, is also remarkable for its whiteness. It is made from pebbles, washed by the torrents of the Isar from the marble mountains of the Tyrol. The analysis of the stone is,

Carbonate of lime	80
Carbonate of magnesia	20
	100

A specimen of the lime now used by the Florentine fresco-painters has also been procured. On being analysed, it proves to be so nearly pure carbonate of lime that no appreciable quantity of any admixture is to be detected.

The analyses of the limes employed for some frescoes that have stood well in this country, may here be added.

The fresco executed, seventeen years since, by Mr. Thomas Barker, at Bath, has been already alluded to. The Wick (Bath) stone furnished the lime; the analysis of the stone is,

Carbonate of lime	97
Impurity, chiefly oxyde of iron	3
	100

Mr. David Scott, of Edinburgh, painted a fresco in that city about eight years since; the limestone was obtained from the Vogrie quarry, near Edinburgh. Its analysis is,

Carbonate of lime	94 ·5
Silica, alumina, and a little oxyde of iron and bituminous matter	5 ·5
	100

It has not been possible to procure the stone which furnished the lime for some frescoes, executed by Mr. John Zephaniah Bell, at Muir-house, near Edinburgh, about nine years since, and which have stood perfectly well, but a small portion of the lime which had dried in a jar has been analysed, and was found to consist of "hydrate, or slaked lime, of carbonate of lime, and minute traces of alumina and oxyde of iron." It appeared to be well fitted for the purpose of fresco-painting.

If these examples shew that the presence of various ingredients of a certain kind, or to a certain extent, is not prejudicial, the extreme purity of the Travertine (not to mention the Florentine limestone) is, on the other hand, sufficient authority for selecting a stone furnishing a very pure, or, as it is technically called, a very rich lime. The following are analyses of stones from the neighbourhood of Bristol; similar specimens are to be found elsewhere.

Limestone procured by Mr. Phillips from a quarry, called the "White Quarry," on Dardham Down, near Bristol,

Carbonate of lime	99 ·5
Bituminous matter	0 ·3
Earthy matter	0 ·2
	100

Limestone marked, "Bristol Dardham Down, white lime†:"

Carbonate of lime	99 ·6
Bituminous matter	0 ·2
Earthy matter and oxide of iron	0 ·2
	100

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* The principal frescoes of Palomino, are at Valencia, Salamanca, and Granada. He died at an advanced age, in 1726.

† For some of these details, the author refers to a previous chapter (Vol. 2, p. 110), on the practice of tempera-painting.

‡ Some blues are best added when the wall is dry; thus it is related, that when the Pope compelled Michael Angelo to remove the scaffolding from the Cappella Sistina, the retouching of ultra-marine had not been added. See Condivi, Vita di Michelagnolo.

§ Already referred to, Appendix No. 4.

‖ These methods appear to have been the remains of the early Florentine practice. Cennini says, "Everything which is executed in fresco requires to be finished and retouched when dry in tempera." (Ib. p. 74, and note). The frescoes of the early Italian painters were in fact tempera-paintings. Merimée (De la Peintura à l'Huile, p. 310) appears to be in error in supposing that Cennini directs certain colours to be mixed with tempera when used on the wet lime. The Italian artist, no doubt, alluded to the second operation.

* Memoir communicated by Professor Schlottbauer, of Munich, to Professor Schnorr, for the use of the Secretary of the Commission.

† Aikin on Limestone and Calcareous Cements, Transactions of the Society of Arts, v. 31. Leon Battista Alberti (De Re Ædificatoriâ, l. 3, c. 4) observes, that lime which is reduced to powder in the kiln is unfit for use.

‡ Introduzione, c. 4, c. 13, c. 19.

§ Palladius (De Re Rustica, l. 1, c. 10) mentions it among the fittest stones to burn for lime.

‖ Vasaria (ib. c. 1) makes especial mention of its employment by Michael Angelo, even for ornamental work in the *cortile* of the Farnese palace.

¶ Ilunsen, Beschreibung der Stadt Rom, v. 1, b. 1.

** The epithet *fistulosus* applied by Vitruvius (l. 2, c. 5) and Pliny (l. 36, c. 24) to the stone used for the finest lime is especially appropriate to the Travertine.

†† Leon Battista Alberti (ib. l. 2, c. 9) speaks with wonder of the *growth* of Travertine, in ignorance of the cause. Vasari (ib. c. 1) describes and explains it accurately. Modern chemists have watched the progress of the formation. "In May, 18—," says Sir Humphrey Davy, "I fixed a stick on a mass of Travertine covered with water, and I examined it in the beginning of the April following, for the purpose of determining the nature of the depositions. The water was lower at this time, yet I had some difficulty, by means of a sharp-pointed hammer, in breaking the mass which adhered to the bottom of the stick: it was several inches in thickness."—Consolations in Travel, p. 127. Quoted in Smith's Translation of Vicat. "Sur les Mortiers et Ciments Calcaires."

‡‡ The analyses given in this statement, have been carefully made by Mr. Richard Phillips, of the Museum of Economic Geology, under the sanction of her Majesty's Commissioners of Woods and Forests. The chemical facts and theories adduced rest also on the authority of the same able investigator.

* De' Veri Precetti, &c., l. 2, c. 7.

† Specimen procured by Mr. T. L. Donaldson.

Limestone marked, "Bristol Durdham Down, producing very white lime for plasterers*:"

Carbonate of lime	99 ·7
Bituminous matter	0 ·1
Oxyde of iron and earthy matter	0 ·2
	100

Thus the Durdhem Down limestone is equal or even superior to the Trevertine in purity. The original colour is less promising, owing to the presence of bituminous matter, but this disappears in the burning.†

The question as to the means of rendering lime (using the word in the general sense) less caustic, seems to be quite determinable by chemical investigation. It is true the results are at variance with the opinions of some experienced living artists, but it will have been seen that the Italian writers on Art by no means insist so emphatically on the necessity of keeping slaked lime for a very long period; and in the practice of the modern Italian, and indeed some German fresco-painters, it is not considered essential to keep it longer than a few months. That lime is for a *certain period* unfit for the purposes of painting, is, however, sufficiently evident. The well known effect (noticed by Cenoini)‡, is that it blisters if used too fresh; in some instances, it is said to have turned the colours to a brownish red.§ All are agreed, in short, that the caustic quality requires to be mitigated; the only questions seem to be—what are the best and shortest means of effecting this, and to what extent is it desirable? In order to a clear view of this subject, it may be necessary at first to state a few elementary facts.

It is common to talk of more or less caustic limes, as if mere lime could vary in its quality; it is the same in all limestones, and is only greater or less in quantity. The purest limestone consists, in atomic proportions,‖ solely of,

Carbonic acid	44
Lime	56
Carbonate of lime	100

Thus constituted, whether in its original state or reproduced by chemical agency, it is not at all caustic. If the limestone be subjected to sufficient heat, it loses the carbonic acid, and there are left,

Lime	56

Let there be added to this lime as much water as will combine with it, and the result is a compound of,

Lime	56
Water	18
Hydrate of lime	74

It is to be observed that this proportion of water in *combination* with the lime does not (apparently) moisten it. Hydrate of lime is a dry powder; the addition of more water either mixes with the lime *mechanically* or dissolves it.

Let these 74 of hydrate of lime be exposed to the air, the water is expelled by carbonic acid, and the result is, as at first¶—

Carbonic acid	44
Lime	56
	100

This is, chemically speaking, the original limestone, although the original state of cohesion is never regained.

The non-caustic state of lime is therefore arrived at when, by exposure to the air or by other means, it has regained its maximum of carbonic acid; but if buried and kept air-tight, the lime cannot in any degree acquire that which renders it non-caustic. "Time," observes Mr. Phillips, "has no effect on pure lime, whether slaked or unslaked, provided it be not exposed to atmospheric air or some other source of carbonic acid."

One of these sources, though not an abundant one, is spring or river-water, which contains carbonic acid and carbonate of lime,* and the frequent washing recommended by all the authorities on fresco-painting, is a means of restoring the lime to the state of carbonate: pure or caustic lime being constantly carried off in solution with the water that is thrown away, and carbonate of lime being formed. The mixture of water with carbonate of lime is a mere mechanical mixture; non-caustic lime may therefore be kept in a moist state. It might also be kept in a dry state without further change, but, whether moist or dry, it would be wholly useless for the composition of mortar, and would possess no adhesive quality. In the last state of mildness it would resemble mere moistened chalk, and would crumble to dust. But as long as the lime is still caustic, as long as, in other words, it has not recovered its quantum of carbonic acid, it will, on exposure to the air in a moist state, rapidly attract it, and the surface soon becomes incrusted, and in a manner petrified.† This is what takes place during and after the process of fresco-painting; moisture being always the medium—the conductor, so to speak, of carbonic acid.

It thus appears that a considerable degree of causticity is indispensable in lime to give it adhesive firmness, and to render it fit for the purposes of the fresco-painter.‡ This degree experience must teach; but the means of diminishing the caustic quality are always possible. In addition to the recombination of carbonic acid with pure lime, which, as has been seen, can be promoted in various ways, a mechanical mixture with non-caustic substances, pulverized white marble, or even chalk or whiting, might possibly answer the purpose. Armenini§ observes, that some fresco-painters mixed lime and marble-dust in equal proportions, and Palomino‖ (on the authority of Luca Giordano) states that the practice was universal throughout Italy in his time. In fact a mixture of this nature with various substances actually exists in several limestones: thus the stones which furnish the limes of Munich and Genoa contain magnesia in considerable proportions; such limes may therefore in one sense be called mild. Perhaps the lime known at Milan and elsewhere by the name of "calcina dolce" may be of this description. The presence of magnesia, if not otherwise objectionable (and experience seems to decide that it is not), cannot obviously lessen the whiteness of the lime. Other natural ingredients, although they might equally have the effect of rendering the substance less caustic, might be less desirable as ingredients in lime for fresco-painting. Thus iron would affect the colours; silica and alumine would probably cause the lime to set too fast.

But although the quantity of the lime may be thus reduced, it must not be forgotten that in itself it is still perfectly caustic till combined with carbonic acid, and in modern practice it appears that the same precautions are taken (whether they are necessary or not is another question) with the magnesian as with other limes. It is also to be observed that there is a considerable difference in the rate at which different limes recover their carbonic acid, the white (pure) limes take it up the most rapidly, and the argillaceous and magnesian limes the most slowly.* On the whole, therefore, a pure limestone seems to be preferable.

With regard to the question of burying lime, or keeping it by some means air-tight, it is evident from the previous statements that, instead of rendering it mild, this would preserve it in a caustic state for almost any length of time. There would be no danger of its becoming dry even if buried in the mere earth; but for the sake of preserving it clean, the pits had perhaps better be lined. Thus preserved in the state of *putty*, as it is technically called, no chemical change could take place, but a mechanical alteration in the arrangement of the particles might be the result, which might be advantageous by improving the consistence of the paste.

It is not to be expected that the ancient authorities who have undertaken to explain these results should be always accurate in their views, but their testimony with regard to the results themselves is important. Vitruvius† observes, "Stucco (albaria opera) will be well executed if lime of the best quality be slaked long before it is wanted, in order that, if any portion was imperfectly burnt in the kiln, the action of moisture in long maceration may slake it and reduce it to the same consistence as the rest. For if lime be used too fresh, instead of being thoroughly macerated, it will, when spread (on walls), throw out blisters owing to the crude particles that lurk in it; these particles, not having been duly slaked, swell, and destroy the smoothness of the plaster." This explanation does not satisfy the modern chemist, but it will be observed that the evil pointed out is assumed to result from imperfect slaking, not from too caustic a state of well-slaked lime. Pliny‡ observes that the longer mortar is kept the better it is, and speaks of an ancient law relating to building which prohibited the use of mortar that had not been kept for three years, adding, that the stucco executed during the operation of that law was free from cracks. Palladius,§ evidently copying Vitruvius, recommends that lime intended for stucco should be slaked long before it is used, and describes it, after having been so kept, as soft and adhesive (viscosum). Leon Battista Alberti,‖ after repeating the above passage from Vitruvius, asserts that he had seen "some ancient lime which, there was reason to suppose, had laid neglected in a trench for more than 500 years, and which far surpassed honey, or marrow in consistence." These passages show that long maceration, or, as it is now technically called, "soaring," was supposed to improve the consistence of lime, besides reducing its causticity.

The opinions of writers on art have been already given. Modern authorities on the general nature of cements have also considered this question; a writer of the last century,¶ although very much opposed to the practice of keeping lime to be used for building, admits that the process may be necessary for the due preparation of stucco. After repeating the reason for so keeping it usually given by plasterers, namely, the tendency of fresh lime to blister, he adds, "it appears to me that there is another reason, which the workmen do not notice, for their process. Lime soon imbibes so much acidulous gas (carbonic acid) from the air, as to be increased in bulk and in weight (?) beyond the half of its former quantity; and as stucco for inside work, for the sake of a fine grain and even surface, must have a greater quantity of lime in its composition than is necessary for cementing the grains of sand together, the incrustation would, by the access of acidulous gas after it is laid on, be apt to swell and chip and lose the even surface, if the lime were fresh when it is used in this excessive quantity. But this inconvenience is obviated by their processes, in which

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* Specimen procured by Mr. T. L. Donaldson.

† The ancients appear to have traveled to the colour of stones before burning, see Vitruvius, l. 2, c. 5. Pliny and Palladius repeat the same opinion.

‡ Trattato, &c., c. 67.

§ These accidents happened to Mr. Aglio's frescoes at Manchester, and in Moorfields Chapel in London, from the carelessness of those who prepared the lime. The blistering of the lime in the latter case was so universal, that the surface of the painting, soon after it was finished, looked as if flakes of snow had covered it. (Communication from Mr. Aglio.)

‖ The equivalent of carbonate of lime is here doubled, for the sake of convenience; the original atomic weight being,

Carbonic acid	22
Lime	28
	50

¶ It is found that the carbonic acid does not, even in the course of ages, penetrate to any considerable depth in masses of masonry (Vicat. Resumé, &c., p. 122), but a superficial reintegration actually takes place. See a subsequent note.

* Recently boiled or distilled water, and recent rain-water, recommended in the practice of fresco-painting, contain neither.

† "If rich lime be spread in layers three quarters of an inch thick, it will in ten months re-absorb as much carbonic acid as is necessary to saturate it." (Vicat. ib., p. 17). On the theory of the solidification of mortars, see the same work, p. 122, and the notes in the English translation, p. 125, &c.

‡ An intelligent writer in the Antologia di Firenze, Pietro Petrini, considers, however, that Cennini's "bianco sangiovanni" (see the preceding paper of this Appendix) was entirely restored to carbonate of lime. That it was, at all events, no longer in any degree caustic, appears certain, since Cennini (Trattato, c. 144) speaks of mixing it with vegetable colours in fresco. He probably meant, in re-touching fresco when dry, as the lime for the *intonaco* was only kept "some days," (ib. c. 67) and could not have lost its causticity. (See the Antologia di Firenze, v. 6, pp. 539, 40, and v. 7, p. 326.)

§ Ib., l. 2, c. 7.

‖ El Museo, &c., l. 7, c. 6. He recommends one-third or one-fourth of marble dust, and distinctly says, that it was to mitigate the caustic quality of the lime, when it had not been kept long enough; ground alabaster, he observes, would do equally well.

* Aikin, ib. p. 142.

† L. 7, c. 2.

‡ L. 36, c. 23.

§ De Re Rustică, l. 1, c. 14.

‖ L. 2, c. 11. Elsewhere, speaking of the preparation of the finest stucco fit to receive fresco-paintings, he merely observes, "lime is not thought to be sufficiently prepared in less than *three months*." L. 6, c. 9.

¶ Higgin's Experiments and Observations, &c., p. 41.

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the lime imbibes a considerable quantity of the gas, and is therefore the less apt to blister or swell, after the stucco is laid on."

Recent authorities* merely state the fact that rich limes can be kept in the moist state for any length of time;† the results, whatever they may be, are not by them considered important. It has been shown that these results are commonly supposed to be, first, to render the lime mild, and, next, to improve its consistence: assuming, then, that the effect of keeping pure lime in pits would be to promote the more perfect comminution of the particles, it appears that this result might be as completely attained by the method before described, commonly practised by the Genoese masons, namely, thinning the paste in water and pouring off the finer particles as soon as the coarser have subsided.‡ The process is objected to by modern writers on cements for building purposes,§ because it reduces the strength of the lime—in other words, renders it less caustic; but this is precisely the further result, supposed to be attained by keeping the lime in pits. The method is thus doubly recommended to the fresco-painter.

COMMUNICATION FROM DR. REID ON THE SAME SUBJECT.

After the above investigation had been made, the following paper was communicated by Dr. Reid. It will be seen that the experiments proposed, in order to reduce the caustic quality of the lime, are founded on the same general principle as that already pointed out.

In reply to the question proposed by me‖ as to the possibility of preparing lime for fresco-painting by a more speedy process than that which has been usually recommended, I have to submit the following remarks,—

Lime can be rendered mild by numerous operations with much more certainty and rapidity than by exposure to the air, or to slow action of air and moisture after being buried in the earth.

Were the precise chemical condition of the lime known with minute accuracy, in so far as it is most advantageously employed for fresco-painting, a definite answer might at once be given to the question proposed. But this, so far I am aware, has not been tested with those advantages which modern science presents. And should this opinion be correct, an opinion, however, on which I would rather inquire for information than presume to offer it with my imperfect acquaintance with this branch of art, I should then consider it desirable to adopt the following course:—

1. That a series of experimental trials should be made with lime prepared in various ways by chemical processes, such as would afford at all times, and without delay, a material whose uniform texture might always be depended on.

Mixtures of fresh lime in minute quantity, with much carbonate,—of precipitated lime and precipitated carbonate,—of lime carbonated by exposure to steam and water with carbonic acid, and various other mixtures, will at once occur to the practical chemist. Here it is to be observed, that if the lime requires to be fully carbonated, the carbonate can be prepared in the most minute state of division, and in the highest purity, by rapid precipitation from solutions of lime, the cost of which would not be so great as to prevent their use for this purpose, as they might be formed partly by materials of which hundreds of tons are dissipated weekly in manufactories, from their being no demand for them. The carbonate might also be obtained from any limestone that might be preferred in a much more minute state of division than it is commonly reduced to, should chemical purity not be a special object, by adopting some of the processes followed in manufactories for reducing solids to an extreme degree of comminution. But if, though much carbonated, it is essential that it should not be entirely carbonated, then the experiments proposed will solve the question as to the best proportion. This is, perhaps, the most important point to determine.

2. That mixtures of various other ingredients should be tried along with the lime so as to ascertain if any peculiar combination of earths should prove more favourable for fresco-painting.

3. That experiments should be made also with the view of ascertaining the extent to which the retardation of the setting of the lime may be secured both by admixture and by the production of artificial atmospheres, so as to give more freedom to the artist in the execution of his designs.

D. B. REID.

15, Duke-street, Westminster, April 16, 1842.

PAPERS OF LATER DATE THAN THE REPORT.

LETTER FROM THE RIGHT HONOURABLE THE SECRETARY OF STATE FOR THE HOME DEPARTMENT.

Whitehall, 25th April, 1842.

Sir,—I have received her Majesty's commands to notify to you, that her Majesty has been graciously pleased to approve the Report of the Commission on the Fine Arts; and her Majesty has directed the Lords Commissioners of the Treasury to submit to Parliament an estimate for the grant of £2000, to be given and distributed as premiums for the best cartoons, in the manner proposed in the Report.

I have the honour to be, Sir,
Your faithful servant,
C. L. Eastlake, Esq. J. R. G. GRAHAM.

COMMUNICATION FROM DR. REID ON THE PROBABLE EFFECTS OF GAS ON FRESCO-PAINTINGS.

15, Duke-street, Westminster, June 10, 1842.

Sir,—I have to acknowledge your communication, and forward accordingly the following replies to the queries you have addressed to me by command of her Majesty's Commissioners, as to the influence of gas, and of the products of its combustion on fresco-paintings.

1. In considering the influence of gas, I presume that I need not advert to the effect of sulphur or ammonia, two impurities which gas frequently contains, as the entire exclusion of these impurities can be effectually secured by selecting proper materials for its preparation, or by such subsequent operations as the quality of the substance employed may indicate.

2. According to the system proposed for using gas, which has always been advocated in connexion with the ventilating arrangements for the new Houses of Parliament, even were a leakage of gas to occur, this gas could not affect fresco-paintings there, whatever its quality might be, as it will instantly be carried off by the air-drains left for ventilating the gas burners, which will always be sustained in operation so as to guard against the ingress of gas, and also to prevent its local accumulation in case of leakage from any of the pipes.

3. The removal of gas in this manner is greatly facilitated by centralizing the burners. A series of experiments was made on this subject nine years ago in an apartment, 80 feet by 40, which is still lighted by the burner then employed, and in which a series of gas jets was introduced so as to form two circular wreaths of flame of different diameters, one being placed within the other. Three lithographic illustrations of some of the burners used in the apartment constructed at Edinburgh, for the experiments on which the details of the ventilating arrangements in the present House of Commons were founded, are given in a letter addressed to the Right Honourable the Viscount Duncannon, which was printed according to the order of the House of Commons in 1838, and to these I beg to refer, as they show precisely the system to which I have alluded. These figures (marked 12, 13, and 14,) show more particularly the method of constructing a Gothic pendant with an illuminated drop, from which the products of combustion are entirely removed, while the light is brought to act without offending the eye, upon the roof, the walls, and the floor. Similar arrangements have been adopted to the principal gas burners now in use at the House of Commons, where they are not received directly into the present ventilating shaft; and where powerful burners, such as Mr. Gurney employs, are in use, the stream of air that carries away the products of combustion will be proportionally rapid in its course.

4. If arrangements be adopted which shall certainly secure the removal of any gas which may arise from leakage of pipes, it is scarcely necessary to remark that there will be still less danger of any injurious action from the use of gas when it is actually burning, as the currents to the air-drains proceeding from the burners will then be in greater force.

5. Gas may be used in many other modes so as to imitate the diffused light of day, and the products of combustion can be excluded as essentially in these cases as in the arrangements that have been mentioned.

6. As it is obvious, accordingly, that the moisture and carbonic acid produced by the combustion of gas, and also any unconsumed gas, can be effectually removed, no apprehensions are entertained as to any injury to fresco-paintings from the use of gas.

7. It may be proper to add that in all galleries for works Art, where these have been injured by the state of the atmosphere, the principal causes of injury that have come under my observation are the following:—

A. Mechanical or other impurities in the air, introduced in consequence of the supply being taken from an indifferent source, or not filtered by passing it through gauze. The filtration of air is an important question in reference to works of Art in cities, where soot abounds in the atmosphere. It is an operation, however, which has been found very advantageous in numerous buildings in London. At the House of Commons no air has been admitted since the alterations made there, in 1836, that has not passed through a filter, exposing about 400 feet of surface. It consists merely of a gauze veil, which intercepts the soot and other impurities mechanically suspended in the air, to such an extent, that in extreme states of the atmosphere I have reason to believe that upwards of 200,000 visible particles of soot have been excluded by it at a single sitting. In the House of Lords, where the air enters more directly from the east, it has been found advantageous not only to filter the air, but also to wash it by the action of an artificial shower, through which it is drawn on its progress to the house.

The air at a considerable elevation is much purer than the air at the surface of the ground; and hence the Victoria Tower has been suggested as a fit place for affording a proper channel for the supply of air to the new Houses of Parliament.

B. The imperfect removal of moisture and carbonic acid evolved during respiration, and from the combustion of lamps and candles, which condense subsequently during the cool of the evening, and evaporate again each successive morning with the returning warmth which accompanies it. Moisture and carbonic acid are not only injurious by the chemical action they exert under such circumstances, and the mechanical abrasion that is consequently induced, but also by affording the pabulum, that is the great source of nourishment in the production of dry-rot, as it is observed in the wood-work of public buildings and private dwelling-houses, in canvass, paper, libraries, paintings, and in short in all textures derived from the animal and vegetable kingdom, particularly where the action is assisted by the warmth of combustion or respiration.

C. The accretion of minute particles of dust, which, though they may be infinitely small, must necessarily in the course of time produce injurious effects where the arrangements for their exclusion are imperfect. But these are altogether trifling, comparatively speaking, in their influence on works of art, when moisture associated with carbonic acid is effectually prevented from being deposited along with them. In public galleries subject to the daily concourse of numerous individuals, the removal of dust from the floor may be most effectually secured by a process of ventilation which can be made to determine its exclusion, while in the movement of the air generally for the benefit of these assembled, the usual upward current which nature and experience equally point out as the most desirable, need not be reversed.

I have the honour, to remain, Sir,
Your most obedient Servant,
C. L. Eastlake, Esq. D. B. REID.

* Vicat, lb. p. 18.

† The hydraulic limes, on the contrary, soon harden, even in trenches.—Ib. Smeaton kept blue lias lime dry, but well trodden down in casks, for seven years.

‡ A process well known to chemists and others, under the name of "elutriation."

§ Vicat, lb. p. 15.

‖ By a member of the Commission.

VARIETIES.

THE DULWICH GALLERY.—Our attention having been called to a report of a meeting, "to facilitate the admission of the public to *public* monuments," published in our last number, we have thought it right to institute some inquiry on the subject. At that meeting, it seems to have been stated by Mr. Angerstein, that "the pictures in the Dulwich Gallery, notwithstanding it was much frequented, appeared to be greatly neglected, and were in consequence injured." Now, it is our duty to give the most unqualified contradiction to this assertion: there is not the slightest foundation for it. Either our reporter must have been mistaken, or Mr. Angerstein must have obtained his information, by silly hearsay, from some person who was not actuated by a right motive. Sure we are, that he could have said nothing of the kind if he had seen and judged for himself, with his eyes open, his wits about him, and a disposition predisposed to truth. We have ourselves, within the last fortnight, examined the collection with scrupulous care, and looked with suspicious caution into every one of the works deposited in the gallery. Several of them, certainly, bear tokens of the attacks of time; but we do not hesitate to say, there is not a single one of the whole, which does not supply evidence that an intelligent mind, an experienced judgment, and a careful hand, have been long active, to arrest the progress of the destroyer, and to repair the inroads he has made. This is so evident, even to the most casual observer, that we marvel at any person's so completely departing from integrity, as to venture an assertion, or an insinuation, to the contrary. In one or two instances, ignorant visitors may imagine that certain defects may be the results of carelessness,—for example, in the famous 'Flower Girl,' of Murillo, the canvass all round the picture is cracked; but this arises from the fact, that the parts so injured occur upon inferior canvass, that has been added to the original canvass to increase its size. We rejoice, indeed, to find, that the keeper of the gallery has not been labouring to content and gratify a mass of stupid observers, by glazing highly the works in his charge, in order to make them look fine for a season; but we know that he has daily watched the progress of decay, so as to arrest it in the safest and most satisfactory manner. We have conversed with several artists who remember the state of the pictures a few years ago, and who bear the strongest testimony to their present improved condition. The abilities of the keeper, Mr. Denning, are well known; there can be and there is no question as to his skill and knowledge; few members, if any, of the profession, are better capable of keeping this valuable collection in good order. It is not his ability, therefore, but his honesty, that is attacked, when it is asserted that the pictures "appear to be greatly neglected, and, in consequence, much injured." We do not hesitate to say, it is impossible for the charge to be sustained by the evidence of a single upright and competent judge in the kingdom.* The contrary is proved, not only by the existing state of the collection, but there is no gallery better "ventilated," or "heated" upon safer scientific principles; a matter of vast importance, when we recollect the low and damp situation in which the gallery stands. People who desire to attain an object, sometimes overshoot the mark. It will be well to remind "The Society for Facilitating the Admission of the Public to National Monuments," &c., that although the Dulwich Gallery has *always* been *free* to the public, the gallery is not the national property, and that the trustees might, if they pleased, demand payment from every person who seeks to enter it. The will of the testator, Sir Francis Bourgeois, expressly providing, that the pictures shall be "kept and preserved for the inspection of the public, upon such terms, pecuniary or otherwise, at such time or times in the year, day or days in the week, as they may think proper."

THE PATENT STUCCO PAINT CEMENT.—A composition of very extraordinary and most valuable properties is at present under this name attracting the attention of speculators in the improvement of architectural material. To describe in half a dozen words the result of its application to the façade of a building—it may at once be said to assume the appearance of the most carefully dressed freestone—when employed according to the prescribed directions. So perfect is the resemblance, that it would deceive an experienced mason; in short, as sand, the main component of freestone, constitutes a great proportion of the material in its application, we may say that it is the formation of freestone—the result of a chemical combination surpassing the effect of the chemistry of nature in this instance, inasmuch as freestone readily yields to the action of hard bodies, but this composition is of a more stubborn texture. "This Paint Cement" in colour is of the tone of cream, and of a consistency somewhat more dense than colour prepared in the usual way for house-painting; and it is applied to surfaces after having been mixed with sand in the proportion of one part to three parts of the latter, or any of 1 cwt. of the paint to 3 cwt. of sand. After this simple preparation it is applied by the plasterer with a care proportioned to the kind of surface required. With respect to the surfaces to which it may be applied, there is no necessity for any degree of roughness; for so powerful is the adhesive nature of the base of the composition that it attaches itself to glass with apparently the same tenacity that it would adhere to a rougher substance. It can be applied to fronts of brick or any other material, and of any degree of thickness, although of course upon rough surfaces there must be more of the material, in order to secure uniform smoothness; and with respect to expense, we are assured that the cost of thus converting a brick house into a stone one would be somewhat about two shillings per square yard. This valuable invention is the patent of a company of gentlemen at Plymouth, who have during some years tested the value of their composition before offering it to the public; the firm is known as Messrs. Johns and Co., whose sole agents are Messrs. Mann and Co., 5, Maiden-lane, Queen-street, Cheapside. To architects, builders, contractors, &c. &c., it is recommended as possessing these qualities:—

1. Its strong adhesive properties fixing most tenaciously to the *smoothest* surfaces, *even to glass*.

2. Its being highly repellant of water, and *thoroughly* impervious to wet or damp.

3. The chemical peculiarity of its composition *does not admit of the possibility of its vegetating*, and thereby becoming discoloured.

4. The safe and gradual rapidity with which it dries; *hardening the more by the greater exposure to the atmosphere*.

5. Its perfect freedom from any of the caustic qualities of Lime Stuccoes; and, consequently,

6. It may be painted upon as soon as dry; a *property possessed by no other cement whatever*.

7. It is not in the slightest degree affected by frost. &c. &c.

A NEW EASEL.—We have been much gratified by the inspection of an easel upon an improved principle, brought forward by Messrs. Winsor and Newton, of Rathbone-place. An easel upon the principle of this we are about to describe was formed by M. Bonhomme, of Paris, which gained for him a prize at the exposition of inventions, as also, we believe, the patronage of, and a premium from, the King of France. But the construction and improvements in the easel which we have seen are almost sufficient to claim for the proprietors a title to invention. Among the advantages it possesses over the common peg or rack easel, are two very important ones: it is comparatively small, but is capable of receiving any sized canvass, up to a Bishop's full length, and is so entirely under command, that the artist can lower or elevate his work, so as to reach at convenience any part of it; a picture can also be inclined forward, a position often desirable for advantage of light. This cannot be effected on the ordinary easels; but by means of a cord and a spring bar, the inclination can be steadily and accurately adjusted to any angle desired. It is a matter of continual complaint, the difficulty of raising or lowering a large canvass. On the common easel, to support the picture, and at the same time move the pegs, are more than one person can conveniently effect; but this, together with the ordinary inconveniences, this easel obviates. Its advantages are also great as an exhibition easel, for paintings can be so disposed on it, as to display them in almost any light.

LEATHER IMITATION OF CARVING.—The process of blocking leather into singularly-effective imitations of carving, patented by Mr. Leake, 52, Regent-street, has been already briefly described in a previous number. We have had an opportunity of inspecting some panels (if the compartments may be so termed), executed for H. R. H. Prince Albert, after original carvings by Albert Durer, the property of his Royal Highness. It is impossible to conceive, in feeling and colour, a more perfect imitation of ancient sculptures in wood than is presented in these mouldings. Her Majesty has commanded a cabinet, with enrichments, after carvings of the most beautiful design and execution; as also, patterns in the *mauresque* and *renaissance* tastes, for hanging rooms. The latter are gilded, and coloured in tones the most brilliant and delicate that can be communicated to any substance. The process by which these designs are produced is novel and ingenious. Leather to be employed for the purpose is first subjected to the action of steam, or hot water, in order to reduce it to a workable consistency, which it acquires by being reduced to a substance resembling gelatine; it is then, by air or hydraulic pressure, forced into the mould, where it assumes all the sharpness and determined prominency of carving, and even the texture of any grained wood, whence the original design might have been taken. Leather is by no means a novel decorative appliance, but its uses have never been developed to the extent that Mr. Leake has carried them. It is known to have been anciently used for hangings and furniture, but it has never been used as a means of producing imitative carvings, *basso*, and even *alti-relievi*. In Spain and Italy, the method of imparting the design was by common pressure, producing it in relief on the surface; it has also been imprinted in intaglio, but by this method the surface is left comparatively poor. By means of additional forms and recipients, figures were sometimes projected to basso-relievo, but little beyond this was anciently done in this material. The proprietors, however, of this patent have so far perfected the application of leather to decorative furniture, that not only can they produce designs in high relief, but would even undertake to execute busts in leather. Their experiments have been so extensive, as to have tested the qualities of every kind of elastic matter at all likely to be valuable for such a purpose. India-rubber did not escape their researches, but from its extreme tenacity it was found impossible to mould it into any permanent form. From what we have seen of these beautiful productions, we conceive them to be applicable to enrichment of every kind to which carving has hitherto been applied; and the coloured Elizabethan and renaissance designs, are in effect equal to the best of the Tudor period in England and the age of Francis the First in France.

WILKIE'S WORKS.—The exhibition of the works of the late Sir David Wilkie, at the British Institution, closed on Saturday, the 27th August. As usual of the works of old masters, a certain number will be left for the students to copy.

* Within the last month, indeed, the President and Council of the Royal Academy have paid their *annual* visit to the Dulwich Gallery—the purpose of such visit being to ascertain the state of the pictures, and whether the keeper justly discharges his duty. It is scarcely necessary to add that their report differs essentially from the report attributed to Mr. Angerstein.

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THE ART UNION OF LONDON.

The sixth annual Report of this Society has been published. We have already so sufficiently canvassed it, as to render it needless to occupy much space in considering it now. We shall have, however, some observations to make upon it ere long; and some suggestions which we shall offer—with all due respect—to the committee by whom it is managed. Hitherto, they have done WELL—the word is too weak a word for our purpose—but it by no means follows that they may not do better; no human institution has ever been incapable of improvement.

The printed report contains three engravings on wood; these we have borrowed for introduction into our columns. The subject is thus referred to:—

"Your committee, wishing to obtain an appropriate device to head the society's papers, offered a premium of 10 guineas for a design in outline. More than 100 drawings were submitted, and from these your committee selected one which was afterwards found to be by Mr. F. R. Pickersgill. The subject of it is 'Minerva encouraging the Sister Arts.'

"There were amongst the drawings several other very excellent designs, and your committee, desirous of rendering the annual report interesting to the subscribers generally, and so inducing its preservation as a record of the society's operations, as well as to aid, although slightly, the art of wood-engraving, selected two other devices, which, by the kind liberality of the authors of them, they were enabled to engrave for its adornment.

"The second is by Mr. Selous, and represents 'Genius nurtured in the lap of the Society.' The third is by Mr. Bonomi, and is described as 'Minerva replenishing the lamp of the Genius of Art.' The three are engraved respectively by Mr. Williams, Mr. Jackson, and Mr. Orrin Smith."

The prizes, amounting in number to 269, are now exhibiting in the rooms of the Society of British Artists. The exhibition is not only free to all members, but each member has received a ticket to admit four friends; so that it is by no means improbable that 60,000 or 70,000 persons will have examined the collection. This is in itself a vast advantage to the Arts, and to the artists also; for the works of many of them are here seen to great advantage that were completely hidden from the eye in the galleries from which they have been selected. In the greater proportion of them we recognize familiar faces; but with some—and not a few—we make acquaintance for the first time; and if we had not been this month more than usually pressed for space, we should bring under review such as we have not already noticed.

The collection will undoubtedly gratify the thousands who may see it, and is, on the whole, satisfactory—as affording evidence that the selection of the prizes has been generally dictated by sound sense and good taste. Out of the number there are certainly not above a score that can be characterized as discreditable:—a matter of astonishment when we recollect that among the prize-holders there will of necessity be many who have hitherto known little and cared less about works of Art. A vast proportion of the pictures are such as might be coveted by persons of refined judgment. There is one of the prizes upon which we desire to offer a remark. We rejoice that Mr. Frith's painting, "from the Vicar of Wakefield," is in the possession of a kindred spirit. It was selected by Mr. Z. H. Troughton, whose powerful and beautiful tragedy of "Nina Sforza" ranks among the most meritorious and successful of modern dramas. It was just the choice we should have expected from him. The painter is fortunate in falling into such hands; and the poet is lucky in possessing a work of very rare merit, by an artist who cannot fail to become very famous ere long. There are certainly a few cases, in which we regret that prizes did not fall to the lot of persons equally capable of judging rightly; but upon these it is not necessary to remark. After all, people will please themselves; and the buyers of pictures through the Art-Union are not the only buyers of the year who have paid money for things of little or no value.

While, however, we express ourselves content with the selection generally, we are by no means disposed to admit the accuracy of an assertion in "the Athenæum," that—

"The pictures selected by the holders of the Art-Union prizes are now in course of exhibition, and offer a very comprehensive text to any one who desires to write a treatise on the state and prospects of painting in this country."

This is disingenuous, to say the least. It is notorious that, of the productions of our leading British artists—of the men who enable us to judge correctly as to "the state and prospects of painting in this country"—there were none *for sale* at either of the exhibitions out of which a choice was to be made. When, therefore, persons look round the walls of the Art-Union Exhibition Room, and ask—as we know persons have asked—where are Eastlake, Maclise, Leslie, Mulready, Turner, E. Landseer, and so forth, they must be reminded that every work by these artists had been sold previous to opening the gallery of the Royal Academy.

We also perceive in one of the morning papers an intimation that "this year fewer pictures than usual have been sold"—the object being to show that if the Art-Union is the means of selling pictures, private buyers have become less numerous in proportion, and that in reality the sales are not increased. Nothing can be more erroneous. On the contrary, it is certain that at *all* the exhibitions the number of works purchased has been unusually large, exclusive of the immense sum—a sum of nearly £30,000—"thrown into the market" by Art-Union Societies.

The Committee of the Art-Union have thus terminated their year's labour. We should be ungrateful, if we did not convey to them the thanks of the profession, whose interests they have so greatly promoted. Their work was undertaken, and has been carried out with the most disinterested spirit. They have laboured, not only without fee or reward, but even without the shadow of other recompense, than that which arises from the consciousness of having done good. We could tell them of some households to whom they have brought a cheerful present and a bright future.

And now for the efforts of another year. As we have intimated, we shall venture to suggest some changes, which to us will seem improvements in the constitution of the Society: they will regard, chiefly, the mode of selecting the larger prizes, the wisdom of invigorating the committee by an infusion of new blood, and the project for multiplying copies of the engravings. With respect to the latter, there does appear to us to be very considerable difficulty; we fear much that the "application of science" will be a failure, and that the 12,000 subscribers will certainly not obtain 12,000 "decent" impressions of the plate. But let the experiment succeed or fail, perhaps it was the duty of the committee to try it.

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BIRMINGHAM SOCIETY OF ARTS.

The professional and unprofessional members of the Birmingham Society of Arts have separated; and, we fear, with little chance of their again meeting. The fairest way in which we can act, in reference to both of them, is to print the explanatory documents issued by each. We lament greatly that this division has occurred; good cannot come out of it. We feel that any remarks of ours, under existing circumstances, could do no service—and shall postpone them until all reasonable hope of reconciliation has vanished. Our comments might contribute to prevent this most desirable "consummation;" and it is, therefore, better that we leave the reader—for the present, at least—to judge for himself.

The following is the address of the "unprofessional" committee to the members and the public.

The Unprofessional Committee feel it incumbent upon them to address the donors and subscribers, as well for the purpose of explaining the alteration in the management, as for putting in its true light the conduct of the professional body since the special general meeting.

The limited usefulness of the Academy, and the mischief resulting from the Society's being managed by two separate bodies, led the subscribers' or unprofessional committee to consider a remedy.

In March 1842, the committee prepared a memorial to Government requesting aid in promoting the formation of an efficient school of design. The shortness of the time prevented its being laid before the professional body, but it was submitted to their chairman, and by him cordially approved. A grant of money was promised "on condition of a sum at least equal being guaranteed by the subscribers for three years certain."

This stringent condition, and the experience of the difficulty of managing the Society by two separate bodies, led to the consideration of a plan by which all the advantages of the artists' co-operation could be obtained, and the great evils of a divided management obviated.

A plan embracing these objects, and approved with one exception by the whole of the unprofessional committee, was submitted to the artists, but after a very lengthened correspondence they refused their concurrence. They strenuously resisted the management by a single committee, and required that the school of design should be conducted upon principles to be sanctioned by them.

Three months were consumed in this interchange of written communications. The whole body of the Society of Arts was then assembled in the manner provided by the laws, on the 12th of July last. The artists denied the competency of the meeting to entertain the propositions, on the ground that they had not been approved by themselves. Dissatisfied with the decision of the meeting on this point, they immediately withdrew. The meeting then passed a law authorizing the management by one committee composed of subscribers and artists.

The proportion of seven artists to fourteen subscribers was assigned because it was the proportion proposed by the artists themselves, in 1838, and also because the committee conceived that as the responsibility to Government would rest upon the subscribers alone, they therefore were entitled to the larger share in the control. The seven artists were members of a permanent body, whose whole number of resident members does not exceed fourteen. The circumstance of their being bound together by a peculiar interest, and, practically, the perpetuity of their appointment in comparison with that of the subscribers, who are changeable every year, render the appointment of power less unequal than the arithmetical numbers express.

On the 14th of July, the unprofessional committee requested the professional committee, "As the preparations for the Annual Exhibition had been so long delayed, to meet them on the 16th on that business." It was replied that "they respectfully decline doing so." On the 18th the committee, stating their opinion that "it is desirable to have the Annual Exhibition as early as possible," request the artists to say "whether they concur, and whether they intend to give their co-operation as heretofore in making the necessary preparations." The professional committee in reply state on the 17th of July, that they "regret that the time for making preparations for the annual exhibition has been delayed by the unhappy proceedings of the unprofessional committee: that it was their intention, in the event of the special general meeting coming to what they deemed a just decision upon the question pending between them, to have redoubled their exertions to have repaid the damage caused by such delay:—the decision of the special general meeting has determined them to take no part in the preparation referred to."

Upon the receipt of this, the committee determined upon having an exhibition of the works of deceased masters (six years having elapsed since the last) and proceeded to make arrangements for that purpose. Desirous however of coming to a clear understanding with the professional body, the committee wrote to them on the 23rd July, as follows:—"The professional committee having on the 15th of July declined to meet the unprofessional committee on the subject of the annual exhibition, and having subsequently refused to co-operate in the preparations for such exhibition, and this committee deeming it absolutely necessary to make a direct application to the professional committee, to ascertain whether this committee is correct in assuming that the professional members have withdrawn from the Society of Arts, Resolved—that the Honorary Secretary transmit a copy of this minute to the Chairman of the professional committee, with a request for an early and explicit answer." This was forwarded the same day, but notwithstanding particular and repeated requests for an early answer, it was the 28th before the following was received.

"At a meeting of the Artists, held July 27, 1842.

"The minute of the unprofessional committee of the Society of Arts, of the 23rd instant having been read—

"Resolved—That it is the opinion of this body, that the unprofessional committee (as such) have no right under the existing laws of the Society to require an answer to the question contained in the minute referred to, and that the artists beg most respectfully to decline any reply.

"Resolved—That in forwarding the above resolution to the unprofessional committee, this body disclaims all want of respect or courtesy to the unprofessional committee, and regrets that existing circumstances prevent any other course being taken.

"PETER HOLLINS, Chairman."

At a meeting of the unprofessional committee, held August 3rd, 1842, a circular letter of which the following is a copy, having been laid before this committee,—

"BIRMINGHAM SOCIETY OF ARTISTS.

"SIR, July 23rd, 1842.

"I am requested by the Birmingham Society of Artists to solicit a continuance of your support to their annual exhibition.

"I deem it necessary to inform you, that the artists have seceded from the Society of Arts, in consequence of the arbitrary proceedings of the unprofessional committee, particulars of which will shortly be published.

"The Society's agent, Mr. Green, 14, Charles-street, Middlesex Hospital, will collect, pack, and forward to Birmingham, works of Art until August 20th, the expenses of which will be defrayed by the Society in all cases where this circular has been addressed, with the usual deduction of carriage for those sold.

"I have the honour to be,

"Sir, your obedient servant.

"PETER HOLLINS, Chairman."

"It was resolved—That the unprofessional committee of the Birmingham Society of Arts feels called upon to express its deep surprize and disapprobation at the conduct of the professional committee in having communicated resolutions to this committee, apparently in their capacity of the professional committee of the Society of Arts, and in reply to a communication addressed to them as such, while they had previously drawn up and were circulating in London a paper signed by their chairman, in which they, by requesting a *continuance* of support to what they improperly term *their* annual exhibition, assume the character of still being the representatives of the Society they had belonged to—seek uncourteously to prejudice this body in the eyes of the usual contributors to the exhibition, by accusing them of arbitrary conduct without entering into particulars of the charges, or giving them notice of their intention to bring it forward—and state that the artists had seceded from the Society, while they were opening, considering, and answering communications addressed to them as members forming part of it.

"Resolved—That until the conduct set forth in the resolution of July 27th is satisfactorily explained, they cannot, in honour, hold communication with the professional committee, beyond what the laws indispensably require."

One of the artists has already, in most express terms, disavowed to the committee all participation in the conduct here referred to.

The committee print these extracts of the proceedings, and the letter, to show that they used every means to insure the co-operation of the artists in the annual exhibition; and that the subscribers may judge whether the committee's "proceedings" have been "arbitrary," also, that it may be seen who is chargeable with the delay; and that the subscribers may estimate the "courtesy" and the sincerity of the professional gentlemen.

The committee in speaking of the members of the professional body of the Society of Arts—a body, twenty-four in number, self-elected, and ten of whom are not resident in Birmingham—have for brevity's sake called them "the artists;" it must however be understood that they constitute only a small proportion of the painters, architects, designers, engravers, medalists, die-sinkers, modellers, carvers, and chasers, who form the artists of Birmingham. The committee desire it also to be observed that so far from being unmindful of whatever services the professional gentlemen, connected with the Society of Arts, have rendered, they have uniformly acknowledged, and to the utmost extent of their ability, compensated them.

In conclusion, the committee request the subscribers' attention to a cursory review of the history of the Society. It was founded in 1821, "for the encouragement of Arts and Manufactures." Many noblemen and eminent gentlemen contributed largely to its funds. The late Lord Wenlock (then Sir Robert Lawley) presented a very valuable collection of casts of sculpture, and warmly advocated the establishment of a professorship, for teaching Art with express reference to Birmingham manufactures. To this collection of casts, &c., valuable additions have since been made.

With the exception of the Anatomical lectures that have been delivered by Mr. Gutteridge, since 1833, and attendance from time to time by members of the professional body for the last few years in the Antique Academy, the founder's plan was never realized. Exhibitions, as a means of improving the taste of the inhabitants, became a special object of the Society's attention, and in 1830, £3000 were expended in new buildings chiefly for this purpose.

As respects the purposes of the founders, they anticipated by fifteen years the Government grant in aid of Schools of Design. When, in 1836, Parliament first voted money for this purpose, a slight effort was made to obtain a portion of it, but the application was not prosecuted. It remains therefore yet to obtain for Birmingham systematic teaching of Art, by a competent professor, with special reference to manufacturers. Through the aid of Government and the continued support of the subscribers this may shortly be accomplished, and justice done to the enlightened and generous purposes of the founders—some of the most effective patrons of Art and earnest promoters of the welfare of Birmingham.

The subjoined extract of a letter from Lord Wenlock will form one of the best justifications of the committee that can be advanced, supported as it has been by the yearly gift of £25 as a prize for modelling, by this lamented nobleman to the end of his life, and continued to the present time by his brother, Sir Francis Lawley, but which—though intended expressly for the encouragement of a branch of Birmingham manufacturers—has been diverted from that object these seven years, and given to the artists who have periodically superintended the studies of the pupils in the Antique Academy.

From Sir Robert Lawley to J. W. Unett, Esq., Hon. Secretary. Dated Florence, October 11, 1821.

* * * * * * *

"I shall be obliged also to you to inform the committee for the establishment of an exhibition of Fine Arts (and upon which subject you wrote me some time since), that I consider it as the most essential and necessary part of such establishment—the formation of a general school for drawing and modelling under the direction of an able professor. That my unalterable opinion is that, unless such a measure be adopted, the whole plan is nugatory and useless. And that I shall not think myself in the least bound to proceed with my contributing other casts than those already sent to it, unless that the first and most essential part of my scheme submitted to them be fully adopted. I have no person whom I now can recommend. It appears to me the best way, to select some young man of talent and genius from the Royal Academy of London, and to send him to Italy to perfect himself. If this is consented to, I desire you put my name down to an annual subscription for £30 for such an object. The young man may be sent to me: I will undertake to attend to his instruction, and he shall be accommodated with apartments in my house and maintenance at my table; so that a very small salary will be sufficient to any enterprising youth who would be too happy to find such an opportunity of instruction. And by pursuing this my plan, the manufacturers of Birmingham might be put upon a peace establishment, and furnish the foreign markets, from which they are annually becoming more excluded. I hope this will be attended to. I have no personal view to proposing to the town of Birmingham so important a plan: the only view I have is, the introduction of just taste and solid principles in the shape and construction of their articles; in which at present they are miserably deficient. If the town, losing this opportunity, rejects my advice, I do not conceive that any other is likely to be offered to it; nor will they easily find any gentleman so willing, and I may say so able, to carry this plan into effect as myself."

WILLIAM PHIPSON,
Chairman to the Committee.

Birmingham, August 4th, 1842.

SOCIETY OF ARTISTS.

The following is the address of the "professional" members, in reply:—

The "unprofessional committee" of the Society of Arts having published a circular containing some very unjustifiable imputations on the conduct of the Artists who formerly constituted the professional members of that Society, the artists feel it due to themselves to enter into a full exposition of the circumstances attending the recent dismemberment of the Society, as they are equally anxious with the "unprofessional committee," to put "in its true light" the conduct of both professional and unprofessional bodies.

Previously to the year 1830, circumstances, not material to the present subject, had caused the establishment of two Societies for the encouragement of the Arts, in Birmingham, the one called the Society of Arts, the other, the Birmingham Institution. On the 2nd of January in that year, the two Societies were incorporated under the circumstances and provisions stated in the accompanying paper. It was then agreed, and was indeed the fundamental law of their union (as expressed by laws, 1, 2, and 6), "that the Society of Arts shall consist of two distinct bodies, professional and unprofessional, with equal authority." The pro-

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fessional body consisting of artists, called members of the Society, acting independently as a body, and subject only to their own bye-laws. The unprofessional body consisting of donors and annual subscribers, acting by a committee of their body annually chosen. And by law 16, it was further specially provided, "that no measure shall be passed in a general meeting, unless previously approved of by both those bodies."

It was on these laws, thus specially framed, that the professional members took their stand in the recent discussion between themselves and the unprofessional committee. Convinced of the impolicy of the change proposed, as well as of the utter want of necessity for such change, merely to accomplish the object which the unprofessional committee professed to have in view, the professional members claimed to exercise the veto conceded to them by the constitution of the Society; and they confidently refer to the report of a select committee appointed on the occasion before referred to, in 1830, to prove that their claim is neither new nor unreasonable. That report, sanctioned at the time by Mr. W. Phipson himself, states that "with regard to the new laws and regulations now presented to the committee, the deputation [i. e. the select committee] feel it right to remark, that they are framed on the principle of giving equal power to the artists and to the pecuniary contributors. The deputation cannot doubt the propriety and justice of this principle. * * * * * The great popularity of the Society, subsequent to this period (1826), and its increased receipts, (amounting this year (1830) to upwards of £1300) are, in the opinion of the deputation, chiefly attributable to the establishment of exhibitions, and to the exertions of the artists, which have excited correspondent efforts on the part of the unprofessional committee; and since it appears certain, that but for those exertions, the Society, if in existence, would not at this time have possessed funds sufficient to accomplish the original objects of its liberal founders, the deputation observe, that these objects can be attained only by an arrangement which secures the permanent support of the resident artists."

For twelve years the Society of Arts has continued increasing in prosperity and in efficiency, and, more than all, in the respect and esteem of the public. Within the last few months, however, the artists have been surprised to hear complaints of "the limited usefulness of the Academy, and the mischiefs resulting from the Society's being managed by two separate bodies," which it was forthwith proposed to remedy by re-organizing the Society and utterly annihilating the powers of the professional body. For themselves the artists deny that any mischief has resulted at all, but more especially, if it did arise, that it was in any way attributable to them; and they would also remark, that, as at present appears, it is a mere assumption of the unprofessional committee, and altogether unsupported by any one specific fact.

As respects the Academy, however, the professional members of the Society of Arts had long been aware of and lamented its "limited usefulness." The Academy (or antique school) would accommodate only about 30 pupils, which was the number registered in the late Society's books. Until the year 1833 the School was superintended by the different members of the body of artists in succession gratuitously; but in the course of that year, by the intervention of the Hon. Sec. Mr. Unett, the Lawley prize of £25, which had been for some years dormant for want of competition, was, with the concurrence of Sir Francis Lawley, assigned to the artists as an acknowledgment for services in the school which the Society itself had no funds to remunerate. In the mean time also, as stated in the circular of the unprofessional committee, in the year 1836 an effort (in which a member of the professional body was the chief agent) was made, to obtain a portion of a parliamentary grant, then voted for such purposes. That gentleman was informed by Lord John Russell, that the grant was intended exclusively for the Metropolitan Schools, and on that account alone, therefore, "the application was not prosecuted."

Limited however as their means were, the artists have the satisfaction of referring back to the terms in which the Academy itself was spoken of, and their services from time to time acknowledged, in the annual reports of the Society. They are thus recognized in the very last report presented to subscribers in March, 1841:—"The Society has directed its energies to the promotion of the study of Art in the higher departments, and also to its application to the practical purposes of this manufacturing community. * * * * Thus has been laid open the most solid foundation, a school for the profitable study of Art." And subsequently it is admitted that "the students of the Academy, now more numerous than at any former period, have entitled themselves by their acquirements and general demeanour to praise; the diligence and solicitude evinced by those members of the professional body who have had the superintendence and direction of their studies, has been such as to recommend them in an especial manner to the approbation of the subscribers." Nor were the praises undeserved. The artists refer with pride and satisfaction to the number and talent of those among the students who have already attained high rank in their respective branches of the profession; whilst a very numerous body of resident Medallists, Die-sinkers, Modellers, Engravers, Carvers, Chasers, and Japanners, are profitably pursuing their various avocations in the town, and contributing by their taste and skill greatly to the superiority of its manufactured articles.

The artists nevertheless continued to direct their serious attention to the adoption of the best means in their power to increase the efficiency of their school. So far back as January, 1841, they submitted to the unprofessional committee "A plan for the extension of the School of Design, including Elementary Drawing of every description, Perspective and Geometrical Drawing, &c." and also for improving the academy, by the addition of casts of the most celebrated and beautiful ornaments, candelabras, and vases, from the earliest period to the present time. This plan was estimated to require an additional expenditure of £100 per annum only, and having been laid before the general meeting of that year, was by it again consigned to the unprofessional committee, to be acted on or not at their discretion. The professional members of this Society more than once reminded the unprofessional committee of these suggestions, but they received no answer until March 1842, when they were for the first time made acquainted with the fact of an application for a grant from the Queen in aid of a School of Design, accompanied by an intimation, that it was intended also to propose, "that the regulations of the Society must thenceforward necessarily rest with the subscribing members alone."

To this proposition the Artists at once demurred, and conveyed their opinions to the unprofessional committee in the following resolution:—"That this committee cordially join with the unprofessional committee in grateful acknowledgements "to Her Majesty's Government, for the offer of a grant in aid of the School of Design, and are willing also to unite and promote to the utmost extent, the object of such a grant, in accordance with the spirit of the memorial, and consistently with the laws of this Society, but this committee is of opinion, that as a necessary consequence of the acceptance of the grant, the alterations in the laws proposed by the unprofessional committee is uncalled for, and would, if carried into effect, be injurious to the best interests of the Society."

Notwithstanding, however, that the professional members thus "strenuously resisted the management by a single committee," they were so far from requiring, as is untruly alleged against them in the circular referred to, "that the School of Design should be conducted upon principles sanctioned by them," that, after many other attempts at accommodation, they suggested by a resolution, dated the 30th of May, 1842, "that the unprofessional body should be the recipients of her Majesty's bounty, and carry out the plan of the School of Design, independently of the artists, with power to call to their aid, if deemed necessary, any or all the members." More mature reflection having convinced the professional members, as they also stated in the same resolution, that "such an union would be destructive of the present balance of the two bodies of equal powers, and incapacitate the artists from giving that efficient support, which is acknowledged to have been mainly instrumental in raising the Society of Arts to its present high stand in the provinces."

Instead of any manifestation of a corresponding feeling of conciliation, this suggestion of the artists was met by a resolution of the unprofessional committee, "That a special general meeting be now summoned, for the purpose of re-organising the Society, and of considering the adoption of measures that may extend the advantages of it, and more especially as respects the management of the Institution by a single committee."

Justified as the artists believed they were by the laws of the Society, as before quoted, they protested against the injustice and illegality of these proceedings, and also against the competency of any general meeting to entertain the question proposed. A special general meeting was, however, held at the Waterloo Rooms, Birmingham, on the 12th of July, when 52 persons only attended, out of a body of subscribers amounting to nearly 400. The artists again protested against the regularity of the proceedings: and the question of the competency of the meeting to entertain the proposal having been put to the vote, it was found, that 27 persons voted against the abrogation of the laws, and 25 only, including the chairman, for the alteration. The minority then claimed double votes, a further scrutiny was had, when the votes appeared to be, for the alteration 38, against it 30. The former majority of two persons present was therefore changed into a minority of eight votes, and the artists and their friends declining to participate in the further proceedings of the meeting, immediately withdrew, as they could consider the resolution then come to in no other light than as a dismemberment of the Society, and a forcible disruption by the committee of the subscribers of the terms on which their union with the artists had been originally accomplished.

Feeling that their professional character and position would be materially injured by these arbitrary proceedings of the unprofessional committee of the Society of Arts and their adherents, and fearing lest the advantages proposed by the establishment of public exhibitions—which, they would also remark, is permanently recorded in the report of 1830 (before quoted), to have originated with their own body, and not with the unprofessional part of the late Society—fearing lest these advantages should be lost to the public as well as to themselves, the artists then formed themselves into a new Society, called the Society of Artists, and proceeded to make the necessary arrangements with their friends and brother artists, for the opening an exhibition of Modern Paintings for the present year. But they were at the same time careful in have it perfectly understood, as expressed in the circular of their chairman, that "they had seceded [or more properly, perhaps separated from the Society of Arts"], and the circumstances of this separation were fully explained in a personal interview by Mr. Room, with each artist. It is with grateful pride that the artists have now to acknowledge the cordial sympathy evinced towards them on this occasion, and the valuable support with which they have been honoured by the most distinguished members of the profession, and that too on the very ground of this their struggle for independence.

The artists have now fully set before their friends and the public, the circumstances attending the recent dismemberment of the Society of Arts. They have refused, as they felt they had a right to refuse, to hold any further communication with the new committee of management of the Society of Arts, on the subject either of their own, or the former Institution, nor will they now condescend to recriminate charges against them. The ungenerous spirit that dictated the circular, that has called for the present statement, will be apparent to the most cursory reader, and its illiberality will not fail to draw down the unqualified reprehension of honourable minds. The artists, however, confidently rely on the merits of their case, for acquittal of the many unjust insinuations thrown out against them by the unprofessional committee; and appeal from the decision of an interested few, to the impartial judgment of the public.

PETER HOLLINS, Chairman.

Birmingham, August 18th, 1842.

ART IN CONTINENTAL STATES.

ITALY.—NAPLES.—*The Railroad from Naples to Castellamare.*—The railroad between Naples and Castellamare is almost complete; its distance is fifteen miles, and perhaps no road in Europe, nor in the world, comprises in so short a space so many objects of interest and beauty. We need not speak of the charm everything gains from the sky of Italy; independently of this, the artist will see in these fifteen miles a succession as it were of model landscapes, prepared by the master hand of nature, to inspire his genius. The antiquarian is surrounded by the objects of his research, not buried in the tomb of a museum, but in their old localities, and with all their old associations; and the naturalist may study the most sublime facts in the science he loves—in the wonderful evidences of volcanic power, in the solid lava of Herculaneum, and the ashes of Pompeii.

FLORENCE.—*Monument to Signor Sismondo de Sismondi.*—The celebrated Sismondo de Sismondi, originally from the city of Pisa, in Tuscany, deceased at Geneva, has left with liferent to his wife, an English lady, his whole property to his relation, M. de Sismondi, residing in the town of Pescia. In grateful remembrance this Sismondi has commissioned the sculptor Bartolini to erect a monument in honour of his uncle. It is to be a statue in marble, representing Sismondo de Sismondi in a sitting posture, reading one of his works, "The History of the Italian Republic;" other volumes are scattered at his feet, on which we read the titles of his most celebrated works, "History of France," "Political Economy," "Literature of the South," "Agriculture of Tuscany," &c.

MADLLE. PAVEAU.—The celebrated French sculptress, Madlle. Faveau, continues her labours here. It is many years since she left France, in consequence of the revolt in La Vendée; she for a long time carried on her works in the studio of Bartolini, but she has now a work-room of her own. Among her most celebrated productions we may mention a monument to Dante, executed for that true lover of Art, the Countess Pourtalès—this was her first large work—a vase for holy water, and a sword-hilt for the King of Sardinia; a sepulchral monument in the style of the middle ages, for a noble family in Piedmont; the Arch-Angel Michael vanquishing Lucifer, now in the collection of M. Thiers; and our readers will remember her Judith, exhibited this year at the Louvre, in alto-relievo, which excited so much admiration and so much criticism. To the list of smaller productions belong two busts of the Duchess de Berry, and six of the Duke de Bourdeaux.

BOLOGNA.—*Monument to Signor Sismondo de Sismondi.*—The news of the premature death of the distinguished author, Sismondo de Sismondi, had scarcely reached the Academicians of the Institute of Science, who have the real honour to have numbered him among their members, when they came to a resolution to erect a memorial to

this celebrated historian and economist. It is to be a statue in white Carrara marble, representing Sismondi standing in the act of writing "The History of the Italian Republics." The statue will be placed on a pedestal richly sculptured with scientific and literary emblems, crowns of laurel, the titles of his works, &c., and the following inscription is to be placed on it :—

ITALICO,
SISMONDO DE SISMONDI,
CONFRATRES INSTITUTI SCIENTIARUM,
BONONIÆ,
MEMORIAM HANC,
D. D. D.

The sculptor employed for this work is Signor Baruzzi, Professor in the Academy of Fine Arts at Bologna.

Works of Signor Gualandi.—We have before mentioned that most interesting collection published here by Signor Gualandi, called "Memorie originali risguardanti le Belle Arti"—("Original Memoirs regarding the Fine Arts.") We have the pleasure to say that the Grand Duke of Tuscany has most liberally aided the success of the work by permitting M. Gualandi to examine not only the public archives, but his secret ones; and when we consider the relations of the greatest artists during the brightest era of the Arts with the court of Tuscany, we may well anticipate a rich harvest of interesting documents, many disputed questions cleared, and oftentimes to meet the simple and modest enunciation by their great authors of works that have become the world's wonder, such as Raffaelle's letter, when he sent his Sts. Cecilia to Bologna, requesting Francesco Francia to tell him its defects.

FRANCE.—PARIS.—*Duke of Orleans.*—According to the command of the King and Queen, M. Pradier, the sculptor, has taken a cast of the head, hands, and feet of the lamented Duke of Orleans. M. Cailleux, director of the Royal Museum, was present during the operation, which was perfectly successful. The features were quite unchanged, and the countenance retained the mild and benevolent expression which characterized it in life. M. Pradier is charged to execute a marble statue of the Duke, in a standing posture, and a recumbent one for his tomb. One only correct likeness of him now exists,—we allude to the portrait by M. Ingrés; there is also a good bas-relief, modestly called a sketch, by M. Adam Salomon. On the spot where the house stood, where the Duke of Orleans breathed his last, on the "Chemin de la Revolte," a chapel is to be immediately erected, and the materials of the house removed to the Park of Neuilly, are to be there reconstructed a fac-simile of the house itself. Our readers are aware the house was sold to the civil list for 110,000 francs.

Cathedral of Dijon.—M. J. Lecurieux, one of our most distinguished painters, has received an order from Government to paint two pictures for the cathedral of Dijon. The one is to represent the martyrdom of the Apostle of Burgundy, St. Bénigne; the other, a circumstance in the life of St. Bernard.

The Elephant of the Bastile.—The municipal council of Paris are occupied in coming to a decision as to making use of the colossal model of the elephant now standing where it was modelled in 1813, on the "Place de la Bastile." It is proposed to cast it by a single jet for the sum of 900,000 fr. The situation where it will probably be placed is the "Rond Point de la Barrière du Trône," where it will form a monumental fountain, unequalled in any capital of Europe for its stupendous size and rich adornments. Columns for lamps and magnificent candelabras, in a similar style to those of the "*Place de la Concorde*," will form part of the decorations. At the same time the unfinished sculptures on the pyramidal columns of the "*Barrière du Trône*" will be completed, and allegorical figures placed on the top of them. It is considered that these improvements will make this one of the most important entrances to the capital, and may also have the effect of attracting a return of the population which of late have been withdrawing from this quarter. The municipal council have already voted 30,000fr. for the preparatory works.

MALASHEARES.—*Monument to the Defenders of Mazagran.*—The foundation-stone of a column destined to commemorate the defence of Mazagran was laid on the 3rd of August, on the "Place Martroai of Malesherbes," the native town of Capt. Lelièvre, who conducted the defence. Within the foundation-stone was placed a very thick glass bottle, containing the names of the subscribers and description of the ceremony, the number of the "Journal du Loiret" of the 18th of March, 1840, containing details of the attack, a medal struck in honour of the day, and one of King Louis Philippe.

GERMANY.—MUNICH.—*The Walhalla.*—We have before mentioned the *Walhalla*, or Temple of Glory, erected by the King of Bavaria, to contain the busts of two hundred illustrious Germans. The group for the north pediment of this building has been for eight years the labour of Swanthaler. We have examined it in his studio, and it well merits a description, small as may be the justice a cold description can render to such a work. The subject is allusive to the victory of Hermann or Arminèus over the Roman legions, poetically represented, and contrasting the elements of the old German nation, war, poetry, religion, love of fatherland and woman, with the homeless military life of the Roman soldiers. The entire group consists of fifteen colossal figures, from eight to ten German feet in height, executed in complete alto-relievo, the figures being detached and separate. The middle figure is that of Hermann dividing the two parts of the composition. He is the representation of the spirit that animated his nation; his heroic form is partly concealed by a flying mantle, in his helmet is a falcon's plume, beside him are three personages, to whom are given the historic names of Mela, Cattumer and Legimer, leaders of the Germans, but typifying strength, love of war, &c. Near them is a kneeling bard, crowned with oak, striking the harp, while he describes the battles that have just taken place; and a prophetess, her streaming hair wreathed with oak and mistletoe, sings on the heroic fields the song of war. A sublime melancholy that breathes the spirit of antiquity, characterizes this part of the work. The lovely form of Thusnelda is a charming contrast to the dying old man, Sigmar, the father of Hermann, whom she supports, her flowing tresses partly covering him. This is the German part of the work. On the other side of Hermann we see lightly-armed Roman soldiers, who retire, heavily-armed ones, who press forward. The overthrow of the legions is typified by the suicide of the leader, and the fate of the augurs, one of whom is dying and the other dead.

The examination of the whole composition induces us most warmly to join in the high acknowledgment of the merit of this work, which has been paid to it by the best judges and by the public at large; we ought to mention that the draperies, from the fur to the linen garments, are finished in a manner that is adapted to come close to the eye in a museum.

VIENNA.—*Exhibition of Fine Arts.*—The exhibition of works of Art has been open for some time in the hall of the Polytechnic Institution. We do not consider the excellence generally of the works exhibited of a very high order, nor are they very numerous. Many, however, may be selected as exceptions to the first remark, being of great merit: among these we may name, in sculpture, Bauer's group, in Carrara marble, of 'a dead Christ supported by his mother:' here are noble forms and deep expression. There are good busts by Antony Dietrich and T. Glanz, and 'a love' in marble, by Schaller, is also much admired. Among historical paintings there is a very effective altar-piece, by Kupelwieser; and J. Schnorr exhibits his cartoons of 'the Barbarossa Hall' at Munich. The department of landscape is very strong: Canella (an Italian painter), Fischbach, Von Haanen, Osterhood, having all contributed beautiful pictures; we also especially noticed a large and beautiful view, in water colours, of the 'Bocca di Cattaro,' by Alt (the father). Of pictures 'de genre,' there are two excellent ones of military life by Von Tremmell and Schindler. Of engravings there is a magnificent one of the Madonna, by Raffaelle, in the I. R. Picture Gallery, by Steinmuller; excellent also are Robert Theer's engravings in stone.

ART IN THE PROVINCES.

THE exhibitions at Liverpool, Manchester, and Birmingham, will be opened before the publication of our next number. We shall take especial care to review them somewhat minutely, and at length.

DUBLIN.—The prizes of the Royal Irish Art-Union have been distributed. The total number was 309; the total cost was £2,120. The highest prize was £80—a landscape by Mr. G. Columb; the lowest was valued at £2. We rejoice to perceive that the Committee are devising plans for the encouragement of the Arts, independently of the purchase of pictures, and think the London Art-Union may borrow, with advantage, some hints from their arrangements—we earnestly hope they will not suffer private interest to prevail, as it did in the case of Mr. Burton, against public duty and the interests of the Society; but that every competitor may feel certain that he will be judged wholly and solely by his own merits. It is not by elevating one artist to an undue position—a position to which he is not entitled, and which he cannot maintain—that the honour and welfare of the body can be supported and extended. The injudicious friends of Mr. Burton have done him no service: they may push him up, but they cannot prop him up. The most perilous of all things to an artist who promises well, is injudicious patronage. We turn to a pleasanter view of the subject, and print the "programme of the Royal Irish Art-Union for the ensuing year:"—

"TO ARTISTS RESIDENT IN IRELAND.

The Royal Irish Art-Union have resolved to appropriate one hundred and sixty pounds as premiums, to be offered in the following proportions for the best specimens (if approved of by the Committee of selection) in the following branches of Art, executed by individuals resident in Ireland for at least one year previous to the time of exhibition, which will probably take place in the month of May, 1843:—

1. For a line engraving on copper or steel, size not less than eight inches by six..	£50	0	0
2. For an etching on copper or mezzo-tint, size not less than eight inches by six..	25	0	0
3. Engraving on wood, size not less than four inches by six, (first prize)	10	0	0
Second prize	5	0	0
4. Lithographic drawing, size not less than eight inches by three, (first prize)..	10	0	0
Second prize	5	0	0
Impressions on India paper and white paper, printed in Ireland, to be exhibited.			
5. A pair of medal dies, diameter not less than one inch and a half, impressions in silver and bronzed copper to be exhibited	25	0	0
6. Engraving on gem or hard stone, (first prize)..	10	0	0
Second prize	5	0	0
7. Model or cast in clay, plaster, or wax, (first prize)	10	0	0
Second prize	5	0	0
	£160	0	0

"CONDITIONS.

1. In case any impression or copy of any work be publicly exhibited previous to its being sent in for competition, it shall be disqualified to receive the premium.
2. The engraving, &c., must be from original and unpublished subjects, by living Irish or resident artists.
3. All specimens for competition for the prizes must be sent into the Committee before the 1st of June, 1843.
4. The competitors for the prizes must furnish satisfactory evidence to the Committee that the works exhibited have been executed by the artists in whose names they are entered.

"It will afterwards be optional with the Society to possess themselves of any of these productions, allowing the artist, in addition to the premium, a fair and equivalent remuneration for his labour, or assisting him by the weight and influence of the Society to publish the same for his own benefit, and that of the painter from whose work an attractive engraving or lithograph may be undertaken."

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REVIEWS.

Sir Uvedale Price on the Picturesque. Edited by Sir Thomas Dick Lauder, Bart. Caldwell, Lloyd and Co., Edinburgh., pp. 586.

The present edition of this work differs from that of 1810, inasmuch as the numerous foot-notes occurring in the latter are here incorporated with the text; much, it cannot be doubted, to the convenience of the reader, although we apprehend it is a licence open to some objections. The volume is interspersed throughout with wood-cut vignettes, amounting to 60 in number, designed and drawn on the wood by Montagu Stanley, R.S.A.; and it commences with "An Essay on the Origin of Taste," by the editor. All who have written on taste agree in deducing it either from cultivation or sympathetic association. We hear continually of declared preferences which society term "bad taste;" but with respect to the individuals themselves, who, moved by affections which have never been qualified by education, evince such inclinations, there can be no such thing. An individual may derive much pleasure from the contemplation of an object which would generate emotions of an opposite character in a mind of greater refinement; this is not "taste," conventionally; but the sight of the object fills his mind with images, bringing with them a gratification, which, if it be unfelt by others, yet arises from what to him is a sense of the beautiful. There are things which address themselves with the same degree of force to the educated and the uneducated intelligence — such things are enthusiastically pronounced beautiful by both; if, therefore, the feelings of both could be accurately shown, without declaring the fact that this or that was the effect experienced by the cultivated mind, and the other the emotion of the uneducated, both would be declared possessed of "taste." Thus, two persons very differently considered in society may accord upon certain subjects, while upon others less purely natural they may be divided; this, however, does not invalidate the claim of the uncultivated perception to "taste;" for every taste is just, considered in the abstract, and with regard to individual emotion. We do not look very charitably upon those whose tastes do not assimilate with our own; but if we canvass the question honestly, there is no reason why others as well as ourselves should not have their peculiar sources of enjoyment. Taste is *(excathedrally)* denied to all who have not graduated in refined experience: this is one of the pseudo-tenets of society; but every preference, without regard to conventional circumstance, is true taste.

The word "picturesque" is common and popular, and consequently loosely and vaguely applied; this abuse, however, can never vitiate its real sense, nor widen the range of its applicability. In the third chapter of the book before us, Sir Uvedale Price, defining the term, says: — In general, I believe, it is applied to every object and every kind of scenery which has been or might be represented with good effect in painting — just as the word beautiful, when we speak of visible nature, is applied to every object and every kind of scenery that in any way give pleasure to the eye; and these seem to be the significations of both words, taken in their most extended and popular sense." If, from a certain sense of pleasure, the term beautiful is applied to that which generates the emotion, it is an appropriate term independently of all circumstances, and the qualifications of the mind entertaining the affection. But of the picturesque there is more to be said: it has been begotten of a good intention, therefore ought its purity of descent to be vindicated. It may be applied to "every kind of scenery which has been or might be represented with good effect in painting," but, employed thus generally it must be an improper epithet in a multitude of cases, since there is much that could be represented "with good effect" that is not picturesque. We believe the epithet to describe a quality existing in forms and combinations which fills the mind with a grave interest. Gilpin has also broken this ground; and, from his habitual contemplation of the picturesque, better things might have been expected than this—speaking of objects so qualified he defines them, as those "which please from some quality capable of being illustrated in painting;" again, in a letter to Sir Joshua Reynolds, he distinguishes by it "such objects as are proper subjects for painting." Few seriously-attempted solutions of a quality so well-understood have been more wide of the truth than this. There is an inexhaustible range of subject-matter for painting, which, with tolerable treatment, would be effective in every way save in the picturesque. In the same chapter (page 82), Sir Uvedale Price says, "I am persuaded that the two opposite qualities of roughness, and of sudden variation, joined to that of irregularity, are the most efficient causes of the picturesque." "Roughness"—a term also used by Gilpin on the same subject—contributes much to certain combinations to the picturesque; but yet we apprehend that the quality can exist without it. Many have objected to the word itself, as having a signification beyond what its etymology would imply; but to how many other terms are we reconciled which must be interpreted by a paraphrase! It has a place in all the languages of Romanesque descent, and is partially adopted into the German, for the word *malerisch* is not limitable to the same sense. The word has been invented to express not only what is essential to effect in painting; but that which is peculiar to the art that shares with sculpture the sublime and the beautiful, but claims the picturesque for itself alone. Simple as is the mechanical production of breadth in a picture, there is yet great experience necessary for its treatment; since we find it, in its best effects, only in the works of eminent men. The attempts of others, who, aware of the value of the quality, essay to give this effect without feeling it, end generally in flatness. Innumerable producers of pictures have no apprehension of the value of breadth in connexion with finish; hence we find their compositions always minced into impertinent lights and shadows: such works we are accustomed to hear designated as "spotty." Speaking of breadth so managed as to preserve an idea of detail, Sir Uvedale Price appropriately observes—"Many of the great Italian masters have done this also, and with a taste, a grandeur, and a nobleness of style unknown to the inferior schools; though none have excelled, or perhaps equalled, Rembrandt, in truth, force, and effect. But when artists, neglecting the variety of detail and those characteristic features that well supply its place, content themselves with mere breadth, and propose that as the final object of attainment, their productions, and the interest excited by them, will be, in comparison of the styles I have mentioned, what a metephysical treatise is to Shakspeare or Fielding; they will be rather illustrations of a principal, than representations of what is real: a sort of abstract idea of nature, not very unlike Crambe's abstract idea of a Lord Mayor."

In the 8th chapter, the beautiful in colour is spoken of; on which subject the opinion of Sir Thomas Dick Lauder does not assort with those of Mr. Burke and Sir Uvedale Price. The last says—"Mr. Burke's idea of the beautiful in colour seems to me in the highest degree satisfactory, and to correspond with all his other ideas of beauty. I must observe, at the same time, that the beautiful in colour is of a positive and independent nature; whereas the sublime in colour is in a great degree relative, and depends on the circumstances and associations by which it is accompanied. A beautiful colour is a common and a just expression: no one hesitates whether he shall give that title to the leaf of a rose, or to the smallest bit of it; but though the deep gloomy tint of the sky before a storm, and its effect on all nature, be sublime, no one would call that colour (whether a dark blue, or a purple, or whatever it might be) a sublime colour, if simply shown him without the other accompaniments."

The remarks of Sir Thomas Dick Lauder immediately follow; he says—

"Let us test this opinion. Let us suppose that a fragment of the most beautiful rose-leaf that can be found shall be applied to the tip of the nose of a beautiful young woman, in a manner so perfectly natural as to lead the spectator to believe that the hue is native of the spot, and essentially belonging to it; how would the eyes of all strangers be directed askance towards it with curious inquiry—and how would they recoil from it as something fearfully strange and unnatural! There can be no doubt that rose-colour has acquired its beauty in the eyes of mankind from the immediate association which it awakens in every one's mind with the rich fragrance of the flower itself, as well as with the endless poetical images with which it has been for ages connected. The beautiful in colour is no more of a positive and independent nature, then, than the sublime in colour; and the picturesque in colour stands, I suspect, on the same grounds as the other two."

Nothing is more readily admissible by the simplest understanding than the proposition of Mr. Burke. An infant can be moved by none of the associations of which Sir Thomas Dick Lauder speaks; but it will prefer a rose for its colour, and would pronounce the flower beautiful if it could do so. If wood, or any other substance, were susceptible of the delicacy and colour of the rose, it would, without any association, be as beautiful as the rose. If the same delicacy and colour were natural to the wood, it is probable that certain associations might attach to it; but these could not add to the quality of beauty. We will accept as serious Sir Thomas Dick Lauder's essay of Mr. Burke's opinion, by placing the rose-leaf on a young lady's nose. If the tender colour and texture of the rose-leaf could be represented by paper, without the slightest reference to the flower, we should call the colour beautiful, without the slightest suggestion from association. As circumstances, therefore, do not affect the colour, which, as Sir Uvedale Price says, is "of a positive and independent nature," the colour loses not the minutest portion of its beauty, even where Sir Thomas Dick Lauder would test it—on a young lady's nose. The beautiful in colour may by association become the sublime, but it never can be less than beautiful.

No mind can be insensible to the beauty of trees. Thus it is that their aid is called in as the primary auxiliary in all cases of improvement. Without them any landscape, however varied otherwise, is incapable of awaking all our sympathies. There is much grandeur in combinations of rocks and of mountains; and although trees may not be required on the summits of these, yet we feel them insufficient without their accompaniment since every variety producible by river, plain, and mountain, is more or less insipid without them. The most subtle and brilliant effects in the landscape are those of water. It harmonizes with all objects and circumstances, and adapts itself at once to every change of the atmosphere and season. It reflects colour and form, correcting the crudeness of the one and the harshness of the other; and is the best example of the general harmony of nature to which the painter can address himself, for the compliance of water with a general tone is less reluctant than that of any other object. In separate essays Sir Uvedale Price treats also of "artificial water," "buildings near the house," "architecture and buildings," &c. &c. These, it will be seen from their titles, bear upon the subject of the improvement of estates, which is discussed with much ability and perspicuity. They are followed by a dialogue on the distinctive qualities of the picturesque and the beautiful, the former of which is negatively illustrated in a query, partially shaped like one that would be put by an examiner to a candidate for honours. "Tell me," says the querist, "how you account for this strange difference between an eye accustomed to painting and that of such a person as myself? If those things, which Howard calls beautiful, and those which I should call beautiful, are as different as light and darkness, would it not be better to have some term totally unconnected with that of beauty, by which such objects as we have just been looking at should be characterized? By such means you would avoid puzzling us vulgar observers with a term to which we cannot help annexing ideas of what is soft, graceful, elegant, and lovely; and which, therefore, when applied to hovels, rags, and gipsies, contradicts and confounds all our notions and feelings." Erasmus must have had an extensive knowledge of art to have made this observation: "Quæ naturâ deformia sunt, plus habent et artiset voleptatis in tabulâ." He was thinking of the picturesque, but he has failed to describe it. Deformity works powerfully on the mind, but the effect is widely distinct from that of the picturesque, between which and deformity there is a clearer demarcation than between the picturesque and the beautiful.

Many of the vignettes are skilful in execution and appropriately thrown in; in character and feeling they are of our own school—English landscape, meaning, of course, British. As no painter can work for any length of time from a given stock of

knowledge or experience, it is necessary that he should continually read nature for himself, and also study the precepts of those who have read her assiduously, and laboured to do so accurately. The opinions of Sir Uvedale Price seem to have been elaborated by years of research and observation, and he has borne gallantly the honey of his summer-time to the common stock; we can therefore say that artists will gather much valuable information from his pages. None can follow better working maxims than those of Michael Angelo, who, late in his lifetime, said,—Io imparo ancora.

HANDBOOK FOR NORTHERN GERMANY. JOHN MURRAY AND SON.

The utility of these handbooks ("we thank ye, *Germans*, for that word") is a proverb; for to a knowledge of the language of the country in which a man would travel, a judiciously-arranged handbook is the next blessing: not that kind of production which, with due regard to sound topography, commences each chapter with a disquisition upon local nomenclature, and concludes it a quarter of a century short of all the information desirable to the temporary visitor; but such a book that goes at once to the *personel* of the traveller, and saving him the vexation of arriving at Sterne's solution of the problem of payment—"pay, pay, with both hands open"—tells him at once how many times a day the *trekschuit* goes from Leyden to Haarlem. This handbook embraces Holland, Belgium, Prussia, Mecklenburg, Hanover, Brunswick, Hesse Cassel, the Hanse Towns, Nassau, the Rhine, &c. &c., and seems to be constituted of materials actually gathered in the experience of travelling. Consisting of some 540 very closely-printed pages; it may be supposed to contain an immense mass of matter, the whole of which is so arranged as to promote the conveniences of the tourist, and anticipate the usual inquiries of the curious.

The traveller having landed at Rotterdam, finds in his handbook a description of everything worth seeing. From Rotterdam he proceeds to Delft, the Hague, Leyden, Haarlem, and Amsterdam, which terminates the second route. Without using the book otherwise than as a gazetteer, we are much pleased with the judiciously-selected information it supplies with regard to cities and towns all famous throughout Europe. To the artist the Low Countries are of great interest, not only from their wealth in productions of Art, but as also supplying endless subject-matter for the pencil. In looking at the accounts of the famous galleries and minor collections, so numerous in Holland, it is gratifying to observe that the opinions of authorities upon such a subject have been respected. As early as the year 1358, the first corporation of artists was formed at Bruges, and in the days of the Van Eycks, between 1370 and 1445, the guild consisted of upwards of 300 painters, who were enrolled on the books and formed the most celebrated school of Art of the time. In the portion of the book devoted to Germany, the greatest care has been exercised in recommending the best inns, which recommendations are accompanied with such remarks as must result from actual experience.

HANDBOOK OF SWITZERLAND, SAVOY, AND PIEDMONT. JOHN MURRAY AND SON.

This Guide-book opens at the Rhine towns, and carries the traveller across to Italy. To the numerous English travellers who have visited Switzerland, the want of a sufficient handbook must have been much felt; for, useful as are the class of servants, known as *valets de place*, yet there is a great proportion of travellers who would willingly exchange their garbled communications for the silent gossip of a book. Long as Switzerland has been the attraction of all European travellers, yet their progresses have never been aided by anything like a convenient guide-book. The work of Ebel, written about the commencement of the present century, has been long the "counsellor and friend" of all who, in visiting Switzerland, have desired somewhat beyond the mere entertainment of the eye; but consisting of four volumes, its place is the book-shelf, and not the pocket. When this book was published, the country, although visited as the wonder of Europe, was not so much as now within the compass of moderate means: the growing peripatetic habits of our countrymen have called for a publication formed of useful and interesting information, and the want seems to be ably supplied in the present work. Although it is impossible to testify to the accuracy of every item in the book, yet experience enables us to verify many parts of it. The time has been when the traveller must have contented himself with Kotzebue, the Frau Von Brun, or some other popular and partial writer. The work contains a map and views of the Alps; and the writer, entering into the spirit of German pedestrianism, recommends the individual traveller to equip himself in a blouse; his shoes ought to be "double-soled, provided with hob-nails," *such as are worn in shooting in England*, and without iron heels." Other indispensables are, a knapsack, a flask for *Kirschwasser*, a pocket telescope, and a stout bag to hold dollars. He speaks out assuredly from the experience of a "walking gentleman:" to these, however, we would yet make one addition, we need scarcely name it—a pencil. The points whence the best views among the Alps are to be obtained are, the Dôle, the Chaumont, the Weissenstein, the Albis, Monte Salvadore, the Kamor, the Righi, the Faulhorn, and one or two other heights. To the English traveller and artist the scenery is entirely new, and abounding with waterfalls, some of which are among the most remarkable in the world. Of these the attention of the voyager is directed to the Fall of the Aar at Handek; to that of the Tosa in the Val Formazza; to the Staubbach; to the Giesbach; to the Reichenbach fall, &c. &c. No route of any interest is overlooked; we are conducted to every locality worth seeing; and carefully piloted to the famed lakes of this part of the world which the pictures of our artists must create in all who see them a strong desire to behold. So free from affectation is the style of this book, and so substantial the information it affords, that it must supersede everything else of the kind in the hands of those who visit Switzerland.

LONDON AS IT IS. Drawn and Lithographed by T. SHOTTER BOYS. Published by THOMAS BOYS.

We have now been long accustomed to street-scenery of every possible variety, made out in a style so distinctly our own, that no other school in Europe can equal it: with what indifference soever our continental neighbours may regard the fact with reference to the rank of this style in the scale of art, they are fain to copy it; and for ourselves it is worthy of note to bring forward anything original. Professed portraiture of streets and "brick-bound" highways is perilous ground for an artist of any calibre—more so for him of established reputation than an undergraduate, so apolit are we by the licences which they first taught us to pardon, then to relish, and finally to crave. According to Burke, objects are more devoid of beauty in the proportion as they are angular; whether this be substantially true we cannot here discuss, but no discussion is necessary to show that angles are destructive of the picturesque, which we are taught to love rather than to reverence the beautiful. To depict the leading thoroughfares of London where all is improvement of that kind which among painters is at a discount, is an enterprise demanding talent of a high order, without which nothing like the views before us could have been produced. These views are of a large folio size, coloured, mounted and generally executed with a close observance of truth, and much skill in the adaptation of effects to the subjects. 'The Tower from Tower-hill' is a plate which must hereafter become valuable as representing the buildings on the side of Tower-hill as they stood before the fire. This is now the most interesting view of the Tower that could be offered. Some of the most beautiful views in the set are those upon the river, which are pictures in effect and composition. That entitled 'London-bridge from Southwark-bridge' comprehends a vast range of objects remarkable in the local histories of both sides of the river: these are St. Saviour's, the Custom-House, St. Dunstan's-in-the East, the Monument, &c. &c.; the view is bounded by a forest of masts. In 'Blackfriars, from Southwark-bridge,' St. Paul's forms a principal feature, a number of other churches are also visible, among which we distinguish the graceful steeple of St. Bride's, also those of St Dunstan's and the ill-starred St. Martin's-in-the-Fields. 'Westminster, from Waterloo-bridge,' is a fine and characteristic picture of the Thames "above bridge," the expanse of which is thronged with river-craft, and its shores studded with countless dwellings, warehouses, and factories; Westminster Abbey and Hall are conspicuous objects in the drawing, and on the Surrey side rise many lofty chimneys, the whole backed by a distance of hills. 'Buckingham Palace, from St. James's-park,' is an interesting artificial landscape, presenting the Palace from the most advantageous point of view. 'Hyde Park-corner' is a feature worthy of a great city keeping pace with the times and even heading them: we see here St. George's Hospital, Apsley House, the entrances to the Parks, &c.; all of which have received ample justice at the hands of the artist. In 'Regent-street, looking towards the Quadrant, a correct and imposing view of this part of London is given; and as proportion may seem to have been given to the buildings, but they will, nevertheless, prove accurate in their relations, although the objects are drawn large with regard to the general composition. The 'Entrance to the Strand from Charing Cross' is perhaps the most remarkable thoroughfare in London—the drawing embraces every object and edifice of interest, even the National Gallery. Other views are, 'The Strand;' 'Temple Bar, from the Strand;' 'Guildhall,' an interior, beautifully drawn and treated with the best feeling; 'St. Dunstan's, Fleet-street;' 'St. Paul's, from Ludgate-hill,' &c. &c. Of the entire work we have, finally, to observe that it is most faithful in detail, spirited in execution, and is accompanied by a Key, which is a useful auxiliary to the memory. It has been most carefully adapted to the plates by Mr. Ollier, and dwells upon every circumstance of interest in connexion with the localities represented. The matter descriptive of each view occupies half the column, the other half contains the same description in French, a provision which must facilitate the continental circulation of the work.

TO CORRESPONDENTS.

BRITISH COSTUME.—We shall next month commence the publication of a series of papers on British Costume; into which we shall introduce a considerable number of engraved examples. They will be written and illustrated by Mr. F. W. Fairholt, an artist who has devoted considerable time and attention to the subject. His object, however, will be, as he himself expresses it, "to act rather as a guide than a lecturer;" to direct the student to the several sources in which extensive and sufficient information is to be obtained. Under existing circumstances, when the *knowledge* as well as the genius of the Historical Painter is called into requisition, such references are especially needed.

The necessity for occupying considerable space with the report of the "Commission," compels us to postpone the publication of a variety of articles. We have at the present moment in type, the "Grounds of the Ancient Masters," "The Genius of Wilkie," "Architecture round the Bank," "Metallurgy as Fine Art," "The Decoration of the Houses of Parliament," "The Contrast of Colours dependent upon Physical Causes, &c.," "Mode of purifying Linseed Oil," &c. &c.

We direct the attention of three or four correspondents from whom we have received communications on the subject, to an advertisement that will be found elsewhere, of the work announced by Mr. Leslie, "Selections from the Letters and other Papers of the late John Constable, R.A." We understand that, as a sufficient number of subscribers has been already obtained to justify the publication of the work, it will be issued very shortly. Those who desire to possess it, should therefore forward their names without delay.

"A Teacher of Drawing" must have read the notice of which he complains in haste—the work is not recommended as a class-book. If it could have borne an analytical notice such would have been given of it. It is not every book which we notice that we can recommend.

CARTOONS.—Although, as our correspondent suggests, the word cartoon means literally, paper, yet the conditions of exhibition do not, we believe, limit the materials upon which the drawings are to be made to the literal meaning. We know that some artists are working upon fine canvass or sized holland.

We have several "Reviews" in type, the publication of which we must postpone.

To two or three queries that have been put to us regarding the "Commission," we shall obtain replies.

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THE Third Number of a DRAWING-BOOK; containing Elementary Instructions in Drawing, and Illustrating the Principles of Design as applied to Ornamental Art.
This work will be published in Numbers, and the Council have arranged that it should be sold at a price little exceeding the cost of production, so that, as far as possible, it may come within the reach of all classes of persons desirous of instruction in Drawing and the Art of Design.
The First Part is to be devoted to elementary instruction, and will exhibit a course of Outline Drawing (including both Geometrical and Free hand Drawing) and Shadowing, illustrated by numerous examples, as well modern as ancient, so as to form a complete course of instruction in ornamental design, preliminary to drawing from nature. The series of examples for outline drawing will be comprised in about Four Numbers, each containing Fifteen Sheets, accompanied by descriptive Letter-press, price 3s. 6d.
CHAPMAN and HALL, 186, Strand.

OAK CARVINGS for CHURCH DECORATIONS, &c.—Messrs. BRAITHWAITE and CO., Proprietors of the patent method of CARVING in SOLID WOOD, beg leave to invite the Nobility, Clergy, and Architects, to view their Specimens of Oak Carvings, suitable to the Gothic Embellishments of Cathedrals and Churches, such as Stalls, Panelling, enriched Tracery, Chairs, Communion-rails, Tables, Altar-screens, Pulpits, Reading-desks, Lecterns, Stall-heads, Finials, Organ-screens, Gallery-fronts, &c., at one half the price usually charged.
Estimates given, and contracts entered into, for the entire fitting-up, restoration, or repairs, of any Cathedral, Church, or Mansion.
By their process a most important saving in expense and time will be found in the fitting or repairs of Churches or Mansions, either in the Gothic or Elizabethan style, in any description of wood. It is equally applicable to Elizabethan or Gothic Furniture, such as Chairs, Book-cases, Cabinets, Tables, Picture-frames, Coats of Arms, Mouldings, &c., &c.—No. 5, HENRIETTA-STREET, COVENT-GARDEN.

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C. J. ECKFORD, 45, FLEET-STREET, corner of Mitre-court, Temple, opposite Fetter-lane, begs leave to inform Artists, the Trade, and Public, that they can obtain A LARGE AND CLEAR EXPLANATORY SHEET OF DRAWINGS, with numerous elegant Patterns, the Size and Prices attached to the various Frames, sent gratis and free of postage to any part of the United Kingdom.

Old Frames re-gilt; large and small Miniature Frames at proportionate prices. Fancy-wood Frames of every description. Orders from the country punctually attended to. ESTABLISHED 1792.

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CHARLES M'LEAN, 78, Fleet-street (opposite THE DISPATCH Newspaper-office), respectfully informs the Public, Artists, and the Trade, that they can be supplied with PICTURE FRAMES, of the very best manufacture, at prices never hitherto attempted.

A LARGE SHEET OF DRAWINGS, representing the exact patterns and prices of one hundred different sized frames, ornamented with designs, made expressly for this Manufactory, may be had gratis, and sent free of postage to any part of the kingdom. The Trade supplied with Frames in the Compo. Fancy-wood Frames and Mouldings. Old Frames repaired and re-gilt.

An extensive Stock kept seasoned for immediate delivery.—All goods taken back, not approved of in three months.

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W. Warriner, having been established more than a quarter of a century, begs to return his sincere thanks to those Artists and others who have undeviatingly patronised him; begs further to inform them that he has a variety of new patterns, which, for quality and price, defy all competition. A great variety of Mats, Cases, and Glasses always ready, or speedily made to order.

The Trade, Merchants, and Captains of Ships supplied on the most advantageous terms, and with the greatest punctuality.

RAND'S PATENT
METALLIC COLLAPSIBLE TUBES
FOR OIL COLOURS.

J. RAND, the Inventor, Patentee, and sole Manufacturer of the above, during the time they were known to the profession solely under the name of "Brown's Patent," has made arrangements with Messrs. Winsor and Newton, of 38, Rathbone-place, by which that firm are supplied by him with Tubes of the same description as those so long supplied by J. Rand to Mr. Brown.—August 1st, 1842.

WINSOR and NEWTON, of 38, RATHBONE-PLACE, respectfully announce, that they have on sale Oil Colours in Rand's Patent Collapsible Tubes, wholesale, retail, and for exportation.

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WINSOR and NEWTON respectfully inform the Profession and the Public, that this admirably-constructed Easel, the invention of M. Bonhomme, of Paris, is manufactured by them with considerable Improvements on the French model, and with the advantage of the best English workmanship.

W. and N. are induced to submit this Easel to the Profession in England by the high encomiums and great patronage bestowed upon it in France, where the ingenious Inventor, not only obtained a prize for the merits of his Easel at the National Exposition of Manufactures and Inventions, but also received from the Government a liberal reward for the assistance he rendered to the Professors of Art.

Though possessing the advantages of the largest Easels, by standing firmly and holding steadily paintings of a very large size, M. Bonhomme's invention occupies no more space than the smallest of the Artists' Easels now in use, and certainly not so much as the greater number of them.

The position and height of a painting may be adjusted with the utmost facility by a novel arrangement, which permits even unusually large works to be, when placed on this Easel, as much under control as smaller ones. The painting can also be sloped or thrown forward to any angle most favourable for the view, and this forward inclination can be adjusted with ease and exactness.

It presents a neat and even elegant appearance, and is peculiarly fitted as well for all purposes of exhibition as for the studio; affording the utmost convenience for the advantageous display of large or small works. The connoisseur who desires to exhibit his gems of Art in a manner adapted to make the most favourable impression, obtains in the improvements here brought forward an auxiliary hitherto much required.

The Easel to be seen at WINSOR and NEWTON'S, Artists' Colourmen to Her Majesty and His Royal Highness Prince Albert, 38, Rathbone-place, London.

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BB. Very black for the foreground.
HH. Middle tint.
N. Neutral tint, far distance.

E. WOLFF and SON beg to recommend their new invented BLACK CHALK PENCILS and CRAYONS, which will not rub off or smear. They are richer in colour and superior in working to any other Pencil hitherto known. The great advantage derived from these Chalks, are their capability of producing effect with little labour, combined with their adhesive qualities, which will admit of the drawings being kept in a portfolio without fear of smearing.

May be had of all Artists, Colourmen, and Stationers; and at the Manufactorer's, 23, CHURCH-STREET, SPITALFIELDS.

CHIMNEY GLASSES, PICTURE FRAMES, CHEVAL and TOILET GLASSES, CONSOLE TABLES, WINDOW CORNICES, SCREENS, and every department of CARVING and GILDING, of superior quality, supplied cheaper than by any other manufacturer, by P. GARBANATI, WORKING CARVER and GILDER, 19, ST. MARTIN'S-COURT, St. Martin's-lane.—P. G. manufacturing every article on the premises, is thereby enabled to offer them at such low prices that he defies competition. An extensive assortment of Ornamented Gilt and Fancy Wood Picture Frames kept ready. Regilding in all its branches in a superior manner, at the lowest possible prices. Ladies and Gentlemen waited on with Drawings, and Estimates given free of charge. A list of the prices of Plate Glass, &c. sent, pre-paid, to any part of the Kingdom. A quantity of Picture Frames of every size, that have been some time on hand, at reduced prices.

NOTICE.—PATENT RELIEVO LEATHER HANGINGS and CARTON-TOILE OFFICE, 52, Regent-street, next to the County Fire Office.—The Nobility and Public are respectfully informed, that our Works of Art in the PATENT RELIEVO LEATHERS, the CARTON-TOILE, &c., can henceforward only be obtained from the Firm of F. LEAKE and CO., 52, Regent-street, where an immense number of Designs are constantly on view and sale, and Patterns of the most beautiful descriptions for Hangings of Rooms, Cornices, Friezes, Arabesques, Panels, Caryatides, Foliage, Patteras, Busts, Mouldings, Book Covers, Album Covers, Screens, &c., &c., in every style of Decoration, and for every possible use to which ornamental leathers can be applied, and at a considerable reduction in price. We beg to notice, that this Firm only will continue to receive monthly from us all new Patterns and Designs in our manufactures.

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DIMES AND CO. (LATE WARING AND DIMES), ARTISTS' COLOURMEN, 91, GREAT RUSSELL-STREET, BLOOMSBURY.

F. DIMES begs to inform the Profession, that the PARTNERSHIP subsisting between himself and Mr. George Waring has been DISSOLVED by mutual consent, and that in future the Business will be continued under the name of DIMES and CO.

To those Gentlemen who have given their patronage to the late firm, he begs to return his grateful acknowledgments, trusting to have their continued support, assuring them that all the articles he manufactures and sells shall receive every attention to insure the best quality. Subjoined is enumerated a few Articles, to which attention is respectfully requested:—

CANVASS WITH INDIA RUBBER GROUND.—The eligibility of this article having been thoroughly acknowledged, and it having received the patronage of the first artists in the kingdom, those gentlemen who desire that the labours of their pencils should be preserved from the effects of time (too visible in some of the finest productions of the Art), this Canvass is particularly recommended, as it is never subject to crack or peel, and the surface is very agreeable to paint on.

RAND'S PATENT COLLAPSIBLE METALLIC TUBES FOR OIL COLOURS.—Mr. J. Rand, the Inventor and Patentee, and Manufacturer of the Collapsible Metallic Tubes, having thrown them open to the trade, D. and Co. beg to state that they can supply them filled with oil colours in any quantity; also, tubes of Varnishes, M'Geelp, and Asphaltum.

Zinc Tablets for Painting in Oil.—The surfaces of these Tablets are well adapted for highly-finished paintings, and superior to panels or mulled boards.

Water-Colours in Cakes or Moist, filled in mahogany or japanned boxes for sketching.

Whatman's Drawing Paper, all sizes and thicknesses.

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Tinted or Academy Paper, in great variety of tints for chalk or pencil.

Genuine Cumberland Lead Pencils, warranted of pure lead.

Chalks and Crayons of all descriptions.

French, Hog, and Sable Hair Brushes for Oil and Water-Colour Painting.

Marble Slabs mounted, prepared for Miniature Painting.

Drawing Boards, Easels, T Squares, and every article for Architectural Draughtsmen.

Drawings and Paintings lent to copy.

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AQUAOLEUM, or a new Preparation of MOIST COLOURS to give the effect of either Oil or Water-Colour Painting.

Invented by GEORGE ROWNEY and CO., Colour Manufacturers to Artists, 51, Rathbone-place, London.

These Colours may be used either on Canvass, Millboard, Panel, or Paper. If used as Water Colours, water is the only medium required; but if to present the effect of Oil Painting, a macgeulp prepared expressly for the purpose is necessary: they are applicable to any style of painting, but most particularly useful in sketching from nature. The dislike that many person (especially ladies) have to oil colours, on account of their smell, is here entirely avoided, as they have rather a pleasant odour, and any stain or soil from them may be removed with water. They dry nearly as fast as water colours, but if the evaporation be too rapid, it may be controlled by the use of the macgeulp. The sketches, if done to represent oil colours, may be varnished as soon as dry.

These Colours are sold in compressible tubes, or in small earthenware pans, and are called Aquaoleum, or a new Preparation of Moist Colours, and sold at the usual charges of Cake Colours generally.

N.B.—Specimens may be seen in the different styles to which they are applicable, and printed directions furnished with the article.

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By her Majesty's Royal Letters Patent, and under the patronage of the President and Members of the Royal Academy.

BROWN'S COLLAPSIBLE METALLIC TUBES, for COLOURS, OILS, VARNISH, MAGYLP, ASPHALTUM, &c.—THOMAS BROWN begs to return his sincere thanks to his numerous Customers for the approbation they have so universally bestowed on his Tubes. To the Members of the Royal Academy in particular he wishes to express his great obligations—he, his father, and his predecessor, having been the favoured servants of the Royal Academy from its formation, and having the honour to supply all the Presidents to the present time.

These Tubes combine the advantages of cleanliness, convenience, economy, and portability in the highest degree; any portion may be pressed out at a time, and the remainder will keep good for years, even in warm, climates.

Manufactured and Sold, wholesale and retail, by Thomas Brown, Colourman to Artists, and Manufacturer of every Material for Painting in Oil and Water, 163, HIGH HOLBORN, London.

N.B.—The Trade are respectfully cautioned from dealing in any imitation of the above Tubes, as all vendors are equally liable with the maker to the penalties of an infringement.

The Genuine are made of Purified Tin, have the words "BROWN'S PATENT" on the Cap and Nozzle, and are warranted not to injure the most delicate colours.

MILLER'S SILICA COLOURS.

The daily increasing patronage bestowed on these Colours by Artists of the first eminence, while it is gratifying in the highest degree to the inventor, is, at the same time, an acknowledgment of the soundness of those principles upon which they are manufactured. It will be sufficient to repeat that, being composed of substances identical or similar to those used by the old masters (the brilliancy of whose works, after the lapse of centuries, is an incontestible proof of the superiority of ancient colourings), the Silica Colours will ever retain their freshness, transparency, and gem-like lustre uninjured by atmospheric influence and unimpaired by time.

Prepared for Oil and Water-Colour Painting of the under-mentioned tints, viz:

Pale and Deep Red.

Pale and Deep Blue.	Pale and Deep Yellow.
Pale and Deep Orange.	Pale and Deep Purple.
Pale and Deep Green.	Pale and Deep Brown.
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FOR OIL PAINTING.

No. 1. For first and second painting.
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Any of the above Media may be thinned, according to the taste of the Artist, with Miller's Florentine Oil.

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FOR WATER-COLOUR PAINTING.

No. 1. For first colouring.
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T. M. begs to call the attention of Artists to his new Drawing-Paper, made of pure linen only, without undergoing any chemical process.

MILLER'S ARTISTS' COLOUR MANUFACTORY,
56, LONG-ACRE, LONDON.

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THE ART-UNION.

LONDON, OCTOBER 1, 1842.

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NOTES ON BRITISH COSTUME.

PART THE FIRST.

BY FREDERICK W. FAIRHOLT.

A correct knowledge of costume has become an acknowledged essential to the historical painter. The reign of imaginary costume is rapidly reaching its close. A conviction of the necessity and value of "truth," in this particular, has been the slow growth of the last half century. A deaf ear was long turned to the urgency of critical antiquarians by whom it had been studied. Assertions were constantly made of the impossibility of accomplishing their desires, and twice the necessary amount of trouble was taken in inventing a heterogenous costume than would have been required to procure accuracy. This fault pervades the whole series of engravings in a well-known national work—the prints to Boydell's Shakspere; it is in fact almost an entire anachronism: the figures exhibit costume and armour utterly unknown to the age in which they lived, and are not unfrequently represented in dresses that never had been worn by anybody at any time, being a mere fanciful compound of those of various epochs. Similar cases might easily be multiplied; they are, in fact, nearly as numerous as our productions in historic art; but a reference to this great work will suffice, as it may be presumed to have had no small influence upon national taste.

We owe to our continental neighbours the advantages derived from an impetus given to the study: to their accurate delineations of historic scenes we are mainly indebted for the more correct pictures now given to the world, and for directing and enforcing by example the pursuit of accuracy in all the accessories of historical painting. But while we have abundant authorities for the faithful delineation of every event in our national history, it is much to be regretted that many of our works, professedly accurate guides to costume, are in reality seldom to be depended on. The name of Strutt ought never to be mentioned without reverence, because of his unceasing exertions on this subject, as well as in regard to the manners of our ancestors in general; but even he is not fully to be depended on for his dates, and has often misled the student by confounding the costume of one century with that of another. Other authors have trusted for early costume to such vague grounds as antique coins, of so barbarous a character, and avowedly copied from badly executed representations, that they may be almost considered as little better than mere inventions. Dated designs and monumental effigies, or actual relics of still earlier periods, have been left for our own age to study and compare, and thus to arrive at truth. The "Monumental Effigies" of the late C. A. Stothard paved the way to an accuracy of delineation hitherto unknown; and the feeling and character of the original sculptures were so beautifully preserved by him, that an eye familiar with such matters can immediately detect, by the general style that pervades it, the period at which the original may have been executed. Mr. Planché, in his excellent little "History of British Costume," attending also solely to the evidences of fact, for the first time directed the student safely on his course, and gave him the true test by which he might detect the proper costume of any period. Good illustrations are, however, wanted in this work; and the only book we possess, that rightly combines art and literature, is Shaw's "Dresses and Decorations, from the Seventh to the Seventeenth Centuries," now publishing, the plates in which, being correct fac-similes, may be relied upon.*

The increased taste for the study of correct costume and its absolute "essentiality" to the artist, render it matter of deep regret that there is no library or collection of prints devoted exclusively to his use; and which might be under the superintendence of some person, who, while instructing him upon what he might depend, would also caution him against these professedly correct works upon which no dependence is to be placed—the one being quite as necessary as the other. The Royal Academy would surely profit by such an arrangement; and a great deal of valuable time would be saved by the artist, who has now to hunt almost without a guide for that which has become an important part of his profession. The great expense of the necessary books is no small hinderance to the many; but an influential body collecting such works, under the guidance of a person who could separate the good from the bad, and arrange his examples, in which might be included specimens (taken off by surface friction) of the brasses in our churches, and directing the collecting of them before they are totally destroyed,† thus rendering them available for general use, would be conferring a vast benefit. In our theatres such persons are actually employed. It is absurd that the artist, whose painting is less evanescent than the scenes of a drama, and is destined to last for centuries, should not have equal, or greater, advantages.

The proposal for fresco paintings with which to decorate our new Houses of Parliament, and the late demand for costume at her Majesty's "Bal Costumé," and the generally increasing fashion for this matter, add other reasons to those already enumerated for canvassing the subject.

At present the most available sources from whence the artist may gather information on this head, are the British Museum reading and print rooms, Westminster Abbey, and Hampton Court Palace. The British Museum is of course the richest store-house. Admission to the library may be obtained on application by letter from any Member of Parliament, clergyman, or gentleman of name or respectability, whose responsibility shall be considered as a sufficient guarantee for the character of the applicant. Such note, addressed to any of the heads of the various departments there, will meet with that kind attention for which these gentlemen are distinguished. An admission to the print-room, by the same process, may be obtained from H. José, Esq., the keeper.

The monumental effigies and brasses of Westminster Abbey rank next in utility, and open a rich field for the student. The written recommendation of any member of the Royal Academy, addressed to the Dean, or the Rev. Mr. Milman, will at once obtain the necessary privilege.

At Hampton Court (rendered easy of access by half an hour's ride on the Southampton Railway), is to be found an exceedingly valuable collection of ancient pictures, from the time of Henry VII. upwards, from which the best examples of costume may be obtained. An application to Edw. Jesse, Esq., not better known as an author than as a gentleman of exceeding urbanity and of obliging manners, will obtain full permission to sketch from any picture in this extensive collection.

Many of our churches in London also afford fine examples of the dresses of various periods; among which may be instanced St. Saviour's, Southwark; St. Helen's, Bishopsgate; the Temple Church, &c. These will be detailed in the course of my notes.

As I have entered the field solely from a desire to be useful, my remarks, though necessarily brief, I shall take pains to render truthful. No conjectures will be admitted, or if necessarily admitted, not treated as truths. Ancient authorities and ancient delineations will be solely confided in, and in all instances the authorities will be fully quoted. As far as possible, fac-similes of the original delineations will be given, though sometimes glaring errors of drawing may be corrected; but this as little as possible: and no change of position will be attempted, by which the general effect of the costume, and its form, might be misrepresented. All the drawings will be made upon the wood for the engraver by myself, and a great number will consist of specimens now for the first time engraved; but in all instances each illustration will be copied from the original, whether engraved before or not. Much that exists has not been sufficiently made available, from the circumstance of their publication in books of price, or else scattered through many expensive volumes not devoted to the subject. These I shall have to collect and refer to.

For some years I have given close and continual attention to this subject, and have carefully noted down all illustrative matters in connexion with it. In my endeavours to lay before the artist the materials thus collected, I am stimulated, as I have said, solely by a desire to be useful to him, and I shall consider myself amply repaid for my labour if I find that I have been so. I shall not shrink from any sacrifice of time or trouble; my object and my hope being that I shall enable the artist to save much of both. My purpose is not, however, to enter into lengthened disquisitions upon, or descriptions of, costume, but rather to note the general characteristics of the several epochs, and to direct the artist to the sources—in books, illuminated manuscripts, monuments, brasses, &c. &c., where he may obtain all the information he may require. In short, my de-

* It frequently happens, that what is but a little bad drawing or false perspective, is altered into an important feature in modernising too freely from rudely-drawn originals. Thus I have seen the off-side of the rim of a helmet, in which the line has been carried down the side of the face in attempting to give it the effect of going round the head, converted into an overlapping protection to the nose; and so forth.

† "The Turks broke up the Elgin marbles to make mortar for their Athenian hovels, and we call them barbarians. These things go on amongst us even now. In an old chapel of ease, in the neighbourhood of Stratford-on-Avon, was, a few years ago, one of the very fine recumbent figures of a Templar. The figure was missed by a clergyman who sometimes visited the place, and he asked the sexton what had become of it. The answer was, "What! that crossed-legged chap? Oh! I mended the road wi' he; a saved a deal o' limestone."—"William Shakspere, a Biography," by Charles Knight, p. 99.

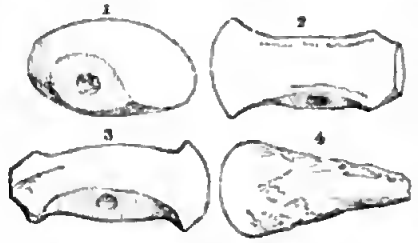
sign is to act as a guide rather than a lecturer—to show where sufficient knowledge may be obtained, rather than to seek to communicate it.

THE EARLY BRITONS.

But little information can be gleaned from the writers of antiquity, concerning the dress or appearance of the early Britons before the invasion of Julius Cæsar; a few meagre notices are all that we can meet with. From a comparison of their accounts, it would seem that, in nearly every particular, they bore a striking resemblance to the South-Sea Islanders, as described by Captain Cook. According to Pomponius Mela, who flourished about the year of our Lord 45, the Britons dyed their bodies with woad (which bore a small flower of a blue colour) after they had been tatooed. Herodotus, at a still earlier period, declared the same fact, adding, "that it was with them a mark of nobility, and its absence a testimony of mean descent." Pliny describes the operation as performed in infancy by the wives and nurses of the British; and Isidorus says, "They squeeze the juice of certain herbs into figures made on their bodies with the points of needles." A comparison of these, and other descriptions of the aboriginal inhabitants of the British Isles, and an examination of the contents of the sepulchral mounds, or tumuli, in various English counties, have furnished the material for the picture of an ancient Briton, as given to us by Sir S. R. Meyrick and C. H. Smith, Esq., in the work jointly produced by these gentlemen on the "Costume of the Original Inhabitants of the British Islands." Their words are:—"The Celtic tribes, in the progress of their migrations to the British Isles, had, like the inhabitants of the South Sea, lost the antediluvian art of working metals; and the few copper weapons which, from its extinction, glittered as rarities in the hands of their chiefs, disappeared, in all probability, ere they reached their ultimate destination. The Cimbrian savage, therefore, of Britain and Ireland, clad in the skin of the beast he had slain, issued in search of his prey from a cave hollowed by nature, or a hut scarcely artificial, which the interwoven twigs and leaves presented in a wood. His weapons were a bow and some reed arrows, headed with flint so shaped as to resemble the barbed metal piles of his ancestors, or pointed with bones sharpened to an acute edge. To assist in carrying these missile implements of carnage, he manufactured a quiver from the osier twigs that grew at hand; or he proceeded to the chase, for his feats in hunting were but the peaceable representations of his deeds in war, with the spear and javelin, formed of long bones ground to a point, and inserted in an oaken shaft, held in the end of which by pegs, they became formidable weapons. Or he waged the savage fight with the death-dealing blows of the four-pointed oaken club. His domestic implements were a hatchet, sometimes used as a battle-axe, formed of an elliptical convexly-shaped stone, rounded by the current of a river, which he fastened to a handle with the fibres of plants; a large flint adze for felling timber, fitted for use in the same way, and a powerful stone hammer. To these he added a knife, formed also of a sharpened stone. Unbaked earthen vessels, the shells of fish, and a few wooden bowls, served to contain his meat and drink. These were all his possessions, save his flocks and herds. The partner of his life passed her time in basket-making, or in sewing together, with leathern thongs or vegetable fibres, the skins of such animals as had fallen victims to her husband's prowess, employing for that purpose needles made of bone exactly similar to those used for the heads of arrows. Clad, by preference, in the skin, if to be procured, of the brindled ox, pinned together with thorns (a custom still with the Welsh peasantry), ornamented with a necklace formed of jet or other beads, and with the wild flowers entwined in her long hair twisted locks, she attractively became the soothee of his toils."

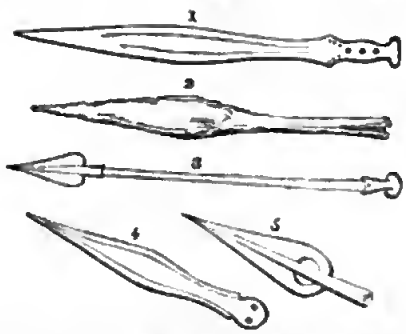
We are indebted to the researches of Mr. Cunnington Sir Richard Colt Hoare, and the Rev. W. Douglas, for the only actual illustrations of the arms and ornaments used by our ancestors at this remote period. The two magnificent volumes published by Sir Richard on "Ancient Wiltshire," abound with specimens that, after the lapse of ages, were disinterred from the burial places of the early Britons, in that most interesting county so rich in relics of remote antiquity, while Douglas's "Nenia Britannia" gives us many others of equal interest and beauty. The contents of these graves then, are the only existing relics remaining to us of those early times; and from them, and the descriptions of ancient authors, must the artist realize the aboriginal inhabitants of Britain. The modes of sepulture vary in many of these graves, and that circumstance enables the antiquary to decide on the priority of each that he investigates. The most ancient graves supply us with specimens of arrow-heads of flint and lance-heads of bone, with stone knives and battle-axes, as used before metal ones were introduced, and the art of making them was taught in the British Islands by the Tyrian traders.

The central object of the above group is a spear-head of bone; the hole at the bottom received a pin of wood or bone, and so fastened it to the top of the lance; at each side is a lance-head and dagger or knife, also of bone. Beside them are several varieties of stone arrow-heads, chipped rudely into their various shapes. Beneath are stone battle-axes and knives; the axe heads



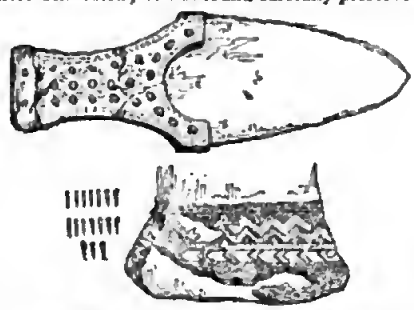
(1, 2, 3,) show the holes through which the handles passed. The knife (4) is of the earliest form; similar ones are seen upon the sculptures of the ancient Egyptians, by whom they were also used, and are held by the hand closed round the narrow top of the stone.

Thus, inartificially, lived the ancient Britons, until the Phœnician traders arrived, who communicated to them the art of manufacturing their warlike implements of metal. Although their composition was a mixture of copper and tin, and consequently soft and brittle, they were much superior, both in appearance and utility, to the bone and flint weapons in use before this time. The engraving, represents a few of these improved implements.



No. 1 is a sword; the handle was of horn; and the holes show where the pins that fastened it were inserted. No. 2 is a spear-head of bronze, showing the socket in which the staff was fixed. No. 3 is the hunting spear; the head, and ferrule at the butt end, of metal; the handle of wood. No. 4 is also the head of a spear, which was fixed upon the staff by a pin passed through the two holes at its base. No. 5 is also the head of a spear. Moulds for making such spears have been discovered both in Britain and Ireland; engravings of them may be seen in "Archæologia," vol. xiv. and xv.*

But perhaps one of the most beautiful implements discovered in these tombs is the dagger here delineated; it was found carefully preserved



in a sheath of wood, lined with cloth, and was probably worn at the girdle of some chieftain. The wooden handle of another dagger is represented under it, and is a remarkable specimen of early art, which Sir R. C. Hoare declared, "exceeded anything he had yet seen, both in design and execution, and could not be surpassed, if indeed equalled, by the most able workman of modern times." In the annexed engraving will be immediately recognised the British zig-zag, or the modern Vandyke pattern, which was formed with a labour and exactness almost unaccountable, by thousands of gold rivets, smaller than the smallest pin. The head of the handle, though exhibiting no variety of pattern, was also formed by the same kind of studding. "So very minute, indeed, were these pins, that the labourers had thrown out thousands of them with their shovels, and scattered them in every direction, before, by the necessary aid of the magnifying glass, we could know what they were; but, fortunately, enough remained attached to the wood, to enable us to develop the pattern." A few of these pins, of the actual size, are shown in the cut, beside the dagger handle. The bronze weapons called celts were axe-heads,

* "Archæologia, or Miscellaneous Tracts relating to Antiquity," is the title of this work, to which I shall have frequent occasion to refer. It is published by the Society of Antiquaries at intervals, and contains those papers on antiquities that have been communicated to the Society by its members and others. Its publication, which commenced in 1770, has continued since; and it has now reached 29 vols. in quarto, containing many hundreds of essays on subjects connected with the history and antiquities of this country, and the more remarkable antiquities of others. As a rich storehouse of materials for the historian, the topographer, and the student in general, it is without a rival. A copy is regularly presented to the British Museum by the Society, and is kept in the Reading-room there, for the reference of its frequenters.

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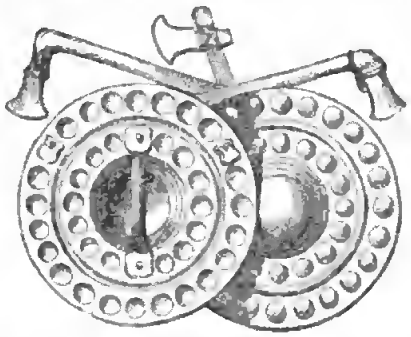
and were fixed in handles similar to the stone hatchets of the South Sea Islanders. Some few are represented in the next cut.

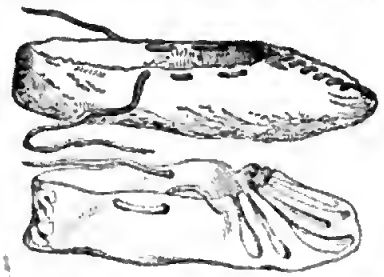
A singularly curious British shield has been engraved in the 25th volume of the "Archæologia" of the Society of Antiquaries; it is one of these that "were used by the Britons before the Roman invasion, and such as they had been taught to manufacture by the Phœnicians; for when that people commenced trading with the Britannic Isles their targets were of wicker work, in which the natives are said to have excelled, of a circular form, flat, and covered with a hide." The bronze shields were called tarians, or clashers, from the sound they emitted on coming into collision with an enemy.



It will be perceived that it was held at arm's length, and a handle with a concavity for that purpose is observable on the inside, while the latter forms the conical boss without. The Anglo-Saxon shield was used in the same manner, but the umbo, or central knob, was of iron, the rest being convex and of wood. The ornament on this British tarian consists of two series of round bosses between concentric circles. All the bosses are punched in the metal except four, two of which form the rivets to the handle, and two are the rivets to the metal extremities apparently of a strap, these four bosses being consequently moveable. This interesting object was found in October 1836, in the bed of the river Isis, between Little Wittenham and Dorchester, a neighbourhood that formed the site of many an engagement between the early Britons and the Romano Invaders. It is now in the British Museum. By comparing this with the Highland target, we shall find that, although the Roman mode of putting it on the arm has been adopted by these mountaineers, the boss, thus rendered useless, is still retained, and the little knobs are imitated with brass nails.

The ordinary dress of a Briton at this period was the skin of the brindled or spotted cow, of the beasts killed in hunting, or a cloak of sheepskin. After their connexion with the Phœnician traders, the arts of dressing wool and flax and spinning coarse cloth were introduced. The early Britons and Gauls excelled in the art of dyeing cloth. Pliny enumerates several herbs used for this purpose, and tells us that they dyed purple, scarlet, and other colours from them alone. The peasantry in Wales have the knowledge of several indigenous plants valuable for imparting colours, and use the leaves of the foxglove and sorrel as preparatives for the purpose. They extract a beautiful yellow from tansy, brown from nut leaves, and other colours from lichens. But the favourite with the ancient Britons was the blue produced from the woad, and which they had formerly used in tatooing their bodies. This and red predominated.

Before the Roman invasion the dress of its chieftains consisted in a close coat or covering for the body, called by Dio a tunic, and described as chequered with various colours in divisions. It was open before, and had long close sleeves to the wrist. Below were loose pantaloons, called by the Irish brigis, and by the Romans bracæ and braccheæ; whence the modern term breeches. Over his shoulders was thrown the mantle or cloak, called by the Romans *sagum*, and derived from the Celtic word "saie," which signified a skin or hide, and which was the original cloak of the country. On his head he wore a conical cap, which derived its name from the "cab," or hut of the Briton, which was of similar form. On his feet were shoes made of raw cow-hide that had the hair turned outward, and reaching to the ankles. Shoes so constructed were worn within the last few years in Ireland, and we engrave two from specimens in the Royal Irish Academy.* One is of cow-hide, and drawn together by a string over the foot, as also is the other by a leather thong, that passes round the top of the boot and over the toes; this is of untanned



leather, and is all in one piece, sole and upper leather.

In time of battle they stripped themselves naked to be free for the encounter, and appear to have worn occasionally a species of skull-cap, from which hung long feather-like appendages. Their swords were suspended by a chain from the waist. A remarkable breast-plate of gold was found at Mold, in Flintshire, which is conjectured to be of this early period; it is now in the British Museum, and has been engraved, and described in vol. xxvi. of the "Archæologia," with an extra plate of the ornamental details, which will be of much value to the artist, as it shows the taste of this early age, and the pattern then generally adopted.

Martial has a line of comparison—

"Like the old breeches of a needy Britain;"

and they seem to have been the distinguishing mark between the Romans and the less civilized nations of antiquity, who were frequently styled "*breeched* barbarians" by this haughty people. Perhaps the best idea of an ancient Briton may be obtained by an examination of the statues in the Louvre of the Gaulish chiefs there exhibited, and who in point of costume exactly resembled them; one of these figures is here engraved.

The Britons, like the ancient Gauls, allowed their hair to grow thick on the head; and although they shaved their beards close on the chin, wore immense tangled moustachios, which sometimes reached to their breasts. Among the Townley marbles in the British Museum, is a magnificent bust of a barbaric chieftain, or king, who was a captive to Rome; it so completely gives us the fashion of hair as worn by the British chieftains, that it has been conjectured to be a bust of Caractacus, whose noble character was held in high esteem by the Romans.* The loose neglected hair, growing over the forehead, and the ferocious, yet majestic melancholy of the face, is worthy the study of the artist who would faithfully represent this early English hero, who has at least no unworthy counterpart in the bust here given.

Round the neck, bands of twisted gold wire, called torques, were worn, and bracelets on the arms of similar construction. Various specimens are scattered through the many volumes of the "Archæologia."

Of the female dress of this early period no relics save ornaments remain; of these some few specimens are here engraved.

Fig. 1 is a necklace of beads, each bead being cut so as to represent a group of several, and give the effect of many small round beads to what are in reality long and narrow ones. Fig. 2 is a necklace of a ruder construction, consisting of a row of rudely-shaped beads, its centre being remarkable for containing a rude attempt at representing a human face, the only thing of the kind ever discovered of so ancient a date in Britain. Fig. 3 is another necklace, consisting of a series of curious little shells, like the hirlas horn† used by the Britons, which are perforated lengthways, and thus strung together. Fig. 4 is a pin of iron, supposed to have been used as a fastening for a mantle; it is ornamented with two moveable rings. Fig. 5 is a small gold ornament, chequered like a chess-board, and suspended from a chain of beautiful workmanship, which in

* In the Highlands of Scotland, according to Mr. Logan, they were also in use; he says that they were exceedingly pliable, and were perforated with holes to allow the water to pass through, when their wearers were crossing morasses.

* It has been beautifully engraved in one of the plates of ancient marbles, published by the "Dilettanti Society," accompanied by a learned description, by R. P. Knight, the distinguished antiquary, who has declared the opinion above expressed.

† These horns were generally formed from that of the ox, and were used for hunting, and also for drinking. The "Pusey horn," which was given by Canute to an ancient member of that family, according to the mode then common of thus conveying landed property, and which the inscription upon this horn commemorates; was made, so that by screwing on a stopper at the smaller end it could be used for drinking from; as in ancient MSS. we frequently see them.

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taste and execution bears a striking similarity to our modern curb-chains. Fig. 6 is an earring, a bead suspended from a twisted wire of gold. Fig. 7 is a brass ornament, and fig. 8 a similar one of gold; such ornaments are usually found upon the breasts of the exhumed skeletons in our barrows, and were probably fastened on their clothes as ornaments. Their cruciform character might lead to a doubt of their high antiquity, if we were not aware of the fact that the symbol of the cross was worn as an amulet or ornament ages before the Christian era.* They are here engraved, to convey an idea of the sort of ornamental taste displayed by our forefathers. In Douglas's "Nenia Britannia" some beautiful specimens of these ornaments, and cloak clasps, or fibulæ, may be seen, together with many curious ornamental relics of this early period.

These are all the articles of dress actually remaining to us; but the description of Boadicea, left us by Dion Cassius, will help us to form a fair notion of the general appearance of a British female. She wore her long yellow hair flowing over her shoulders; round her neck a golden torque, and bracelets ornamented her arms and wrists. She was attired in a tunic of several colours (blue, red, and yellow, or a mixture of these colours predominated), which hung in folds about her. A cloak was thrown over all, which was fastened by a fibula, or brooch.

The details of the earliest English costume have been thus entered upon, because it was felt necessary to guide the artist, in his delineation of ancient life, by *fact illustrations alone*; and many attempts have been made in expensive works and of much pretension to accuracy, that may considerably mislead him in his details; authorities have been cited and used that are in reality of little value, and plates, the result of this *guess-work*, are fortified by learned description, and quotations apparently unquestionable, of authorities by no means valid, and from which it would not be difficult to manufacture the most absurd figures. The *descriptions* of ancient writers should be the groundwork of the design, and all its accessaries may be readily obtained by a reference to the works treating on the contents of early British sepulchres, where alone the real articles are to be met with that once decorated our forefathers, and which have never yet been fully used. The style of ornament at this period may be gathered from the simply-varied decorations of the breast ornaments in *Hoare's South Wiltshire*, "Tumuli," pl. 10 and 26, or else from the many vases engraved in the same work. From these and the figures of Gaulish chiefs extant, or the bas-relief upon Trajan's column, enough for the artist's purpose may be obtained; but on no account should he depend implicitly upon any attempt to realize these people in modern designs, however they may be backed by learned statements; for they all fall in truthfulness in many particulars, upon a comparison with any genuine antique figure.

Druidic costume was of patriarchal simplicity. Long white garments covered their persons, and hung upon the ground. A mantle also of white (but bordered, say some authors, with purple), hung from their shoulders, and fell in broad folds to their feet; it was fastened upon the shoulders by drawing a portion through a ring. They were crowned with oak-leaves, and the Arch Druid bore in his hand a sceptre. A singularly interesting bas-relief was discovered at Autun, and engraved in Montfaucon's "Antiquitée Expliquées," and affords us the best and only actual authority for Druidic costume.

It represents a Druid in his long tunic and mantle, holding in his right hand the sacred symbol of the Crescent; the Arch Druid beside him is crowned with oak-leaves, and bears a sceptre. The Druids were divided into three classes—the Druid (Der-wydd) or superior instructor, distinguished by the "proud white garments," mentioned as his characteristic costume by the ancient Welsh bard Taliesin, who wrote in the sixth century; the Ovate, from Go-wydd, or O-vydd, subordinate instructors, who wore robes of bright green, symbolic of the learning they professed, and their knowledge of the secrets of nature whose colours they wore; and the Bards (Beirrd), or teachers of wisdom, and "wearers of long blue robes." Noviciates were clothed in garments of three colours—blue, green, and white, or red, which were disposed in stripes or spots; for a disciple about to be admitted a graduate is allegorically described by the bards as "a dog with spots of red, blue, and green."

Various Druidic remains have been discovered from time to time in England and Ireland. In the Royal Irish Society are preserved some exceedingly beautiful specimens of the ornaments worn upon the breast of the chief priest—the Jodhian Morian, or breast-plate of judgment, believed to be endowed with the power of strangling the wearer who gave false judgment. There is a beautiful engraving of one of these breast-plates in the "Archæologia," vol. vii, and also of the "Llath Meisleith," or stone of judgment, a large crystal set in silver, and surrounded by other stones. They no doubt had their origin in the Jewish "Urim and Thummim." In the second volume of the "Archæologia," there is an engraving of a lunar ornament, similar to that held by the Druid priest in the Autun bas-relief; it is tastefully and beautifully ornamented by indented work in lines and zig-zags, as they all are. From the circumstance of the point of the crescents having upon them at right angles two small circular plates about the size of a guinea, they were also conjectured to be breast ornaments, for by passing loops over these they would become readily and conveniently pendulous from the neck of the wearer. They were very thin: the one here mentioned weighed but one ounce and six pennyweights.

Many other antiquities of the Druidic era may be found scattered through the various volumes of the "Archæologia" of the Society of Antiquaries, "Hoare's Wiltshire," "King's Munimenta Antiqua," "Vallancey's Collectanea de Rebus Hibernicis," and "Douglas's Nenia Britannia."

THE ROMANS IN BRITAIN.

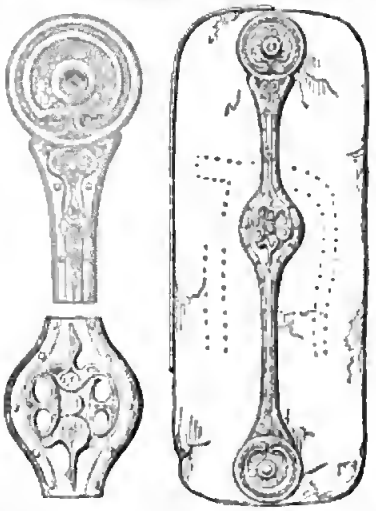
After the subjugation of the Britons by the Romans, their rule extended over a period of more than 300 years; it is, however, a period that need not detain us long, as authorities for its costume may be readily met with. The Britons became Romanized thoroughly in their dress, adopting that and the manners in general of their conquerors: the braccæ were discarded, and the short Roman tunic and capacious mantle was their ordinary covering. Among the Arundelian marbles at Oxford is a bas-relief, found at Ludgate in 1668,* to the memory of a British soldier of the Second Legion: he is represented with long hair, a short lower garment fastened round the waist by a girdle and fibula, a long sagum flung over his breast and one arm, ready to be cast off in time of action; naked legs; in his left hand a scroll, and in his right is held a long two-handed sword, the point resting on the ground. Pennant regarded this very curious bas-relief as a representation of a British soldier, probably of the Colors Britonum,† dressed and armed after the manner of the country. The slight difference between his costume and that of a Roman Legionary will be at once seen. The figure beside him, wearing the long and capacious mantle, is copied from a Roman sepulchral bas-relief found at Cirencester in 1835.

In "Archæologia," vol. xxiii., is engraved a curious military relic of this early period. It is the exterior coating of an ancient British shield, such as the Britons fabricated after they had been induced to imitate the Roman fashions. It was held at arm's length, by a handle fitted into the groove made by the ornament, the gripe being guarded with a convex boss. This shield appears to have been originally gilt; the umbo is ornamented with pieces of red cornelian fastened by brass pins; and, says Sir S. R. Meyrick, in whose possession this curious relic remains, "it is impossible to contemplate these artistic portions without feeling convinced that there is a mixture of British ornament with such resemblances to the elegant designs on Roman work, as would be produced by a people in a less state of civilization." We engrave this unique curiosity with the ornament beside it, on a large scale, that its peculiarity may be more distinctly seen. It was

* In the "Description de l'Egypte," published by the French government, under Napoleon, is an engraving of a small cross with a hole at the top, by which it was suspended, as they are now worn in Catholic countries, and which was disinterred in an Egyptian sarcophagus. We are also told that the Druids used this symbol in the earliest times. Sir S. R. Meyrick, in his "Costume of the Original Inhabitants of the British Islands," has represented one of them in the back ground to his design of Druidic costume. He says that they were set up in public places, being formed of the stump of an oak-tree, with pieces fixed on each side, like the arms of a man, above which insertion they placed, according to Lucan, the T, *tau*, or symbol of God, in shape also like a cross, without the upper limb: and upon the other cut the names of their national deities.

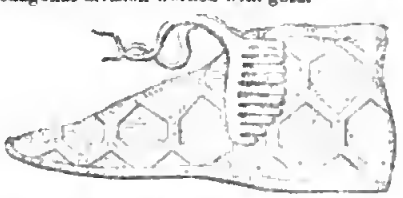
* It was discovered during the excavations that were so extensively carried on by the commissioners appointed by the Government for rebuilding the City of London, immediately after that stupendous event, the Great Fire of 1666; and it is the most interesting of their discoveries, which, being made at a time when an attention to these antiquities was not so general as at present, have not been fully recorded.

† A body of soldiers expressly raised to defend the island from the attacks of the Scots and Picts, guard the coast from Saxon pirates, and preserve the power of the Romans within it.



found in the bed of the river Witham, in Lincolnshire.

The female dress underwent little or no change. The British gwn, from whence comes the modern "gown," came down to the middle of the thigh, the sleeves barely reaching to the elbows; it was sometimes confined by a girdle. Beneath this a larger tunic reached to the ancles. The hair was trimmed after the Roman fashion, and upon the feet, when covered, were sometimes worn shoes of a costly character, of which we know the Romans themselves to have been fond. An extremely beautiful pair was discovered upon opening a Roman burial-place at Southfleet, in Kent, in 1802. They were placed in a stone sarcophagus, between two large glass urns, or vases, each containing a considerable quantity of burnt bones. They were of sapurh and expensive workmanship, being made of fine purple leather, reticulated in the form of hexagons all over, and each hexagonal division worked with gold.



Many passages in ancient writers mention that great attention was paid by the Roman ladies and soldiers to the ornaments upon their shoes, which were as rich and costly as the circumstances of the wearer could permit. They were horned, perhaps, as the most valuable and showy article of dress, and one that the deceased would least wish to part with.

THE ANGLO-SAXONS.

For the costume of the Anglo-Saxons we have abundant authority in the drawings executed by their own hands, and still existing among our collections of illuminated* manuscripts. It will be sufficient, however, for our purpose and that of the artist, to confine our notice to a few of the more important ones, which most fully illustrate the general dress of the community; and nearly all that is wanted may be found in two manuscripts in the Cottonian Collection,† now in the British Museum, marked "Claudius, B. 4,"* and Harleian MS.,† No. 603; the first a translation of the Pentateuch into Anglo Saxon, written and profusely Illuminated in the tenth century, by Ælfricus, Abbot of Malmsbury, at the command of Æthelward, an illustrious Ealderman. It contains a vast variety of valuable illustrations, nearly every incident mentioned being delineated in a drawing, and all the characters represented in the costume of the period when the manuscript was executed; it being a custom (fortunately for the antiquary) with the artists to represent the subjects he was about to illustrate, precisely as they would occur in similar circumstances in his own time. This has afforded a valuable fund of materials to the student of ancient costume and manners, and gives a reality to the study not to be found elsewhere. The dress, carriages, implements of war and husbandry, the pleasures of the chase, or the amusements of the people, are here fully delineated. The second manuscript is, probably, a century later, but it is executed with less finish, the drawings being slight, but valuable and varied, and furnish some very curious pictures of manners. I have also made some selections from another manuscript in the Harleian collection, No. 2908, the Missal of the church of St. Augustine's, Canterbury, and some others.

But, perhaps, the finest specimen of the arts in the tenth century, is to be found in the library of his grace the Duke of Devonshire. It is a splendidly decorated Benedictional, executed for St. Æthelwold, and under his auspices and direction, to be used in his see of Winchester. It was completed between the years 963 and 984, and it is this known date that stamps so much value on the manuscript. With great liberality, its noble possessor allowed the Society of Antiquaries to engrave fac-similes of the thirty illuminations contained in the volume; and they were published, together with an account of the book, in the 24th volume of the "Archæologia." As these are the finest specimens of the arts of design at present existing of this early period, and the book is more easily accessible than the others I have quoted, I would almost prefer directing the artists' attention to the admirably-executed fac-similes there published, and which will supply him with the costume, and more particularly the ornamental designs of the period, as fully or more fully than may be obtained from any other source. The late Mr. Ottley, so well known for his knowledge of art and its history, declared "he thought these drawings in the highest degree creditable to the taste and intelligence of this nation, at a period when, in most parts of Europe, the fine arts are commonly believed to have been at a very low ebb."

For the Royal Costume of the Anglo-Saxons we meet with many authorities. The grants by King Edgar to the abbey of Winchester, which were written in letters of gold in the year 1005, and which contains, opposite their names, the marks of the King and Saint Dunstan, and is now in the British Museum, Cotton MS. Nn. 000, gives us the portrait of this monarch and his costume. In its details his dress is exceedingly simple, consisting of a plain tunic, over which is thrown a mantle or short cloak, and his legs are enswathed in bands to the knee. A finer example of royal costume is, however, to be found in the Benedictional above mentioned, and which

is copied above. It represents one of the Magi approaching the Virgin and Child with his offering. He wears a crown of a simple form, with a plain purple tunic reaching nearly to the knees, and confined round the waist by a linen girdle. His short blue cloak, bordered with gold, covers the left arm, leaving the right one perfectly free, as it is fastened on the right shoulder by a gold fibulæ or brooch. The kind of bandaged stocking, so common on all Saxon figures, is seen in this instance to greater advantage than in any other known to exist. His legs are enswathed up to the knee in garters of gold, tied in a knot at the top, from which hang tassels. This peculiar feature of Anglo-Saxon dress was in common use among the shepherds and country people of France as late as the 15th and 16th centuries, and was called "des lingettes." In the Appennines, the Contadina wear a kind of stocking bandaged all the way up; the bandages generally crossing each other. In the Cotton MS., Tiberius C. 6., is a representation of King David playing on the harp, whose legs are crossed with bandages diagonally; this was the original "cross-gartering" as mentioned by Shakspere in "Twelfth Night," and the fashion lingered in England at a still later period. Barton Holyday, who wrote fifty years after our great dramatist, speaks of

"——— some sharp, cross-gartered man
Whom their loud laugh might nick-name Puritan."

The costume of a queen appears to have been nearly the same as that worn by the noble and wealthy ladies of the land; in a similar way that of their kings differs in no degree from the ordinary costume of a nobleman or chief, except in the addition of the regal diadem.* The figure selected as an example of queenly costume occurs in Harleian MS., No. 603. She wears a long gown which falls in folds round her feet, and having full hanging sleeves, the figure is in outline in the manuscript, but the colours have been indicated by inks of different tints; this gown is coloured red. Over the gown is thrown a capacious blue mantle, which almost entirely envelopes the figure; it is wound round the waist and thrown over the left shoulder, from whence it descends behind the back and nearly reaches the ground; it is so disposed as to cover the left side of the body from the waist downward leaving the right side partially free; the mantle hanging in folds from the left arm. This graceful disposition of so important a portion of the costume has a peculiarly grand and dignified effect, which is aided not a little by the extreme simplicity of the entire dress, which is perfectly unornamented.

* The term "illuminated," was applied to those drawings executed in gold and body-colour to be met with in ancient manuscripts, by the earlier continental antiquaries; and it has been retained as expressive of the brilliancy and beauty with which they are executed, and of which this word conveys perhaps the best idea.

† So called from Sir Robert Cotton, who collected these MSS. during the reigns of Elizabeth and James I., and suffered much persecution on their account, as many private letters and papers of state were among them, and he was for years debarred the privilege of their use. His son, Sir Thomas Cotton, augmented the collection considerably.

* This is one of the "press-marks" originally used for the convenience of finding the books easily. They stood in presses or cases, over each of which was a bust of one of the Cæsars. Thus this book was in that one over which a bust of Claudius was placed; it stood on shelf D., and was the fourth book upon that shelf. The collection having been used for upwards of two centuries by learned men of all countries, and their references to the books used as their authorities given thus, it became essential that upon their removal no alteration should take place in this particular; and hence they are still referred to as they originally stood in the library of the Cotton family.

† This collection of manuscripts is so named from Robert Harley, Earl of Oxford, and prime minister to Queen Anne, and his son Edward, the second and last Earl of Oxford, who brought together nearly 8000 vols. of letters, papers, charters, and documents of all kinds, illustrative of English and foreign history, inclusive of illuminated books on all subjects, many of an exceedingly rare, beautiful, and curious kind.

* The crowns of both these royal figures are of the simple form so common in Anglo-Saxon illuminations, that of the Queen being decorated with fleur-de-lis, which are the usual ornaments upon them, and are more like our modern ideas of a French crown, than the crowns worn at this early period by French sovereigns, as depicted in contemporary MSS.

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The ecclesiastical costume may be well illustrated by the annexed figures, copied from an illumination in the ancient Missal of St. Augustine, formerly belonging to the monastery at Canterbury, and now in the Harleian collection, No. 2908. It represents Abbot Elfnoth, who died in the year 980, presenting his book of prayer to St. Augustine, the founder of his monastery, and is one of the earliest representations extant of the official ecclesiastical habits used at this early period, the drawing having been executed in the abbot's life-time. The saint is in full costume as archbishop, and wears the chasuble,* a purple mantle bordered with gold, that covers the upper part of the body and reaches beyond the waist and as far as the wrist, when the arms were allowed to hang beside the body; and which hung in a half circle in front, when the arms were uplifted. Over this is the pall, a narrow strip of woollen cloth, upon which crosses were embroidered, and which passed over the shoulders of the metropolitan or archbishop, and with which he was invested on his nomination to the see. Immediately under the chasuble is the dalmatic† (coloured yellow in the original) which has long sleeves reaching nearly to the wrist; beneath this appears the ends of the stole, a band or scarf that passed over the shoulders and round the neck. The undermost part of the dress being the alb,‡ of blue with tight sleeves to the wrist. His shoes are black, and he wears no mitre, its first appearance in the Latin church being about the middle of the eleventh century.

Abbot Elfnoth wears a chasuble of green bordered with gold, which projects upwards to a point behind his head, similar to a hood; a dalmatic of yellow embroidered with leaves (as is also that worn by the archbishop), and an alb of blue. Behind is an attendant priest, dressed in a yellow dalmatic similar to the abbot's, with a plain close collar and a blue alb; he carries the pastoral crook, which is of singular simplicity, varying in no degree from that of an ordinary shepherd. It had, indeed, an allusion to the Saviour as "the good shepherd," and all the other portions of priestly costume have an allegorical allusion to the Christian faith. Thus the chasuble represents the purple garment which the soldiers put upon Jesus Christ; the stole, the cords with which he was bound, &c.

The general civil costume of the Anglo-Saxons appears to have been exceedingly simple; a plain tunic enveloped the body, and reached to the knee, fastened round the waist by a girdle of folded cloth of the same colour, or secured by a band slightly ornamented. The tunic was sometimes enriched by a border of ornaments in small compartments, generally representing leaves, or the usual square and circular simple patterns so common at this period. The Saxon name for this article of dress was tunic; for in an illumination, to be seen in the Cotton MS., Claudius, B. 4, representing the brothers of Joseph bringing to Jacob his "coat of many colours," they exclaim "þar tunican þe funbon" (this tunic we found); and it is a curious instance of the simplicity of the Saxons in this article of their dress, that the "many colours" of the tunic are endeavoured to be conveyed to the eye of the spectator by the gradation of one tint only—blue, which is the colour of the tunic; and spots of darker and lighter blue fill the centre, while a border of light blue edges the bottom and wrists. This tunic, from the circumstance of its being held in the hand, and not worn upon the body, is clearly distinguishable in all its parts; it is made to fit closely round the neck, and is open half-way down the breast. It is also open at the sides, from the hip to the bottom. A short cloak was worn over this tunic, as before observed, and generally fastened over the right shoulder; but sometimes by a brooch in the centre of the breast, the cloak or mantle hanging over the arms when uplifted, and sometimes reaching below the knee. A wide cloak was also occasionally worn, wrapped round the figure, similar to the mantle of the queen engraved above. The shorter mantle sometimes loosely enveloped the right arm; and in the Benedictional of St. Ethelwold we see a pattern upon those worn by higher personages, generally composed of circles surrounded by dots, or cross-shaped ornaments, enriched by simple lines: this mantle sometimes pulled over the head, as a hood; coverings for the head being seldom met with, and, when they are, being generally conical hats or caps, completely Phrygian in shape, as the war helmets of the time were; and it would seem that the head was always uncovered, except in the time of war; but many examples occur of war scenes where the combatants have no protection for the head whatever. The hair was worn long, and hung upon the shoulders, being parted from the centre of the forehead, and tucked behind the ear; the beard was worn trimmed round the bottom, or else allowed to hang several inches upon the breast, and divided from the centre like a fork.

"Breech" and "Hose" are alluded to by Saxon writers. The breeches were tight to the leg, and sometimes ornamented round the thigh and middle of the leg with coloured bars; but sometimes they were wide at the bottom, and reached only to the calf of the leg—such a one is seen upon the mounted soldier engraved below. The hose made of skin or leather is sometimes alluded to. Those reached to the knee; and when unornamented by the bandages before described were sometimes bordered at the top. Their shoes are generally painted black, having an opening down the instep; no fastenings appear in the drawings, but they were secured by thongs. Strutt, in his "Horda Angel-cynan," has engraved all the four varieties he could meet with; they are extremely simple in form and are entirely unornamented, although, as we shall have occasion to observe a little further on, the fashion of enriching them with embroidery, and even precious stones, became common among the noble and the wealthy, while the middle classes indulged themselves with painted or embroidered shoes of a very ornamental character, and which may have been the work of the ladies, who were celebrated for their ingenuity in this way.

The female costume appears to have rivalled in simplicity that of their lords. A long gown fell in folds over the feet, and a tunic reaching to the knee was worn over that; it seems to have been confined at the waist, but to have covered the hands entirely. In the figure here, engraved from the Benedictional so frequently referred to, the book is held in the left hand, without the removal of the tunic; the right hand is however protruded, and shows the ornamental wrist of the sleeve, which fits tightly, but in a number of folds similar to that of the men, and which may sometimes represent a series of bracelets; for we are told by the writers of their own period, that they were in the habit of loading their arms with them. A hood covers the head, and hangs over the shoulders, and completes the nun-like costume then commonly worn. Another good example of female costume occurs in the Harleian MS., No. 2908. The figure is intended for the Virgin Mary, but, as usual, it is but the figure of one of the upper class. The two tunics are here very clearly seen: the upper one with its border and wide sleeve to the elbow, over which is a mantle that falls behind; and the hood which seems wound about the head. Females of all ranks are seldom or ever seen without this hood; the Royal ladies wear it under their crowns. When the hair is seen, it generally lies in flat curls upon the head, and is bound by a fillet, slightly ornamented. The long gown, short upper tunic, and hood is then the ordinary costume of the Saxon females; and in their dresses, as in those of the men, the prevailing colours are blue, red, and green, with sometimes pink and violet, but few are perfectly white.

The military costume differed but little from the civil costume. Many warriors are represented with no other weapons but a shield, spear, axe, or bow and arrows, and without any addition to their ordinary dress.

The mounted warriors, here exhibited, wear no extra clothing of defence: one of them poises a

* So called from the protection against the weather it afforded the wearer, it was also called the pluvial for the same reason.

† The dalmatic was the name given to the long flowing dress worn by priests, and resembling a gown in its form. The name is also frequently applied to the gown with wide sleeves, so common upon royal figures as late as the reign of Edward the Fourth, and which was a peculiar feature in royal costume, as we shall see in the course of these remarks.

‡ The alb was a long garment reaching to the feet, which, notwithstanding its name, was not always necessarily white, nor was it invariably made of linen cloth. It was intended to represent the white garment which Herod placed upon the Saviour after he had despised and mocked him.

The details of ecclesiastical costume have been thus minutely entered on, because much confusion has arisen from the changes in name and form produced by centuries, and which render them difficult to be understood by the general reader; and this must be my excuse to *some of* the readers of these papers for what may seem to them to be unnecessarily minute descriptions—but of which I and other artists have felt the want.

spear in his right hand, and holds a shield in his left by the strap in its centre; he has a tight dress and full trowsers; his shoes are pointed, and the spur, of the most ancient form, consists of a single goad. The warrior beside him flourishes a double axe or bipenois in his hand, an instrument derived from the nations of earlier times. We sometimes see soldiers and husbandmen with tunics drawn up to the girdle at its sides, to allow of greater freedom in motion; for this reason the short tunic was preferred, or the close fitting vest and trowsers, as worn by the figure above delineated, and which occurs in the Harleian MS., No. 603.

The two figures here engraved from the same MS. give us good examples of the foot soldiers of the day. One is habited in the tunic and long mantle, and holds in his hand the "kite-shaped shield" that came into use at the end of their dynasty. A spear with its pennon is also held in the same hand, but no sign of armour and no helmet appears on him. The other warrior has a short tunic, and over that a cuirass that covers the body to the waist, where it ends in points. It would seem from the indications in the original drawing to have been formed of scales—the "scaly mail" of their early bards—made of overlapping slices of horn sewn upon coarse linen. He carries a round convex shield in his left hand, with the central boss and projecting spike which always appears upon their shields. They were formed of leather, the rim or boss of iron, and of this metal were their other weapons, which consisted of broad double-edged swords, daggers, long spears, and javelins. Some of these shields were large enough to cover the whole person. A curious example occurs in the Harleian MS., 2908: it represents a soldier asleep at the sepulchre of Christ. He is dressed in a simple tunic, close trowsers, and black boots reaching to the ancle, which have a double row of white dots running round the top and down the centre. He holds a spear in his hand, its head of curious form, and behind him is an immense shield ornamented with red rays springing from its central boss.

The general forms of Anglo-Saxon helmets may be gathered from the group here brought together from various sources, and which exhibits every variety to be met with. No. 1 shows the form of the square helmet, as worn at an early period by the Saxons; it gives its shape much clearer than any representation to be met with elsewhere, and is copied from a plate in Montfançon's "Antiquities of France," where it is worn by the guards of Lothaire, in a representation of that monarch and his court, executed in the ninth century. One nearly similar is worn by Fig. 3, with the addition of a sort of crest, called by their writers "camb on helme," or the comb of the helmet, in allusion to its analogy to that upon the head of a fowl; it occurs in the Harleian MS., No. 603. Fig. 2. gives us the Phrygian-shaped cap, borrowed from classic times, and formed of leather, bound with metal, or made entirely of that substance; it is copied from Vol. 24 of the "Archæologia," in a facsimile from Æthelwold's "Benedictional," the figure who wears it representing Enoch the prophet. No. 4 is a pointed helmet of a simpler form, displaying a slight variation from that previously described. It occurs in the Harleian MS., No. 603, as also does No. 5, the back of which is serrated like a cockscomb, and has the point projecting forward. No. 6 gives us the commonest form of helmet, and that most frequently met with: it is a plain conical cap, with a rim probably of metal, and occurs in the Cotton MS., Claudius, B. 4. This head and No. 3 also exhibit the only two varieties of beard worn by the Saxon; in one instance it is trimmed closely round the bottom, uniting with the whiskers, the upper lip being shaved; in the other instance the beard is parted from the centre of the chin. Both varieties are equally common.

[The next part will comprise the Anglo-Danish period, and the reigns of Edward the Confessor and Harold, including the entire series of Norman kings, and detailing the many curious changes of costume, both civil and military, introduced by them, or adopted during this eventful era. And here we shall begin to find our authorities of a more tangible kind than we have yet met with, although it has, in the course of these remarks, we think, been pretty fairly proved, that an *imaginary* costume, even for the earliest period of our history, is not absolutely the only one that can be adopted; for, slight as the notices are, enough remains to found a picture on, although it will be attended, probably, with some thought and trouble to the painter. As we progress, however, and get beyond the reign of Henry II., we shall find the most ample authorities, not only for general costume but even for that of individuals; and these will be carefully referred to, although the abundance rather than the paucity of our materials will present the only difficulty in our selections of references to the best examples, and those most calculated to be useful to the historical painter.]

THE SUBJECT OF ANCIENT GROUNDS.

TO THE EDITOR OF THE ART-UNION.

SIR,—In resuming the subject of Ancient Grounds, I must first call your attention to particulars, here inserted, which were necessarily omitted in my former letter. I therein took occasion to name the various woods selected by the ancients for panels, such as cedar, larch, cornel, cypress, box, holly, sycamore, and oak; a preference having been given in Holland and in Flanders to oak, as being less liable to be infested by the worm. But it was early perceived that even this wood was greatly injured by its ravages; on which account, painters of those days, who set a due value upon present, and who hoped to enjoy future, reputation, made frequent use of plates of copper, and they even took the precaution of gilding them. Many of the smaller pictures of Correggio were painted on copper thus treated. The chief difficulty, perhaps the only one, with respect to copper, is that, when of large size, the plates become unwieldy on account of the weight. The largest picture ever painted on copper is recorded to have been done by Bartolomeo Spranger, a native of Antwerp, and born in 1546, who, having been appointed court painter to Pius V., was by him employed in the Palazzo Belvidere, where he spent three years on a 'Last Judgment,' the plate whereof was *six feet in height*, and contained 500 heads! This performance was so highly valued, that on the death of the pope it was placed over his monument!

It has been already shown that, at a very early period, canvas was used for covering wooden panels. The necessity for it is understood to arise from the liability of wood to crack, and by its depriving the colours, mixed in an aqueous vehicle, of a portion of their moisture, which, besides adding to the unavoidable difficulty of painting *a colla*, endangers the firmness of the joints and warps the wood. It was Margaritone's invention, as Vasari asserts, to glue canvas over wood, and thereupon to apply his plaster of Paris or gypsum (gesso). Vasari's account of the transaction is as follows:—"Ora tornando a Margaritone, per quello che si vede nelle sue opere, quanto alla pittura, egli fu il primo che considerasse quello che bisogna fare quando si lavora in tavole di legno, perchè stiano ferme nelle commettiture, e non mostrino sprendosi, poi che sono dipinta, fessure o squarti, avendo egli usato di mettere sempre sopra le tavole per tutto una tela di panno lino, appiccata con forte colla fatta con ritagli di cartapecora e bollita al fuoco, e poi sopra detta tela dato di gesso, come in molte sue tavole e d'altri si vede."

In the 20th chapter of Vasari's works, allusion is again made to this subject, where he says, with apparent contradiction, that the old Greek masters practised this method; for he observes, these old masters "usavano nello ingessare delle tavole questi maestre vecchi, dubitando che quello non si aprissero in su le commettiture, mettern per tutto con colla di carnicci tela lina, e poi sopra quella ingessavano per lavorarvi sopra." The only difference in the two methods seems to consist in this, that Margaritone used size made of *parchment* shreds, while the ancient Greek masters made theirs of raw hide (carnicci).

I have already stated that gilded grounds, invented by Margaritone, were common in the days in which that master lived. There are many reasons why gold should have had the preference for grounds; it is capable of greater distension than other metals without becoming *honey-combed*; neither would it be corroded by the vehicle or by the colours, or would it re-act upon them. These are reasons perfectly distinct from the consideration that a layer of metal between the ground of gypsum and the picture colours was expedient, if not absolutely necessary, to prevent many of them from changing. The advantage of this method was evident to Vasari, who speaks with the highest delight of the state of preservation in which he found the pictures of Margaritone and his contemporaries; and this was after a lapse of at least 250 years.*

An attempt was made by Giotto to substitute, for the usual gold ground one of other materials, and the occasion, we are told, was this,—that being employed at Pisa to construct a building of

* See in the last ART-UNION a most interesting letter from a correspondent from Antwerp upon this subject, page 189.

marble, one side of which would face the sea; and it being also intended that he should adorn portions of the exterior with *fresco* paintings, he first examined the state of the edifices there, and finding that marble and even bricks were greatly injured by the joint effects of damp, a saline atmosphere, and other agents, he thought of a remedy: he composed a mixture of lime, gypsom, and finely-pounded bricks, and this he applied to inlay or incrust such parts of the building as were to be painted in fresco. Notwithstanding, the paintings soon exhibited marks of rapid decay, parts of the paint being corroded, the carnations blackened, and even the plaster itself peeled; for, says Vasari, it is in the nature of gypsum to rot when mixed with lime: "Che avendo quelle pitture patito umido, si sono guaste in certi luoghi, e l'incarnazioni fatte nere, e l'intonaco, scorteeciato; senza che la natura del gesso, quando è con la calcina mescolato, è d'infracidare col tempo e cortompersi; onde nasce che poi per forza guasta i colori, sebben pare che da principio faccia gran presa e buona."

The composition here described is not very dissimilar to one recommended by Leonardo da Vinci, and which I will extract from the English translation of Mr. Rigaud:—"After you have made a drawing of your intended picture, prepare a good and thick *priming of pitch and brick-dust, well pounded*, after which, give it a second coat of white lead and Naples yellow. The picture, when finished, is to be varnished with clear and thick old oil, and then to have a glass fastened over it. Another and a better method is, instead of the priming of brick-dust and pitch, to *take a flat tile well vitrified*, then apply the coat of white and Naples yellow, and all the rest as before." Other examples of the kind might be quoted, but what I have here given are sufficient for my present purpose.

It is impossible to read the works of Vasari and not feel towards him the greatest admiration. His diligence, his research, his patience, his labour, his critical powers, and his impartiality, are all qualities which rarely meet in the same individual—and that individual too, himself, a great master. He has rescued from almost oblivion the memory of many great men—of Margaritone, of Cimabue, of Giotto, of whom, but for Petrarch, we might not have known anything—except from Dante's Commedia:

"Credette Cimabue nella pintera
Tener lo campo, ed ora ha Giotto il grido;
Si che la fama di colui oscura."

And except for Vasari, we should have known nothing of their methods: he has informed us in what manner they worked and prepared their grounds, and with what kinds of SIZE they tempered their colours. This being a subject of much importance in our present inquiry, I trust you will excuse my dwelling upon it at some length.

I again repeat Vasari's assertion, that Margaritone made his size of parchment shreds, and that the Greeks made theirs of an inferior kind of skin. The same author says of Cennini that, being greatly devoted to the Arts, he wrote a book with his own hand, treating of painting in fresco, in distemper, in egg-size, and in gum; and he quotes a passage from that writer, which I will translate. Treating of the various arts described in his book, he thus speaks of them and himself:—Cennino di Drea-Cennini, was taught these arts, at the age of twelve years, by Agnolo di Taddeo, of Florence, my master, who himself learned the same of Taddeo, his father, who was *baptized* by Giotto, and was his disciple twenty-four years. This Giotto translated a work on the Art of Painting from the Greek * into Latin, and from this again into the vernacular tongue, which he accomplished better than any one else." The work, therefore, is of the highest authority and importance; and as it embraces many of the branches of Art, respecting which the moderns require to be instructed, why is it not better known? Why is it not in the hands of every amateur in the country? Of not less interest is the work of Theophilus, who thus describes himself:—"Theophilus servus servorum Dei, indignus nomine et professione monachi omnibus mentis desiliam animaque utile maonum occupacione et delectabili novitatum meditatione decbnare et calcare volentibns retributionem premii."† In the chapter "*De Coloribus cum gummi terendis*," he directs the use of white of egg. In another chapter:—"*Quomodo aurum vel argentum libris imponatur*," he recommends the same size:—"*clarum ex albugine ovi*." And in that chapter headed, "*De tabulis—et glutine casei*," he describes how boards are to be joined with CASEUM, or the glue of cheese.

Vasari mentions as a common method in fresco painting (though not approved of by him), finishing in *gum*, in *tragacanth*, in *egg*, and in *other similar things*; and Van Mander, in his lives of the brothers John and Hubert Van Eyck, remarks, that "di gebroeders Joannes en Hubertus Van Eijk, maakten veele Stukken *in die lijm en eiverwe*." Now though Van Mander wrote many years after the death of Vasari, the same sources of information were doubtless open to both; but even if this were not so, sufficient information is furnished by the other writers, to whom I have referred, to show that, with the exception of the size of egg (for the making of which Vasari gives directions), the kinds of size anciently used for distemper painting were similar, and perhaps the same as those now manufactured for other purposes connected with Art.

We must now inquire *what size* was used for the composition of grounds for *oil painting?* And for an elucidation of this subject we have no published authority older than Vasari, who directs us "how to paint in oil upon panel and upon cloth;" to which we are directed to make the priming of white lead, and to be beat down *by hand!* till equally and uniformly spread; and this, he says, is called *l'imprimitura*. Elsewhere he observes:—"But canvass cannot be prepared in the same way as panels, for the former must be kept flexible, and if plastered, would crack on being rolled up." He therefore recommends that a paste be made with flour and linseed or nut oil, though nut oil, he adds, is better, as being *less* liable to become yellow. To this paste of flour and oil is to be added two or three †measures of white lead. The canvass is first to have three or four coats of thin size (which he elsewhere directs to be made of parchment shreds), and the paste and lead is to lie then laid on with a knife, the artificer having a care that all the holes be properly stopped. This done, one or two coats of soft size is to be passed over it, *and upon this the mestica o imprimiture.*

The method here given of preparing grounds with flour paste will account for the result at which M. Merimée arrived. I will quote from the English translation of Mr. S. Taylor. Having "had occasion to analyse a portion of the ground of a picture by Titian, painted on wood, the ground was composed of plaster of Paris, with starch and paste, but no glue or size, flour paste being used instead of gelatine."

I now come to the second part of my inquiry: *respecting the colour of the grounds used by the old masters.* I find it here necessary to repeat what I stated in my former letter—that the mere colour of a ground is not of vital consequence to the durability of a picture. It may or it may not add to its beauty, in some respects, perhaps, to its transparency, according to the method by which it has been painted; but its durability or premature decay will certainly depend upon whether that method correspond to the nature and qualities of the ground. To make this observation intelligible I will quote another passage from the work just alluded to, as it embraces my meaning: "In considering simply what constitutes the true manner of each school, and of the several masters, so far as regards merely their technical process, we perceive that the entire code may be reduced to two points, viz., *transparent* and *opaque* painting. The former, a most important quality in colouring, has been particularly attended to by the ancient artists. To gain this essential object, some painters have laid in their pictures with thin washes, and have used but little colour; others have commenced with solid painting, and then finished by glazing, which method has produced the most transparent effects, and thus by different modes obtaining similar results; for we find that the solid paintings of Titian and Rembrandt are equally transparent with those of Fra Bartolomeo and the Bronzini."†

Their washes, if laid on a dark ground, must, from its known nature, be absorbed, and so, in like manner, of the other parts of the painting: wherever there is little body of colour, there the whole of the middle and other tender tints will, in time, disappear, and in the course of some years, a picture thus painted will exhibit little else than unmeaning *starey* lights, and dark and undefined shadows. It therefore follows of *necessity*, as I conceive, that "Fra Bartolomeo and the Bronzini" *painted on a light if not a perfectly white ground.* Such white ground in their pictures would act in the manner of a foil, bringing *light from behind the colours*, and thus giving them their true and full force, their clearness and transparency, without the aid of much glazing.

In *opaque painting* the operation is reversed, the lights are laid on in body, massively; so also are the half-lights and middle tints, and even the shadows, *out and upon* the lights, are laid on in body, that is with much colour. The clearing up and giving transparency to every part, and harmonizing the whole, are reserved for the glazing process, in which even *thin washes* may be practised. In this way, the original colour of the ground is often absolutely and effectually obliterated, as in the pictures of Claude; and yet the most brilliant, transparent, and aerial effects are produced, while the durability of the picture and the permanency of its tint are thoroughly secured. Of this class, and painted more or less in this manner, are the pictures of Correggio, Domenichino, Titian, Georgione, Mantegna, Gaspar Poussin, Rosa Trivoli, Rembrandt, Eckhout, Claude, J. Jordaens, Vandyke, Salvator Rosa, Murillo, and numbers of others of every nation and school. I have given the above names, I must remark, without any reference to the comparative merits of the masters, but merely as they came into my mind. It is worthy of remark, that the paintings of these masters which were done on a *white ground* are, for the most part, in a more perfect state at this day than those painted on a reddish or dark ground; and they bear a higher price in the market. This observation applies particularly to the pictures of both the old and the young Teniers, and of Gaspar Poussin, and almost all fruit and flower painters.

The masters who adopted the slight and transparent methods were Wynants, Berghem, Wouvermans, Cuyp, and as has been stated "Fra Bartolomeo and the Bronzini." To these names might be added numbers of others from the Dutch school.

For the sake of comparison and of bringing names together, I will here instance, though out of order, those of the Tenebrosi, who painted on *dark and oily grounds.* Their pictures have all greatly faded, and in some cases are undistinguishable. Some of their names are the following: Rutilio Manciti, Tintoretto in his worst period, Guido in ditto, Padovanino, Carpioni, Enea Salmeggia, G. Aod. Donducci, Gro. Bat. Paggi, Cesare Dandini, Maria Nuzzi della Penna, Pietro Ricchi, Francesco Maffei, Giov. Boulanger, G. Maria Crespi, Simon Germyn, Gfod Schalkin, John Van Hagen, Francis Krause, Egbert Hermskirk the old, and others too numerous to mention, ranging from the years 1550 to 1700. As this is not merely matter of opinion, but rests upon the authority of historians whom I shall quote, I will proceed with my subject.

The colours of Margaritone's grounds are easily determined, as he painted on gold-leaf laid on armenian bole, probably in the manner described by Vasari. The practice of Cimabue and Giotto, and their contempories and successors, were the same; and as it prevailed till towards the end of the fifteenth century, it survived the distemper methods. It is, therefore, more than probable, although the fact remains to be determined, that Van Eyck, who made his discovery of oil painting in the early part of that century, used gold-leaf grounds. His pictures, however, are too scarce, and infinitely too valuable to admit of their being examined in a way that would set the question at rest. Nor is it of much consequence to my argument; since every one who has had the opportunity of seeing and admiring his pictures must be confident that he painted upon a very light ground. There is as little doubt that Rembens, who continued the practice of Van Eyck, adopted also his grounds for easel pictures, though he often painted large subjects—larger even than the life.

[It is with extreme regret that we find ourselves compelled to divide this interesting and valuable communication. The remainder must be, however, postponed to our next number.

* Perhaps of Apellea?

† Another work of great interest is the treatise, "Di coloribus et arteibus Romanorum," of Eraclius.

* Merimée's Art of Painting, p. 38.

† Marinate, i. e., as much as can be ground at one time.—See Alberi's "Italian Dictionary."

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ARCHITECTURE AROUND THE BANK.

"Heaven be praised," says Malcolm, "old London was burnt." Streets close, confined, and intermixed, leading no-where, ill-drained, and worse lighted; houses incommodious and ill-built, each story overhanging the other, and approaching its opposite neighbour so affectionately as nearly to shut out fresh air and the sun-light, were the prevailing features of the metropolis of "old-time," and such as could not be got rid of too soon, or too entirely. Bad as all this was, and apparent now as the necessity of some alteration in it would seem to have been, so difficult is it to induce men to make even trifling temporary sacrifices for ulterior advantage, or indeed even to convince them of the unfitness of what they have become accustomed to, and the necessity of change, that many, many years would have elapsed without any wholesale and satisfactory improvement in London streets but for that occurrence, which was then felt to be so calamitous and distressing. The same short-sighted views as those above hinted at, with other causes, prevented full advantage being taken of the fine opportunity which was then afforded for making London a model city. Much was done, but more remained undone, and so *will* remain, until men see their real interest more clearly than at present, or accident forces abruptly on them the changes they themselves should long ago have prepared for and worked out.

The destruction of the old Royal Exchange in 1838, and the determination to re-erect it on a scale suitable to the metropolis of the first trading country in the world, presented an opportunity for most important improvements in its neighbourhood. It is to be regretted that this occasion has not been fully made use of, but that, for the sake of a comparatively trifling sum of money, the locality is much confined, and evils undeniable are probably made perpetual. We do not now speak of the building in progress of erection, but of the approaches and the locality, leaving any opinion of the former (further than what was expressed at the time of the ill-managed and humiliating competition for designs,) until its completion; suffice it to say, the structure is proceeding very rapidly, and that it is not likely at present to excite any violent predisposition in its favour. Let us, however, hope for the best. Mr. Tite is unquestionably a man of ability and skill, and although he entered on this matter under circumstances that induced much ill-feeling against him and made him many enemies, should not be prejudged or otherwise unfairly treated.

Now, notwithstanding that more ought to have been done to obtain a perfect site for the new Exchange, to create new, or improve existing, thoroughfares, it is certain that when the block of houses at present occupied by the Sun Fire Company and others is cleared away as intended, a good open area will be obtained, and the general aspect of this part of the City rendered strikingly handsome. The Mansion House, which does not deserve the heavy share of abuse lavished on it by one writer after another, in the follow-my-leader fashion too often adopted; the church of St. Mary, Woolnoth, a design displaying much originality and boldness;* the new buildings in King William-street and Princes-street, the tower of St. Michael's, Cornhill, and part of the Bank of England, will all come into the view, and assist the *coup d'œil*. Hereafter, too, it is to be hoped that one side of the Poultry, at present so narrow as to be totally inadequate to the traffic, will be taken down and put back, so as to render the new Exchange visible from Cornhill. At present, however, we will leave what may be done and speak of what is. In order to improve the approaches on the north side of the Exchange, the church of St. Bartholomew, erected by Sir Christopher Wren in 1667, and celebrated as the burial place of Miles Coverdale, one of the earliest reformers of the church, was taken down. On its site the Sun Fire Assurance Company, displaced, as already mentioned, from their old offices, have erected a very extensive building, which may claim praise for some originality in design. Occupying the corner of Bartholomew-lane and Lothbury, it displays two frontages, each of considerable length, and is well seen. The extreme angle of the edifice next the Exchange is taken off, and in the square face there formed is placed the chief entrance, adorned with fruit and foliage. Above it are windows, the topmost of which is surmounted by a large "Sun" in stone, and other emblems, somewhat coarsely executed; indeed we can hardly help remarking, that none of the sculptured foliage has that grace and elegance which is to be desired. The building, which is wholly of stone, is in three stories, terminating with an enriched *cornicione*, and in style may be described as Grecianized Italian. In the centre of the upper story, on each side, a recess is formed, wherein are placed three detached columns, with bell-shaped composed capitals, of rather doubtful outline. The windows at each extremity of the building have projecting balconets, the soffit of which is panelled and ornamented; foliage fills up the space between the upper and lower windows, and the pedimental heads contain sun-flowers and other sculptured decorations. The whole front displays much pleasing variety of light and shade, a desideratum not easily attainable in street architecture; and although open to some objections in detail, as for example, to the modillion in the cornice, where the same form is applied twice, must be considered an ornament to the metropolis highly creditable to Mr. Cockerell, the accomplished architect employed.

Immediately adjoining this building, in Bartholomew-lane, the Alliance Assurance Company have erected an extensive edifice, designed by Mr. Thomas Allason. The architect has here unfortunately chosen a very hackneyed type, which it had been hoped was almost exploded. The centre of the building consists of an attached Corinthian portico of four columns (termed technically *tetrastyle*), rising from a plain basement; the entablature is continued to the extremity of the building, and the angles of the front terminated with pilasters. Between the columns (which it may be remarked are not at equal distances, the centre opening being larger than the others) appear two stories of windows, producing the feeling that the portico must have been built up as an after-thought, or that a modern house had been erected within the ruins of an ancient temple. Columns and entablature from ancient models are such available means of gaining an *appearance* of magnificence, and are so likely to be appreciated as such by the multitude, that it is not very wonderful architects have continued to drag them in neck and heels on all occasions. It is quite time, however, that they were put on one side, and used only when wanted, or, at all events, where fitting. We make these remarks rather with reference to a system than an individual instance: we know well that "if to do were as easy as to know what 'twere well should be done, chapels had been churches, and poor men's cottages princes' palaces;" and we would not willingly hurt the feelings of any. The order employed is from the temple of Vesta, at Tivoli, similar to the Bank: some of the details are nicely designed.

The Wesleyan Missionary Hall, in Bishopsgate-street, is another building displaying precisely the same management of front, and open to the same objection, with additions; for it has, apart from its radical defect, a certain gawkiness far from pleasing.

The new building on the site of the French Protestant Church in Threadneedle Street, called the Hall of Commerce (the exact destination of which has given rise to a vast deal of surmise and suggestion), is rapidly approaching to completion. Its characteristics externally are, a noble simplicity, and an amount of sculptured decoration greater in proportion to the size of the front than has yet been attempted in London. The elevation consists but of a colossal doorway, with two windows of proportionate size on each side of it, a deep wide panel above these extending nearly the whole length of the building, and an enriched entablature terminating the whole, the frieze of which is adorned with a continued scroll somewhat too coarsely worked. The tablet contains a *bas-relief* of very large size, representing the results of commerce and enterprise, of very superior design and execution, and entitled to what we shall hereafter give it, namely, a lengthened examination and description. It is the work of Mr. Watson, proves him to be a man of more than ordinary ability, and materially aids in producing the very satisfactory whole which the front presents. The interior is formed into two magnificent apartments, besides others of less importance. The principal room is perhaps about the size of Freemasons' Hall, lighted by three lanterns in the ceiling, and very profusely ornamented with friezes, pilasters, and columns. The second room is less; it is lighted by the front windows, and has a semicircular tribune on the opposite side, the upper part of which is of glass. The whole of the scrolls, cornices and foliage with which these rooms are adorned, is cleverly modelled in very high relief. Mr. Moxhay, the spirited proprietor of this building, is said to have been his own architect; but for the truth of this we would not venture to vouch, indeed we are hardly able to believe that any but a professional man *could* have carried out the details of the structure, although another may have given the general arrangement and design.

A new building for the French Protestant Church has been raised in Aldersgate-street, nearly opposite to the Post-office, and promises to be a pleasing little structure; the style is Tudor-Gothic. Mr. Higgins, the well-known surveyor, and Mr. Owen, his son-in-law, are the architects. The cost of the building will be about £5000, exclusive of the resident minister's dwelling which adjoins it on the south side. This congregation hold a charter granted them by Edward VI., and have several points of interest in their history.

In conclusion of these brief remarks, it is satisfactory to observe the increasing use made of stone externally in building, to the prejudice of what is called *compo*. Mr. Cooper, in his work on England, remarks, "were London to fall into ruins, there would probably be fewer of its remains left in a century than are now found in Rome. All the stuccoed palaces and Grecian façades of Regent-street and the Regent's-park would dissolve under a few changes of the seasons. The noble bridges, St. Paul's, the Abbey, and a few other edifices would remain for the curious, but I think few European capitals would relatively leave so little behind them of a physical nature for the admiration of posterity." If the constantly recurring cost of repairing and colouring our imitation fronts were properly taken into account, it would be seen, in many cases, that stone might be used with very little increase of expense, and with how much advantage in respect of appearance and durability it is needless to say.

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* The author of the "Churches of London," in his notice of this edifice, says truly, "Its architect, Nicholas Hawksmoor, a pupil of Sir Christopher Wren, may be classed among the numerous victims who have been offered up at the altar of epigram. That there are 'more echoes than voices' in the world, none can doubt. The majority of men will not take the trouble to judge for themselves, but prefer to adopt at once the opinions of others, and promulgate them as their own; and when those opinions are couched in smartly-turned periods, are condensed into pithy sentences, or measured into jingling rhymes, easily retained by the memory, they are transmitted from mouth to mouth (sometimes from century to century,) as truth beyond inquiry, and work effects either for good or evil, as the case may be, which those who first uttered them could not have anticipated."

THE PROVINCIAL EXHIBITIONS.

LIVERPOOL.

LIVERPOOL ACADEMY.—The Eighteenth Exhibition of Works of Art, by British Artists, was opened to the public on Monday, 12th September. It is, in all respects, creditable; at least, on a par with any exhibition of a former year, although the prizes of the London Art-Union have naturally contributed to lessen the supply; and contains very few pictures indeed, from which either instruction or enjoyment can be obtained. The arrangements of the rooms, too, give evidence of judgment, taste, and impartiality; the best places being accorded to the best paintings; and no inconsiderable skill having been shown in displaying them to advantage, by consulting the distribution of the light. The principal room at Liverpool is admirably calculated for the purpose. But the entrance to the Academy is poor to a degree; and we hope the time is not far distant when the funds of the Institution will justify some improvement in this respect. As will be supposed, the collection—which consists of 594 works—is supplied chiefly by artists of the metropolis. Among the denizens of Liverpool, however, they have several worthy compeers. An Art-Union Society is in progress; and, as usual, a prize of £50 will be awarded to one of the contributors.*

No. 11. 'Hastings Fishing Boats on the Beach, Ebb Tide,' J. WALTERS. A work of no inconsiderable promise; the production of a Liverpool artist. It is forcibly and delicately wrought; and manifests a love for truth and nature.

No. 14. 'In Yorkshire,' T. CRESWICK. A pure, fresh, and natural work; remarkable for the grace which distinguishes all the productions of the painter. A more striking and a more interesting picture, however, is No. 69, 'A Farm Yard;' into which are skilfully introduced the figures of an aged woman and some playful children—her grandchildren—whose sports she is watching.

No. 16. 'Farrier's Shop,' H. BODDINGTON. A capital interior. Of this excellent painter's works we have three examples; each of them possesses much merit, and one, No. 166, 'The Gipsey Haunt' is a production of very high order.

No. 24. 'Scene from the Sentimental Journey,' W. P. FRITH. We noticed this work at the British Institution. It is here seen to greater advantage, for it is worthily placed.

No. 25. 'Dutch Boats beating into the Scheldt;' No. 41, 'Dutch Punt ashore at Scheveling,' E. W. COOKE. Two admirable pictures; the former especially fine. They are evidently painted with great care, yet with a boldness and freedom akin to the character of the scene and its accessaries.

No. 26. 'The Nook at Ambleside;' No. 55, 'The Grange, Borrowdale,' W. COLLINGWOOD. Two landscapes of much ability by an artist of Liverpool; he has studied nature, and studied where she is best seen. He paints with care, and seems not to grudge his labour.

No. 27. 'Shane's Castle, Lough Neagh, Co. Antrim,' W. G. HEADMAN. This also is the production of a Liverpool artist, and is one of right good promise. He contributes several works, in each of which he exhibits unequivocal signs of a firm and graceful pencil. This scene is very true; the old ruined castle is introduced with fine effect, overlooking the waters of the broad lake, with its strange legends and traditions of other days.

No. 34. 'The Death of Sir William Lambton at Marston Moor,' R. ANSDELL. This work we noticed at the Royal Academy. It is by a Liverpool artist also. Another, No. 177, 'Portraits of Red Deer in Knowsley Park,' is an excellently arranged and ably executed picture. The artist has indeed established his claim to a distinguished place in his profession. He is, we understand, extensively occupied at Knowsley—the seat of the Earl of Derby; the selection by his lordship does him credit.

No. 35. 'A Highland Glen,' F. R. LEE, R.A. Mr. Lee is a large contributor to this collection, and has added very materially to its importance and value. Three or four of his pictures are here seen for the first time; one, No. 53, 'Ware Mill,'—a lonely mill in the midst of mountains—may be classed among his best performances. It is redolent of nature and full of poetical truth. Here too is his large work, 'Desolation,' which formed one of the features of the Exhibition at the Royal Academy.

No. 37. 'Scene from the Vicar of Wakefield,' T. M. JOY. This picture—it is a highly creditable one in all respects—describes the first interview between the Vicar and Olivia, after sad afflictions had visited both. The story is clearly told; the countenances of father and daughter are full of true expression, and the painting is executed with much care and finish. Mr. Joy exhibits another—No. 119, 'The Fair Fille-de-chambre,' a single figure, cleverly drawn and gracefully wrought.

No. 42. 'The Death of Gelert,' THOMAS CRANE. The work of a Liverpool artist; and of no inconsiderable merit. It tells the old story of the Welch Prince slaying his hound. The subject is well conceived and treated; although perhaps it might have been served by a little less straining after melodramatic effect. The painter exhibits other works, from all of which we are justified in arguing his good progress and his fame hereafter.

No. 44. 'The first Interview of the Duke and Duchess with Don Quixote and Sancho,' J. GILBERT. This work and another—'Corporal Trim and Uncle Toby,' were among the late attractions at the British Institution. They are capital pictures, of a high class as regards conception, arrangement, and truth of character; and are painted with much judgment and skill.

No. 48. 'The Lost Child,' PHILIP WESTCOTT. Again by a Liverpool artist. It is a most melancholy and painful picture; but one that fully carries out the design of the artist. We have seldom seen a portrait of more entire loneliness, or one that makes a stronger appeal upon sympathy. The little deserted wanderer sits alone in the midst of scenery as arid and unhopeful as her fate; the tone of colour—sad and dark—is in harmony with her destiny. Her countenance expresses nothing of the child, but its utter helplessness. The drawing, moreover, is good, and the execution altogether possesses much merit. The artist should paint a companion—a happy child in the hour of its heartiest glee, twining the wild flowers of the gay valley.

No. 60. 'A Serenade,' D. MACLISE. Like all the works of the accomplished painter, giving evidence of genius; it will be remembered at the British Institution. It certainly is not one of the best or the pleasantest productions of the artist's pencil.

No. 76. 'Industry;' No. 140, 'The Effects of Poaching,' SAMUEL EDLINGTON. Here too, we have the productions of an artist of Liverpool. The first represents an aged woman at her work; the second tells a sad story of industry misapplied; the poacher has been wounded and is in bed, attended by his wretched family, while a comrade watches at the window, a pistol in his hand. The story is a frightful one; it has been well and effectively told.

No. 83. 'The Gipsey's Toilet,' P. P. POOLE. Mr. Poole contributes three works; with two of them we are familiar; but this, we presume the latest, is by much the best. It is an exquisite picture of a brown girl bending over a stream, which reflects the long black tresses she is settling. There are hundreds who will covet this happily conceived and ably executed "bit;" and, small and unpretending as it is, it will extend the fame of its producer.

No. 86. 'The Watering Place,' T. S. COOPER. This and 'Drovers seeking their Sheep after a Storm,' (the picture which obtained the prize at the British Institution,) are the contributions of Mr. Cooper. The first-named is new; it is an exquisite work, and to the full worthy of the established reputation of the artist in a walk of Art in which he remains unrivalled.

No. 93. 'Christ and the Woman of Canaan,' J. S. AGAN. In this work there is much to praise; free, bold, and broad painting; fine conception of character, and an incident skilfully rendered.

No. 94. 'Portrait of the Right Hon. Lord Stanley,' T. H. ILLIDGE. This portrait of the Colonial Secretary has been painted for the Collegiate Institution of Liverpool; it is an admirable and striking likeness; the expression and manner of the original have been happily caught. It is full-length; the attitude is easy yet commanding; and some valuable accessaries have been judiciously introduced, which give relief to the composition without attracting attention from the main subject. The drawing is correct and the colouring unexceptionable. Mr. Illidge also exhibits a graceful and very effective portrait of a lady—No. 184.

No. 100. 'Maria,' T. UWINS, R.A. This beautiful little picture, a gem of the purest water, was one of the sweetest, though most unpresuming, of the works in the recent exhibition of the Royal Academy.

No. 111. 'A Lady Drawing,' J. GRAHAM. A work of elaborate finish, yet full of freedom and grace. The industry displayed in working out the conception may give a hint to many of our modern painters.

No. 129. 'Cherubim,' H. LE JEUNE. Exquisitely drawn and coloured; a very simple composition, but full of power.

No. 141. 'Gipsies Fording a Brook,' H. JUTSUM. A good example of an artist who is always pleasing, generally excellent, and, at times, bids fair to be a candidate for a high place among landscape-painters.

No. 145. 'Virginia Discovered by the Old Man and Domingo,' H. J. TOWNSEND. This picture was exhibited at the Royal Academy; it is here seen to great advantage; and bears us out in the high opinion we formed of its merits. The sad incident is related with great effect. Mr. Townsend exhibits another work—'Passing the Cup,' from a passage in the "Deserted Village"—

> "Nor the coy maid half willing to be press'd,
> Shall kiss the cup to pass it to the rest."

The scene is the interior of a village ale-house; the light is singularly but happily managed; and with a degree of skill seldom attained by artists who encounter so difficult a subject; it is obtained from the single candle; so that the major point of the picture is in shade. The work is of an excellent order, and will add much to the reputation of the artist. There are few pictures in the collection that surpass it in some of the rarer qualities of the art.

No. 149. 'Haddon Chase, Derbyshire,' A. VICKERS. A landscape of a right good class.

No. 150. 'Scene from the Devil on Two Sticks,' A. EGG. Though not a pleasant subject, this work possesses merit of the very highest order; and cannot fail to elevate the artist greatly in the opinion of all who see it. We have long watched the progress of the painter; with much hope at the commencement of his career, but with less as he proceeded from year to year; he seemed indisposed to make the advance we anticipated. His two latest productions, however—this and the 'Cromwell' now exhibiting by the Art-Union—manifest a resolve to proceed onward and upward which cannot be mistaken; and we again augur his large success at no very distant period. This scene from "Le Diable Boiteaux," describes a simple, silly youth supping with a pair of "Lucretias;" the character and expression given to each are admirable; the weak wonder with which the victim admires the white hand of the sly wanton he is caressing, is capitally pourtrayed. As a composition it is very excellent; and the execution is equally meritorious.

No. 155. 'Aspiration,' SIR. GAMBARDELLA. The production of an Italian artist resident in London, to which we referred in treating of the British Institution. It is a work of high order.

No. 156. 'Looking across the Great Hall of Karnack, Thebes,' D. ROBERTS, R.A. One of the famous works of Mr. Roberts exhibited at the Royal Academy.

No. 167. 'Bad News from Sea,' R. REDGRAVE, A.R.A. With this touching and beautifully wrought picture most of our readers are familiar.

No. 174. 'Fresh Water Fish,' G. BULLOCH. We have never seen fish so naturally copied; there is a wonderful degree of truth in the portraiture.

* From the year 1830 to the year 1841, both inclusive, eleven prizes, of £50 each, have been awarded by the Institution, to the following artists, for the following pictures:—Robert Lauder, 'Bride of Lammermoor,' in 1830; William Boxall, 'Cordelia receiving the Account of her Father's Sufferings,' in 1831; H. Maclise, R.A., 'Mokanna Unveiling his Features to Zelica,' in 1832; George Patten, A.R.A., 'Maternal Affection,' in 1834; S. A. Hart, R.A., 'Richard the First and Soldan Saladin,' in 1835; Charles Landseer, A.R.A., 'Plundering of Basing-house,' in 1836; George Lance, 'Melancthon's first Misgivings of the Church,' in 1837; T. Sydney Cooper, 'Halt, on the Fells, Cumberland,' in 1838; J. R. Herbert, A.R.A., 'The Brides of Venice,' in 1839; C. W. Cope, 'Altar Piece—Christ's Intercession,' in 1840; Thos. Webster, A.R.A., 'The Boy and many Friends,' in 1841.

The group consists of a perch, a jack, a gudgeon, a carp, a tench, and a troat.

No. 176. E. M. Ward. The picture of 'The Blacksmith swallowing the Tailor's News;' a work of great ability, upon which we commented in noticing the British Institution.

No. 191. 'Evening,' J. Townsend. A landscape of considerable merit; finely toned, and characteristic of nature in her calmest and happiest mood.

No. 194. 'Harold the Dauntless,' R. R. M'Ian. A bold and vigorous delineation of a romantic scene; conceived in the true spirit of the author.

No. 198. 'Kirkstall Abbey;' No. 200. 'Cattle on the Moor,' J. T. Eolington. Very pleasing examples of cattle painting in landscapes, by an artist of Liverpool. They are painted with care and study; and although miniature copies, are still veritable copies from life.

No. 213. 'A Sluice.' J. Staaa. This good and true painter, whose works are so essentially English, contributes three or four pictures, all of them of rare value; such as will be sure of appreciation with genuine lovers of nature and art.

No. 214. 'Nature,' R. Rothwell. This is a work of unquestionable genius—a simple, and apparently unstudied, picture of a young child playing on the sea shore. It has no accessaries to heighten effect; it startles at once by the surpassing beauty of the model, the sweet and natural expression of the countenance, and the artless and graceful attitude into which the figure has been thrown. The face in its pure loveliness is as near an approach to reality as we have ever seen upon canvass; it scarcely requires imagination to imbue it with life; one might kiss the little laughing mouth, the fair forehead, or the rosy cheek, again and again, almost without knowing that it is a mere transcript of nature. So marvellously true is the mode in which it has been copied. We have seen nothing of Mr. Rothwell's that leaves so strong an impression of his ability; perhaps its great advantage is that he seems to have made no effort to produce it; for it is notorious that he sometimes loses his effects by endeavouring to work them up too highly. On the whole, it is the gem of the Liverpool Exhibition.

No. 217. 'Paul and Francesca of Rimini,' H. O'Neil. This work will be recollected at the Royal Academy; it is a loftier essay than our artists usually attempt, and it is a highly successful one.

No. 232. 'Boys dressing Guy Fawkes,' T. Clater. A capital picture; the subject familiar to our own boyish days. The march of intellect has sent Guy Fawkes to the tomb of the Capulets, but here is a monument of his existence that will gratify all whose young memories yet live. The group of urchins are "dressing" the Guy in a stable; the work is nearly completed; and the patient donkey stands by, ready to parade him through the streets. One of them is putting the peacock's feather into his sugar-loaf cap; others are finishing the decorations of his ragged garments; and all are full of enjoyment of the coming fun and pence. The story is told with great skill; and will add to Mr. Clater's fame in picturing subjects of this class.

No. 237. 'Bay, Bay,' W. Bowness. A clever and remarkably well-painted picture of an itinerant Italian Image-seller.

No. 240. 'The Bay of Naples,' G. E. Hering. This also was exhibited at the British Institution; the two other works, exhibited there by the same artist, are now in the gallery of the Art-Union Society. It gave us pleasure to refresh our sight by looking again upon this picture; a beautiful copy of one of the finest scenes in nature from the pencil of a painter who can do full justice to the glories of Modern Italy.

No. 246. 'The Avvocatella, near La Cava,' J. Uwins. This young artist continues to improve, gradually but safely, in the best school and on the soundest principles, like his accomplished relative and master. His pencil has now obtained much settled power; in his colouring he is firm and vigorous; he cautiously eschews the meretricious, both of design and execution; and trusts for success alone to those whose discernment and appreciation are valuable. Already, he is behind few of our landscape-painters; and he is on the way to pass by the majority of them. His time in Italy was not squandered. This picture may be classed among the best in the Liverpool collection.

No. 269. 'Nell and the Widow,' Fanny M'Ian. A touching transcript of a touching incident. It will be remembered at the exhibition of the Royal Academy.

No. 271. 'River Scene with Cattle,' J. Tennant. A fine example of the ability of one of our most graceful, natural, and true English painters of landscape. The arrangement of the composition is in fine keeping with the character of the scene—a happy harmony of Art with Nature. The details are very simple; and they *tell* by their simplicity; for there are few unfamiliar with the circumstances that make up the picture. No. 308. 'Distant View of Erith' is a work of another class, but of equal merit.

No. 378. 'A View of Bolton Abbey, Yorkshire,' Copley Fielding. This large landscape painting, in oils, the production of a master in the art of painting in water-colours, was one of the features of the late exhibition of the Royal Academy. Hung somewhat too high, in the great room of the gallery, and placed among gaudier and more attractive displays, it attracted comparatively little attention; and its singular merits were, in a great degree, overlooked. Those who examine it in this collection, where it is far more advantageously situated, will not hesitate to pronounce it a *chef-d'œuvre* of the Art—a work, in all respects, calculated not only to uphold, but to increase the reputation of its accomplished producer. To arrive at this conclusion, however, it must be scrutinized closely. It will bear it. At first sight, the colouring seems thin and poor; but looked into, the most consummate skill will be sufficiently evident. It is a true copy of nature; a pure, refined, complete and consistent example of Art. There is in it, indeed, nothing to startle; but everything to satisfy. It is the offspring of a fine mind; the production of the pencil of a thorough master; of one who we are full sure, if he please to paint a dozen pictures in this style, will, when the dozen have been painted, rank second to no artist in Great Britain.

No. 291. 'The Fetch of the Beloved,' C. A. Duval. A painted poem. It pictures an Irish superstition. The shadowy semblance of the beloved appears to her lover at night-fall—the sure augury of an early and sudden death. The light drapery and misty form of the departed maiden are rendered with singular effect. The stars and the outlines of the mountains are seen through them; yet the "spirit" is clearly and distinctly expressed. The countenance of the lover is finely rendered; it conveys rather the idea of confiding hope than of unmanly terror; as if the warning were a welcome. The execution is equal to the conception—both are masterly.

No. 344. 'The Billet-Doux,' A. Solomon. A work of good promise. If the artist continues to progress in proportion as he has progressed within the last year or two, that promise will soon become performance. He is proceeding in the right path.

No. 352. 'The Drachenfels and Konigswster—Departure of the Ferry Boat,' H. Gritten. A good example of one of our "rising" landscape painters; who brings care and industry to the aid of talent.

No. 357. 'An Autumnal Evening.' S. A. Percy. A good bold and manly style of work.

No. 399. 'Study of Goats,' C. Joss. A work of elaborate finish, yet producing a most desirable effect, by its truth to the originals. The painter (with whose pictures we have been made familiar on the walls of Suffolk-street) comes very near some of the most valued of the old Flemish masters.

No. 401. 'The Reprieve,' C. H. Laaa. A bold attempt; and by no means an unsuccessful one. The figures are well drawn, and the story is told with striking effect.

No. 434. 'The Flower and the Leaf,' W. B. Scott. Old Chaucer is reading his poem to John of Gaunt and his sisters. The picture is an exceedingly clever one, and bears intrinsic evidence of thought and study. The drawing is good, and although the colouring is comparatively weak, the artist has made amends by the judicious manner in which he has distributed his lights and shades.

The room devoted to water-colour drawings contains above a hundred good examples; and among the works in sculpture, albeit, there is no "room" for them, are several valuable specimens—the leading contributor being Mr. Spence, an artist of Liverpool.

MANCHESTER.

The Twenty-first Exhibition was opened at the Royal Institution, Manchester, on the 3rd of September. It consists exclusively of the works of modern artists, and contains 522 pictures. A considerable number have been already exhibited in London: the Society of British Artists are extensive contributors; but the aid received from our leading painters has been singularly, and we believe unusually, small. There is not, indeed, in the collection, one of a very striking character, nor one by which a reputation has been either obtained or secured. We cannot, therefore, congratulate the Directors on their success; there is evidently a want of energy somewhere; the wealth of Manchester, notwithstanding its recent drawbacks, is proverbial; and, in gone-by years, it was a famous market for works of Art of all classes. For some time past, however, its annual "shows of the season" have been gradually deteriorating; few good pictures have been sent; consequently, few have been purchased; and the artists seem tacitly to have considered the trouble, and cost, and transmission, to be more sure than the chances of sales. There are, notwithstanding, some new works of merit; to these our comments will be principally applied.

No. 4. 'Fishermen preparing for Sea,' A. Clint. A work of high order; excelled by few of its class; the time is evening; the scene, 'on the Yorkshire coast;' the boats are on the shore: the effect of sun-set is admirably given. The subject is well conceived, and carefully executed. Great skill has been shown in the grouping and arrangements of the materials.

No. 7. 'Scene from Twelfth Night,' H. O'Neil. Good, but scarcely good enough for the painter. He contributes two other works—to which the remark will apply.

No. 21. 'Children Crossing a Brook,' J. G. Pollitt. The artist is, we understand, a native of Manchester. He exhibits several works, and each advances some claim to notice—for each supplies evidence of fine feeling and thought; although, in the whole, there is a sad lack of power in execution. No. 54, 'The Orphan and her Friend,' is full of good matter; and No. 27, 'One of Ireland's Fair Daughters,' is as veritable a copy of nature as we have ever seen.

No. 23. 'Hungarian Ark, at Offen, on the Danube,' J. Zeitter. The artist contributes a series of his Hungarian pictures; we are familiar with most of them, but they will bear to be looked at again and again, for they have excellent qualities that make amends for a meretricious glare of colour that pervades the whole, and which Mr. Zeitter will do wisely to study to get rid of.

No. 29. 'Woodland Scenery,' H. Jutsum. A pleasing and graceful composition; the cows are plodding homewards through the woodlands. The colouring is even more "spotty" than usual, a defect against which Mr. Jutsum should guard.

No. 43. 'A Flower Girl of Andalusia,' F. Y. Hurlstone. A portrait of much merit, but marred by the eternal blue. Mr. Hurlstone is an extensive and valuable contributor to the exhibition; and his works, chiefly, are here seen for the first time. No. 274, 'A Water Seller of Seville and Spanish Ragamuffins,' is one of his best productions.

No. 44. 'On the River Lea, near Bow-bridge,' W. A. Brunning. A landscape of right good character, with evidence that the painter has studied in the right school; the source upon which he draws may be, indeed, a little too apparent in this work, but it is less so in others equally clever; for example, No. 291, 'On the Sands at Boulogne.' We are not familiar with the painter's name, but sogur, from what we have here seen, better things hereafter.

No. 47. 'A Mother and Child,' B. R. Faulkner. Very pretty, and very graceful, and with much merit as a work of Art.

No. 52. 'Touchstone, Audrey, and William,' W. K. Keeling—is full of true and forcible character, and painted with skill and judgment. He exhibits other excellent works, and among them—No. 273, 'Admonition.'

No. 85. 'Salvator Rosa,' A. J. Woolman. This and its associate—No. 91, 'Scene from Tasso'—are liable to the serious objection of containing far too little matter for the sizes of the canvass. They are clever works, undoubtedly; but

a small picture from the same hand—No. 309, 'Viola at Olivia's Gate'—is worth them both. This is, indeed, an exquisite little bit, full of talent; and although, as usual, sketchy and unfinished, may be taken as an example of true art. Mr. Woolmer may produce great things, if *he will to do so*; but he must not shut his eyes to nature, and paint as if his lights and shades were all the creations of his dreams.

No. 92. 'Scherazade and the Sultan,' E. Jacobs. The work, we understand, of a foreigner—the first work he has exhibited in England. It is one of very remarkable character—singular in its execution, and almost fantastic in its style, but possessing unquestionable merit. Its leading feature, is the effect of a brilliant Eastern sun-set, thrown upon the picture, and which, at first, seems produced by artificial means.

No. 102. 'An Old Water-mill—approaching Shower,' J. Wilson, jun. This is on the whole, perhaps, the gem of the Manchester Exhibition. It is a landscape of the highest merit, surpassed by very few productions of our British school, and not unworthy to rank with some of the most famous of the Flemish masters. It may be lauded in the most unqualified terms; as an accurate copy of nature, it has been rarely excelled, and it affords abundant evidence of careful finish. There is no attempt to produce effects by "slap-dash;" every part has been pondered over; industry has been as busy as genius. The style is bold and manly; yet it would seem to have been minutely and elaborately wrought. We might select this as one of the most satisfactory examples of a class of Art in which our country has arrived at acknowledged eminence.

No. 109. 'Madge Wildfire and Jeanie Deans,' W. P. Faith. A comparatively early work of this accomplished painter, and one that, perhaps, gave the first evidence of his ability. It was easy to perceive that the producer of it was destined to achieve a reputation.

No. 115. 'Pilot going on Board,' J. Wilson. A work which, like all the works of the painter, has many excellent qualities, and which gives no tokens of "falbng off."

No. 123. 'The Blind Boy at one of his Pranks,' J. P. Philip. The work of an accomplished mind. The story is told in three "compartments"—in the centre, the mischievous boy is floating down a stream, on a lily leaf, in his bower of roses, the bower he has just built in the bosom of a tender lass, whose portrait is graceful and beautiful; and on the other side she is consigning her dangerous ally to the mercy of the current. The painting is delicate in a high degree; it is, perhaps, unfinished, but the conception is unexceptionable, and the drawing admirably true.

No. 128. 'The Invalid,' J. W. Kinn. An old and pleasant acquaintance. There are two or three other excellent works by the same artist. No. 150, 'The Garden Seat,' is a most touching picture; we noticed it as one of the best performances of younger aspirants in the exhibition of the Society of British Artists.

No. 140. 'The Autumnal Nosegay,' Miss Hunt. An exquisitely finished *painting* of flowers.

No 163. 'Interior in the Cliffs of Hastings,' J. Tennant. The production of one of our best landscape-painters; but this is an attempt, and a perfectly successful one, at another class of Art. The interior of a fisherman's cottage—the fisherman, his wife, and child being introduced. The figurrs are painted as if the artist had been long familiar with a style too much neglected by landscape-painters; they are capitally drawn, carefully finished; and the expression—for a story is told—is admirable. Every part of the work has, indeed, been carefully gone over; nothing has been slighted; the back-ground, a bare wall, is toned with singular force, so as to throw out the points desired to be more prominent. The work is that of an artist of great ability, and is not the less welcome as an effort apart from an accustomed course. Mr. Tennant contributes several excellent landscapes that would do honour to any exhibition.

No. 165. 'Windmills near Ramsgate,' J. C. Bentley. A capital work; true to nature; and with a depth and vigour of tone for which we were unprepared.

No. 171. 'View of the Head of Loch Fyne, with Dundarra Castle, Argyllshire,' Copley Fielding. No one who looks upon this work will hesitate to believe, that the painter in water-colours may, if he pleases, master the less manageable material. It takes time to persuade the world, that an artist can become famous in a new walk; and many who have been accustomed to see him only in one character, distrust the evidence of their eye-sight, when they perceive him excellent in another. In this evil originates the vice of "mannerism," of which all painters are more or less guilty. Copley Fielding has already done much to overcome this prejudice, and will, undoubtedly, do more. This is a noble and vigorous work, leaving no suspicion that the producer of it has been all his life an artist in water-colours.

No. 172. 'View of Rivault Abbey—the Rainbow,' J. Ranford. A work of good promise, with too much effort at being "fine" in parts, but with evidence of taste and judgment notwithstanding.

No. 186. 'Scene from the Antiquary,' J. Peal. A clever conception, describing the moment when Edie Ochiltree destroys the day dream of the Antiquary—"I mind the bigging o't."

No. 206. 'Moon-rising—Composition,' J. B. Croma. An excellent example, in a style of art in which the painter continues unapproachable.

No. 223. 'Lady and Child,' A. Du Val. A fine portrait—or rather fine portraits—of two most auspicious subjects.

No. 242. 'Near Chedder,' J. B. Pyne. A most true copy of nature; free as nature herself.

No. 244. 'Money Changers—Siout, Egypt,' W. Müller. A work of the highest merit; the production of an artist who has secured a reputation second to that of very few who do honour to their country. The whole arrangement of this picture (money changers of Egypt) is excellent; it is full of strong character—a deep reading of the human mind; and as an example of colour, it is in all respects masterly.

No. 247. 'Landscape, with Cattle,' T. S. Cooper. A very large picture—too large for the materials it contains, but worthy of the admirable artist.

No. 258. 'Boats on the Medway,' M. E. Cotman. A carefully studied work, with evidence of much improvement.

No. 286. 'Blondel,' G. F. Watts. A well-drawn figure, coloured with much skill, and made to tell the story with no inconsiderable tact.

No. 290. 'The Chapel of the Virgin, in the Church of St. Pierre, Caen,' S. Rayner. An interior. The artist promises well.

No. 294. 'May-Day,' T. Clater. A most agreeable picture, describing the pleasant sports of the olden time. The figures are somewhat too "nice;" their holiday gear seems to have been all put on for the first time; but the group is capitally arranged, and variety is preserved without confusion.

No. 342. 'Children heart-merry in a Graveyard; an old and contemplative Man looking thoughtfully on,' H. Le Jeune. The artist has exhibited better works, but there is in this the same evidence of genius that may be found in all his productions.

No. 366. 'Poor Nell,' W. Bowness. A touching portrait of the hapless heroine of a sad story. The subject has been conceived and is executed in a fine and natural spirit; the picture is not unworthy to associate with the book.

No. 372. 'The Glee Maiden,' Miss M. Faulener. A most elegant and graceful portrait; a piece of painted poetry.

No. 386. 'Holy Water,' H. Pickersgill. A young maiden at the entrance to a church; carefully drawn, ably coloured, and a fine conception of truth in character.

No. 387. 'Percy Bay, Northumberland,' T. M. Richardson. An excellent landscape, thoroughly English.

No. 402. 'A Street Scene, Salisbury,' W. Carpenter. A very clever work—the production of a young painter who is "rising" rapidly. Much taste has been shown in the management of very simple materials; the figure of a young woman is admirably wrought.

No. 411. The 'Portrait of a beautiful Maniac'—from the tale of "Le Diable Botteaux," A. Solomon. The work has merit of no common order, and justifies us in expecting much from the artist hereafter. It is forcibly conceived; the appalling character is conveyed, indeed, with marvellous strength; and, as a finished work, it is of considerable excellence.

Our limits will not permit us to enter at greater length into this collection. As a whole, it is not satisfactory, although it contains many good and valuable works.

We understand an "Art-Union" Society is in association with the Institution; the sum subscribed as yet is small; but surely we may hope for a large one in wealthy Manchester.

BIRMINGHAM.

The Exhibition of the "Society of Artists" was opened at the Rooms of the Society, late the Athenæum, on Monday, the 12th of September. Our readers are aware that this is a "removal" from the "Society of Arts," where the annual exhibitions have been heretofore held. The new gallery is very convenient, and sufficiently spacious; it is well lit; and the pictures here appear to great advantage.

On the whole, we do not hesitate to describe the present exhibition as the best that we have ever seen out of London. It really contains no pictures decidedly bad, and very few that can be characterized as *mediocre*. The parties intrusted with the arduous task of collecting them were fortunate as well as indefatigable; we could scarcely have conceived it possible to bring together so many satisfactory works, *after* the other Provincial Institutions had been supplied, and while the "stores" of the Art-Union Society hung upon the walls of Suffolk-street. This looks well; it carries conviction of an *esprit du corps* on the part of the artists—to which, unhappily, the profession is too little accustomed; and shows that they will act in concert whenever and wherever there is just occasion so to do. We trust that the patrons of Art in Birmingham will see this matter in its proper light, and give their co-operation to the managers of the Institution, by making even more purchases than usual. A large proportion of the works exhibited may be coveted by any collector of judgment and taste; and very many of them will have been here seen for the first time. The rooms contain 422 works; and among them is the 'Hamlet' of Maclise; some of the best paintings of Etty; 'Dignity and Impudence,' a *chef-d'œuvre* of E. Landseer; sundry exquisite landscapes by Lee; and a beautiful sketch—the Comus—of Hilton's.

The judicious arrangement of the pictures deserves marked commendation; the "hanging" is very just; due care has been taken to place the works, according as the lights may best serve them; and no portraits—with one exception, a compliment to the estimable President of the Royal Academy—have been placed "upon the line;" a plan by which the portrait-painters do not suffer, and which materially enhances the value and interest of the exhibition. The £50 prize, we should observe, will be again given.

No. 1. 'The Reverie of Almaschar,' J. Briggstock. Full of character, and remarkably true to the famous story. We noticed the work in the exhibition of the Royal Academy.

No. 6. 'Charles I. receiving Instruction in Drawing from Rubens,' S. Weat. To this excellent work the observation also applies. It is here seen to great advantage, and will do good service to the reputation of the painter.

No. 6. 'Godalming, Surrey—a Showery Day,' J. Morris. A landscape of much ability, manifesting close and careful observation of nature.

No. 10. 'The Lake of Nemi,' W. Linton. With less of effort than usual; and therefore, perhaps, better. The picture is redolent of Italy.

No. 11. 'A River Scene,' T. Creswick. Mr. Creswick is a large contributor to the collection, to which he has sent some of his best works. It was his duty so to do; for he is a native of the town,—a fact of which his fellow townsmen are justly proud.

No. 12. 'Windsor Castle,' W. Fowler. A pleasant and well-painted copy of the glorious Palace-castle of England; its character, and that of the adjacent scenery, have been happily caught.

No. 25. 'La Siesta,' P. F. Poole. A title borrowed from Italy, to a scene and circumstance as thoroughly English as Cheshire cheese. This savours of affectation; which we should imagine to form no part of the painter's character, for very few artists are more natural and true. Here is an example. A boy sleeping by the hedge-stile;

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a young girl has just discovered him, and looks down upon the unconscious youth with a happy mixture of mischief and pleasure. It is a sweet work, happily conceived and executed.

No. 30. 'Rouen Cathedral,' H. Gritten. A work of very considerable merit. The venerable structure has been admirably copied, and the characteristic groups that surround it are introduced with skill and judgment. The artist has performed, with much ability, a very arduous task; for it is no easy matter to render such a subject picturesque and attractive.

No 37. 'The Embarkation,' W. Collins, R.A. One of the beautiful, impressive, and effective compositions of the master, in which landscape and figures are happily blended.

No. 38. 'Dignity and Impudence,' E. Landseer. Few who have seen it will have forgotten this picture. It was the gem of the exhibition, last year, at the British Institution; and has been kindly lent to the Birmingham artists by its fortunate possessor, Jacob Bell, Esq.

No. 45. 'A Contest of the Lyre and Pipe in the Vale of Tempe,' F. Danby, A.R.A. This work will be remembered in the exhibition of the Royal Academy. It possesses merit of a high order—fine as a composition, beautiful as a landscape, and altogether excellent in execution.

No. 46. 'The Dance,' W. Etty, R.A. The admirable work of the master, exhibited also at the Royal Academy. The collection contains others of Mr. Etty—all capital and valuable aids to the student.

No. 48. 'Portrait of a Boy,' Sir M. A. Shee, P.R.A. A work that possesses qualities of rare merit; it is the production of a careful hand and a judicious mind, whose taste, knowledge, and experience forbid any fanciful freaks, as apart from the purpose of the portrait-painter.

No. 49. 'A Lane Scene near Kinfare, Worcestershire,' H. H. Lines. A well-arranged and skilfully-painted landscape, the production of an artist of Birmingham.

No. 54. 'The Unrelenting Lord,' J. R. Herbert, A.R.A. A painful subject, the choice of which is not compensated for by the merit it undoubtedly has, in composition and execution.

No. 56. 'Fruit,' G. Lance. As usual, a work of wonderful excellence. Such pictures will surely lessen the "marketable value" of productions—copies of similar objects—by some of the old masters.

No. 61. 'The bashful Lover and the Maiden coy,' F. Stone. A pleasant picture, true to nature and to "fact."

No. 65. 'The Look-out—Swiss Soldier of the Sixteenth Century,' J. A. Houston. If we mistake not, this picture was in the exhibition of the Royal Academy; at least we remember one very like it, hung where we had some idea of its merit, but where it could not be fully appreciated. Here it has absolutely startled us, as the production of an artist whose name is comparatively unknown. It may be placed in comparison with any work of its class, the production of modern times. If the artist be a young man (of which we have some doubts, for the picture looks matured), he is destined to occupy a foremost rank in his profession. The drawing is admirable; the whole arrangement of the subject is unexceptionably good; and its execution is at once delicate and vigorous. The expression of the soldier on 'the look-out,' from the summit of a cliff, which commands the adjacent valley, is highly characteristic, and all the minor details are "put in" with care and thought. There is in the subject, apart from the mode in which it has been treated, absolutely nothing; yet genius can make, in a better sense than that intimated by the adage, mountains of molehills. Mr. Houston, he he who he may, is an acquisition to the Arts. We bid him go on and prosper.

No. 70. 'Dorothea,' J. J. Hill. This also is the production of an artist of good promise. The old familiar subject is given with much taste and judgment.

No. 71. 'Landscape;' No. 77. 'Water Mill,' W. Muller. This admirable artist is a large contributor to the exhibition; but his works, we believe, are lent by proprietors of them, resident in Birmingham. Here are two exquisite examples of the one class of Art, painted with exceeding truth to nature and with great vigour and delicacy; a little less use of sombre tints, and Mr. Muller would hold a very foremost rank as a landscape-painter. It is not, however, only in this department of the art that he excels; he has here one or two examples of groups, that have rarely been surpassed for vigour of tone, accuracy of drawing, and expression of character.

No. 74. 'The Raising of Jairus's Daughter,' Theodore van Holst. This was one of the prize pictures of the British Institution last year. It is a noble work; of the highest and best class. We fear it has not found a purchaser; and this we regret, first as lowering our estimate of the taste of the age, and next as discouraging to the artist, whom we have been very anxious to see devoting his pencil to the production of works less *outré* than he generally produces.

No. 75. 'The Play Scene in Hamlet,' D. Maclise, R.A. This picture would alone form an exhibition: fortunes have been made by "carrying" works infinitely inferior throughout the country. It is here seen to very great advantage. The more we have examined, the more we are disposed to class it almost, if not altogether, at the head of the British School of Art, among the imaginative and inventive of its creations. It is so full of matter, so finely treated; it affords such indubitable evidence of genius of the highest order; and is at once so glorious in conception, and so admirable in execution, that we laugh to scorn the hypercriticism that would take no note of its vast merits, because of certain defects of colour that, in marring its value, amount to about as much as a spot on the sun.

No. 79. 'Portrait of James Montgomery,' T. H. Illidge. A striking and capitally painted likeness of the poet.

No. 86, 'Venice,' J. Holland. Very beautifully wrought; the arrangements of the work being all in good taste and judiciously introduced.

No. 92. 'Portrait,' F. T. Lines. An excellent portrait; carefully studied and finished; the production of a Birmingham artist.

No. 93. 'Furness Abbey', F. H. Henshaw. Also the work of a Birmingham artist; and a good and agreeable copy of the famous abbey.

No. 94. 'The Road-side Inn,' H. M. Anthony. An excellent work, of right good promise. We are not familiar with the artist's name, but expect to meet it often hereafter. There are few works in the collection that possess greater merit.

No. 95. 'The Duel Scene from Twelfth Night,' W. P. Frith. A new work by this admirable artist, and one that will, at least, sustain his fame. It is a capital reading of the subject, painted with matured skill; the characters have been happily rendered; and it is well drawn, and coloured with great ability.

No. 100. 'Wild Flowers,' R. Rothwell. A simple portrait of a simple child; a work of great delicacy and refinement, and with sure evidence of genius in the conception and execution.

No. 103. 'The Return of the Knight,' D. Maclise, R.A. Another of Mr. Maclise's famous productions, and by no means the least interesting or meritorious of his works.

No. 105. 'The Saint Manufactory,' T. Uwins, R.A. This work was exhibited at the British Institution. It is full of matter, treated with skill, judgment, and a thorough professional knowledge.

No. 108. 'Fisher Boys,' H. Thompson, R.A. To examine a work by this excellent artist is a rare treat now-a-days, for Mr. Thompson has long relinquished the pencil and retired from a profession to which he did honour. This is a sweet and simple picture; one of the best of the modern school. It was engraved in Mr. S. C. Hall's "Book of Gems."

No. 112. 'Going to Plough,' D. Cox. A waste common; very true to nature; carefully and thoughtfully painted.

No. 113. 'The Lady in the Enchanted Chair,' W. Hilton, R.A. A sketch of rare value. One of the few legacies of the great painter to lovers of veritable Art.

No. 116. 'Landscape,' F. R. Lee, R.A. A beautiful work, worthy of the accomplished artist.

[We pass over the collection of paintings in water-colours, of which there are many admirable examples.]

No. 200. 'Fruit,' W. Duffield. We have not, heretofore, met the name of this artist; and have been not a little astonished to behold a work of surpassing merit—equalled by none of its class, with the exception of the productions of one painter; and even these we except with some hesitation. The 'Fruit' of Mr. Duffield is less perfect in minor details, less highly wrought in its small "finishings;" but as a copy of reality, it is fully equal to anything we have ever seen.

No. 219. 'King James confering the honour of Knighthood on Richard Monoplies,' J. E. Lauder. A capitally painted picture; full of point and character.

No. 246. 'The Stile,' R. Redgrave, A.R.A. A beautiful little work, that "smacks" of the green hedge-rows, and the nature that lives among them.

No. 263. R. Dano. This work was one of the attractions of the exhibition at the Royal Academy, notwithstanding that it was placed where the mere crowd of gazers would pass it by unnoticed. It pictures that passage from the *Tempest*, where the fairies gather by moonlight on the "yellow sands;" and it is not unworthy of the fine poetry it illustrates.

We must draw this notice to a close; and still leave without comment many excellent, valuable, and interesting works. With a large proportion of the remainder, however, our London readers are acquainted: such are those by Wand, 'The Widow of Edward IV. delivering up her Children;' O'Neil, 'A Monk Reading;' W. Patten, 'The Dead Bird;' Joy, 'Don Quixote Disarmed;' Stark, 'Windsor Great Park;' Pyne, 'Shoreham;' E. W. Cooke, 'Dutch Fisher's House;' Woolmer, 'Lucy Ashton;' Reppingelle, 'The Two Daughters of the Brigand;' R. S. Lauder, 'Meg Merrilies;' T. S. Cooper, 'Sheep and Goats;' Jutsum, 'Mill, North Devon;' Latilla, 'The Orphan of the Alps;' A. Montague, 'Cottage near Windsor;' M. Claxton, 'The Madonna della Sedia;' H. H. Hourlay, 'The Weary Drover;' &c. &c. &c.

Birmingham Society of Arts.—An exhibition of "works by deceased masters of the Italian, Spanish, Flemish, and English schools" has been opened at the rooms of this Society. It consists of 316 pictures; several of which are of vast value; but, as will be supposed, the greater number are worth little more than as aids to contrast, and to augment the catalogue. The principal contributors are the Marquis of Anglesey, Sir Francis Lawley, Lord Lyttleton, Earl Craven, and Langford Kennedy, Esq.; but many of the gentry in the immediate neighbourhood of the town have assisted in forming the collection. The number of "lenders" amounts to 85; and of the artists, whose works are exhibited, there are no fewer than 116. The principal pictures are those by Rembrandt, Quintin Matsys (a duplicate of 'The Misers'), Canaletti, Guido, Vandyck; Hubbima, Claude, Murillo, and David Teniers; the catalogue contains a brief but interesting memoir of each, compiled with care and industry.

The exhibition is very interesting and very useful, and cannot but supply vast stores of knowledge, upon which the artists of Birmingham may draw.

[We cannot quit this subject without offering a few remarks, in reference to the unfortunate differences that have led to a separation of the "professional" and "unprofessional" members of the Birmingham Society of Arts. "Unfortunate" we term it unhesitatingly; in union there is strength; a house divided against itself falleth: to the community, at any rate, no possible advantage can arise out of the division, and in the end it will work evil to the artist as well as to the other party. We had great hopes that the dispute might have been settled by "arbitration;" but this seems now out of the question: the Birmingham artists have obtained the co-operation of their brethren—a fact creditable and honourable to both; they have, as we have shown, succeeded in getting up an admirable exhibition, and they are consequently indisposed to "listen to terms," even if terms were offered. They must now, consequently, work alone; we earnestly hope they will be successful—not in getting up an annual exhibition—of that we have no doubt; or of making it answer their own individual purposes—of that we have as little; but in extending a taste for, and a knowledge of, Art in the good town of Birmingham—a town where the improvement to be derived from the Fine Arts is especially needed, and where it may be made most practically useful.

Having made all due inquiry into the subject,

we do not hesitate to acquit the artists of Birmingham of all blame; circumstanced as they were, we do not well see how they could have acted otherwise than they did act; for the inevitable consequence of the new arrangements of the Society was to "shelve them" altogether; to make them nominally members, but in reality no more members than the porters who wait at the gate.* This ought not to have been; there was neither wisdom nor necessity to justify such a course, and the artists manifested a right and proper spirit in resisting it. Besides their greater professional knowledge (which of course cannot be disputed), they were at least upon a par with a large majority of the members as regards the positions they occupy in society. Intellectual pursuits confer rank—a rank that may not be so readily acknowledged in a trading town, but which is recognised in higher places and by higher authorities. Without desiring to go very deeply into the matter—but wishing rather to forget it—we must say the law which protected the artists was abrogated in spite of justice, and that they were not dealt with either fairly, generously, or wisely.

We owe so much to those gentlemen, whose cause we may have seemed to have deserted—merely because we waited to examine into the cases prepared by both; and had some hopes that the dispute would have been adjusted without asking for a verdict.

We regret, exceedingly, that such has not been the result; and now we earnestly hope that both institutions will do all the good they can for Birmingham—that the artists will take care to make their annual exhibitions satisfactory and useful—but that they will not stop there; that they will bear in mind they have duties less agreeable and less profitable, but infinitely more important; and that the Society of Arts will render their branch of the School of Design really and practically useful to the youth of their town, and fill their library and studio with works more advantageous than a copy of Piranesi, and casts of the Venus and Apollo.]

NORWICH.

The first exhibition of "the East of England Art-Union" has been opened at Norwich. It is highly satisfactory; and will no doubt contribute to reinstate the Arts in the wealthy and prosperous county of Norfolk. The collection consists of 215 works; a large proportion of them have been supplied from London, but not a few by artists of the good town and neighbourhood. Our limits will not permit us to particularize; but we may mention among the list of contributors the names of Stark, Tennant, Pyne, Zettter, Joy, Jutsum, Clint, Hofland, Ward, Rothwell, J. Wilson, Knight, E. W. Cooke, Hollins, and Prentis.

The selection has, we perceive, been properly made, with a view to answer the purposes of the Art-Union Society; and we trust the subscription will be such as not only to have justified the experiment, but to lead to one upon a higher and more extended scale.

PLYMOUTH.—The drawing of the prizes of the West of England Art-Union will take place at a public meeting, to be held in Plymouth for that purpose, on Monday, the 3rd of October.

YORK.—THE SCHOOL OF DESIGN.—Our readers are aware, that a branch of the School of Design is about to be established in the ancient and venerable city of York. W. Dyce, Esq., the Director of the Metropolitan School, was a few days ago introduced to the Yorkists, at a public meeting, by his friend and brother artist, W. Etty, Esq.—a native of the old city, of which he is justly proud, and to which he has, on many occasions, rendered essential services; his success in obtaining this advantage for York, being not the least of them. On this occasion, he delivered an eloquent speech; from which we must content ourselves with extracting a few passages:—

"It was determined to establish six provincial branch schools for three years as an experiment. It has been my good fortune to obtain for my dear native city one of these, and the first that has been begun; its being continued in be patronised by Government after that time will depend upon its success, and on the manner in which the objects it is intended to promote are carried through. Their object is not to create a race of artists for the higher and more intellectual exertions of Art; their aim is directed to a less ambitious, but I hoped more useful end; it arises from a prudent and wise design on the part of government, to give our manufacturers and artisans in every branch of industrial occupations which the art of drawing is at all applicable to improve, the means of competing with our continental neighbours in matters in which until now, and even yet, they are presumed to be our superiors, by the taste and skill in designing patterns. It is intended to improve, amongst others, the painter on glass, that modern works may more successfully imitate ancient excellence, that our masons may be able to design and work in the true taste, and successfully restore our dilapidated churches; it is intended, in short, to apply those assistances which have so long been wanted, to all the various trades and professions which require the skill of the draughtsman. These, then, are the legitimate objets of this School of Design.

Mr. Dyce delivered an introductory address, in which he dilated upon the present condition of this country with reference particularly to designs in manufactures, pointing out the difference that existed in the taste as to designs between this country especially and France, and dwelling at some length upon the great advantages that would result to this country by the formation and successful carrying out of the objects contemplated in branch schools of design generally. He was of opinion, that York was a most favourable locality for a branch school of this description, being a place retired, in a certain degree, from manufacturing districts; and at the same time situated in the neighbourhood of extensive manufactures."

In reference to these "Schools of Design," we hope to have some communication to make ere long. Upon this subject, however, hitherto we have been pretty much in the position of the "Needy Knife Grinder:"

"Story, Lord bless ye, I've none to tell, Sir."

BELFAST.—An Exhibition of Pictures by British Artists is announced to be opened, during the month of October, in this wealthy and enlightened town of the north of Ireland. The pictures are to be received in Belfast "on or before the 1st of October;" so that this notice will be of no value to those who may read it. We regret that information on the subject was not conveyed to us at an earlier period; for sure we are that many artists of London would very willingly have contributed; circulars, however, have been sent pretty extensively, and we trust that a good exhibition will be the result. The projectors, however, must not be discouraged if this first attempt should be a comparative failure; for the three English provincial exhibitions have absorbed nearly all the available materials of the painter. An Art-Union Society is to be incorporated with the Institution; the following is the leading paragraph of the prospectus:—

"That for the purpose of giving general satisfaction to the public, and avoiding all grounds of complaint on the part of the artists concerned, the system of prizes, as acted on by the London and leading Provincial Art-Unions, be adopted, which leaves the choice of Works of Art to the taste of the Prize-holders themselves, merely limiting the selection to Works of Art in the Exhibition."

ROYAL IRISH ART-UNION.—The Hon. Sec., Stewart Blacker, Esq., has addressed a letter to the *Athenæum*, in consequence of an assertion having been made in that journal to the effect that the price asked by the artists themselves for all the pictures in the Irish (Hibernian) Academy, from which selection was to be made by the society, did not amount to so large a sum as the amount subscribed by the Art-Union. This was so evidently a mistake that we were surprised at the journal's falling into it; we ourselves, indeed, thought and said that the whole collection was not worth the £3700—which the Society had to expend. But the producers of the works, of course, thought otherwise; and it appears the aggregate value—*according to their estimate*—was £6000; not double the sum subscribed. It would not, however, puzzle us much to account for this; Mr. Blacker could easily point out pictures valued at £50, for which no person in his senses would give £5; and he knows, also, that in many cases the sums *asked* were not the sums *given*. Mr. Blacker asserts that the exhibition was the best that has been opened in Dublin: our only answer need be, "bad is the best." The Art-Union did—we say it without the fear of contradiction—purchase many wretched productions because they were compelled to expend a large proportion of their funds in the gallery, and had previously bought all the pictures that were good. This evil will not occur again; it cannot if artists of ability will contribute to the collection; it shall not be our fault if they do not. We turn to a more pleasing part of Mr. Blacker's letter:—

"1. For several years previous the exhibitions of the Hibernian Academy had been gradually growing worse; they did not pay their own expenses; and nothing supported them but the praiseworthy zeal of the artists and a trifling government grant; and the year before our Society was established there was *no exhibition in the Irish metropolis*. Since our operations commenced the exhibitions have been every year steadily improving in the appearance of the works and the attendance of visitors, and are becoming more creditable and remunerative in every way to the Academy and to the artists.—2. At one of the first meetings of our Society, it was stated by a gentleman connected with the Hibernian Academy, who ought, from his position, to have been the best cognizant of the fact, that for the four previous Annual Exhibitions not a single purchase has been made from the walls of the Academy with the exception of *three water-colour drawings* for *thirty shillings*. Since our Society has come into operation, I am glad to say, that, independent of the handsome sums it has brought to bear on this desirable object, *private patronage* has been not merely stimulated into action, but, I may say, as far as this country is concerned, absolutely called into existence; and the committee have had to scramble with some of their own members for the best works, and in several instances have been fairly thrown out—the private purchaser anticipating them by a prompt and liberal offer to the deserving artist.—3. With reference to its effects on the higher and middling classes, in a country where, from the prevalence of political and religious animosities, it has been found hitherto impossible to make the various parties coalesce in one common object for national improvement and civilization, auht has been the softening and refining influence of this Society, that persons of all shades of politics and religious opinions meet as if on a common ground, and work together with the greatest cordiality and good feeling. With reference to its effects on the lower classes, the Society throws open annually its exhibition of the works selected by the committee to the public at large. For the last fortnight this has been daily thronged by crowds of all classes: respectable operatives and their families, schools and public institutions connected with education, mechanics and servants of all ages and conditions, yet not a single instance of injury or irregularity occurred. Donnybrook Fair was raging at the time, and several masters, who refused their apprentices and dependents leave to join its drunken revelries and demoralizing vortex, made up for it by sending them to the Art-Union Exhibition."

We heartily wish Mr. Blacker and the Committee the success they deserve; hoping they will not, hereafter, be compelled to make purchases of which they are ashamed; nor be forced, by pressure from without, to pay another hundred pounds for *the loan* of a water-colour drawing.

ART IN CONTINENTAL STATES.

ITALY.—BOLOGNA.—*Academy of Fine Arts.*—The programme has been published by the Academy of Fine Arts for the competition for 1843. We merely give the subjects proposed:—

For Architecture.—Designs for a Custom-house on a great scale, for a large city. Besides the elevations of the building, there must be given, on a larger scale, separate drawings of the principal parts, and a clear account of the artist's views as to the disposition of the whole.

Historical Painting.—'Menelaus and Meriones, who carry the Body of Patroclus, while the Trojans, who wish to seize it, are repulsed by the two Ajaxes.' To be painted in oil; in height seven Roman palms, in breadth ten.

Drawing of Figures.—Judas in despair throwing the price of his treachery before the high priests and elders.

Plaster Ornaments.—Baptistery for a Cathedral.

Engraving.—Copper engraving of a picture by a good master, which has not before been well

* "In the union with the Society of Arts, in the year 1840, certain powers and privileges were accorded to the artists, to secure to the Society the full advantage of their professional knowledge, and to enable that knowledge to be brought to bear upon the institution, and through it upon the town at large. For twelve years the artists have exerted themselves with success, and by no act have they forfeited their right to those privileges; in spite of this, the Unprofessional Committee of the Society of Arts proposed and carried a measure at a General Meeting, July 12, 1842, depriving the artists of the privileges alluded to, thereby reducing them to such a position in the Society, as would be degrading to them as a body, and render their exertions in the Institution utterly useless.

"In this extremity, the artists determined—rather than that those results on the public mind, which they had effected with so much perseverance and application, should be lost—that they would establish a new and independent society for the support and advancement of the Arts, to which they could apply that experience which was the only guerdon of their long services."—*Address of the Artists.*

engraved. It must contain at least one whole-leogth, or more than one half-length figure.

The prizes are gold medals of various values. The works for competition must be presented at the Academy of Fine Arts on the 30th of June, 1843. The competition is open to the artists of all nations.

FRANCE.—Paris.—*Hospital of the Young Blind.*—For some days past the extremity of the Rue de Sévres has been crowded by persons wishing to see the front of the Hospital of the Young Blind, which has been uncovered. It is very fine, both as to invention and execution, and is the work of M. Jouffroy, that young artist whose statues of 'A Young Girl confiding her Secret to Venus,' and 'Disenchantment,' were so well received by the public at the exhibitions in the Louvre.

Duke of Orleans.—The Duchess of Orleans has presented to General de l'Etang a full-length portrait of the late Duke, requesting him to consider it as a testimony of the attachment the prince bore to him, and as a remembrance of his afflicted widow.

Académie des Beaux Arts.—The Royal Academy of Fine Arts has given its judgment on the competition in engraving. The first prize has been gained by M. L. D. J. Delemer, of Lisle, aged 28, pupil of M. Müller; the second by M. A. A. S. Collier, of Paris, aged 21, pupil of M. Forester. Subsequently the prizes for Architecture and Sculpture have been adjudged: the first great prize in Sculpture to M. Pierre Jules Cavalier, of Paris, aged 28, pupil of Messieurs David and P. Delaroche; the first great prize in Architecture to M. Phillippe Augusto Titeux, of Paris, aged 28, pupil of MM. Blouet and Depret.

Bezieus.—*Public Monument.*—The bust in marble of the Père Vanière, a celebrated Latin poet, and a native of this place, has recently arrived: it is destined to be placed on a column, to ornament some part of this town. It is the work of M. David d'Angers, and is taken from a medal struck in the time of Louis XIV.

GERMANY.—Frankfort on the Maine.—*Goethe.*—The governments of Austria, Prussia, Bavaria, Wirtemberg, and Saxony, have agreed mutually to become the purchasers of the house at Weimar, inhabited by Goethe, and of the rich treasures of objects of Science and Art which are collected there. They are to be kept together intact, and presented to the German Confederation, to be formed into a national and public museum, under such regulations as shall be thought proper by the Germanic Diet, under whose direction and superintendence it shall be placed. The heirs of Goethe, considering the noble objects of the five governments have offered the property for the sum of 600,000 florins (£60,000), being a third less than the sum at which the house and effects have been estimated.

Cologne.—*The Cathedral.*—The foundation-stone for the works to complete the cathedral of Cologne, was laid on Sunday the 4th of September, with great pomp by his Majesty the King of Prussia. A document was placed under the stone, to the purport that the completion of the cathedral is a testimony of the piety, concord, and fidelity of the various German states. There are appended the signatures of about sixty royal, noble, and distinguished personages, commencing with those of the King and Queen of Prussia; among them is the illustrious name of Humboldt. Of English we observe Prince George of Cambridge and Lord Cardigan. The names of the president of the committee for the cathedral, Steinberger, and Zwirner, the architect of it, are also included.

Bavaria.—Munich.—It is believed that the Kings of Prussia, Saxony, and Wirtemberg, the Grand Dukes of Baden and Weimar, and other German princes, have accepted the invitations of the King of Bavaria, to be present at the inauguration of the Walhalla.

ST. PETERSBURGH.—Horace Vernet.—The court of St. Petersburgh shows friendly feelings towards France. The court put on mourning for a fortnight for the Duke of Orleans, and it is said that Horace Vernet is much in the good graces of the Emperor Nicholas, insomuch that he is reported to be the bearer of a letter to Louis Phillippe, whose scope in political as well as condolatory; and also of a verbal confidential message. If so, Horace Vernet is an Ambassador—the first painter an employed since Rubens.

America.—Pettrich, the American sculptor, who we believe was said to have been murdered in his studio at Philadelphia, is recovering the effects of the wounds inflicted on him. He has lately modelled a statue of Washington, for the inhabitants of Philadelphia, the cost of which was, as usual, to be defrayed by subscription, but the amount subscribed has been lost, "by some misadventure:" a circumstance which prevents the execution (at least at present) of the work in marble. Mr. Healey, one of the most distinguished artists of the United States, has executed portraits of the President and some members of his family, which are very highly spoken of.

New York.—An Art-Union Society—called "The Apollo Association"—has been established at New York; the object of which is "to advance the cause of the Fine Arts in the United States, to cultivate and improve public taste, and to afford additional encouragement to our national artists, by the purchase and distribution of their works. This Association, the first of its kind established in the United States, has, in the short time since its commencement, distributed among its subscribers *fifty-eight* works of Art in painting and sculpture, costing 6264 dollars, and the members of the two last years have each received a copy of two elegant engravings, costing about 1000 dollars." We have been long anxious to obtain some idea of what the artists are doing, and how the Arts progress in the United States; but have been hitherto unable to obtain any satisfactory information on the subject. In England we have seen very few of their works.

CORRESPONDENCE.

METALLURGY AS A FINE ART.

Sir,—In considering the ductile, fusible, and other peculiar properties of the metals, gold, silver, iron, bronze, &c., in contradistinction to the nature of the productions requisite for embodying the ideas of the sculptor and architect, viz. marble, stone, wood, compositions, &c., it becomes a self-evident truth, that they afford facilities for the execution of a species of design, exclusively applicable to themselves, and unattainable in any of the latter materials; and that, consequently, by their means, the sphere of genuine Art may be enlarged to the increase of our means of refinement, and the great benefit of the manufacturing and commercial interests of the country.

In viewing, however, the present state of the art of design in metals, more particularly silver, it will almost invariably be found, that, with the exception of designs ranging within the province of the sculptor's art, they belong to a class termed manufacturing, a species of design, in the production of which, the genuine principles of Art are either not understood or disregarded, or where in the Art, if any be exhibited, is subordinated to utility, facility of execution, &c.; and the attainment of novelty, or a desire to meet the caprices of fashion, is the only aim of either the artist or manufacturer. Now in reference to all articles of use, it may probably be better that such a state of things should continue to exist; that all household utensils for instance, after having served their purpose for a few years, or a generation, should give place to others of greater interest; as exhibiting the progress of the national taste, and the changes or improvements in the mechanical arts. But notwithstanding the limited extent to which the arts in silver structure have been carried, it is obvious, that the class of works denominated ornamental, prize, and presentation plate, which, whether regarded as commemorations of events, or as honorary tributes to individuals, are peculiarly destined to preservation; and therefore, most legitimate objects for historic and poetic design, in due subordination to the genuine principles of Art.

In turning attention, also, to our more important and extensive works in the baser metals, that of iron especially, we find, that with the exception of those of the civil and military engineers, and the ordinary works to which this metal is exclusively applicable, it has never been legitimately employed; for instance, it has of late years been found desirable on account of its cheapness, durability, non-combustion, &c., to introduce this staple commodity of our country somewhat extensively into works of architecture; but hitherto such introductions have, almost invariably, been in disguise: it has been merely used as a convenient substitute for stone, &c.; and although most successful works of Art have been produced in bronze, silver, &c., these are at all times recognised as appertaining to the art of sculpture. In not a single instance, either ancient or modern, will it be found that the designs of such works exhibit the various characteristics or capabilities of their material, sufficiently to bring them under the denomination of works of metallurgy, as a distinct branch of the Fine Arts.

There remains, therefore, to be created, or perhaps it may be only to be *introduced and worthily patronised*, a style of Art, exclusively applicable to the peculiar properties of metals; and when this is achieved, an impetus will not only be given to these important branches of national industry and commerce, but the art of metallic design, instead of being as heretofore regarded merely as a mechanical attainment, will become a distinct and important branch of the Fine Arts; which, being no longer limited to painting, sculpture, and architecture, will have their boundaries enlarged by the addition of that of metallurgy—*equally as distinct from either of those branches of Art as they are from each other.*

It is much to be regretted, that we have not extant any important examples of Grecian metallic art, as from the description given by Homer of the shield of Achilles, it may be inferred, that not only the art of sculpture was exhibited in that work, but that by the judicious use of several metals, and the various methods of working and finishing them, a combination of the effects of the art of painting also was produced, which the moderns, especially in this country, have hitherto failed to imitate. This, however, is the utmost that can be attributed to the Greeks; and indeed the description referred to affords no proof that these methods were practised as a Fine Art. It is possible that the work in question might, in this respect, have exhibited no more than a mechanical imitation of nature: but, even allowing that the combination of these two branches of Art *was by them attained, we have no evidence that the Greeks did more than this.* The introduction of the principles of architecture into metallic design, independent of its abstract imitation, appears to have been alike unthought of, both by ancients and moderns; and how far the *combination of the principles* of the respective arts of architecture, sculpture, and painting, is attainable in this distinct, and, in result, independent art of metallurgy, remains with our national genius to exhibit, and our national patriotism to encourage.

This combination of the principles of the three branches of Art, must particularly be understood as refering to the general application of the laws, by which those branches are governed, not the actual imitation of any of their respective productions, those of architecture and painting more especially. No artist would be justified in affirming that his productions occupied this newly-discovered field, or that he enlarged the boundaries of the Fine Arts, unless he embodies and gives a *new direction* to principles, the seeds of which exist in nature, and frames his works upon laws, which have hitherto remained undiscovered, or in his case are newly and peculiarly applied. If his productions are but the prototypes of any previously existing, and are amendable only to known and established rules, he but leaves the Arts where he finds them: but while an artist of truly inventive and original genius is allowed to be a law unto himself, such laws must be an elucidation of those recognised, and fundamental principles, or elements, whose prototypes exist in nature, and in which the experience of ages has proved that true excellence can alone reside.

And in the last place, in reference to that most difficult and important point to arrive at, in relation to all works of genius, viz., the finding a *just and competent tribunal*, to which to refer them, it must be remarked, that high Art is of that subtle and metaphysical character, that it requires not only a peculiar quality of mind, but a long course of study and observation, combined with a deep knowledge of the pure elements of classic Art, to enable an individual to arrive at a correct conclusion, in reference to any of its productions, even in those works in the department of which examples of excellence (founded on the consent of ages)

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exist, by which they may be tested. But in the case of all works of a creative and original character, the difficulty is doubly increased. Here indeed it may emphatically be asked, where is a competent tribunal to be found?—and it will, perhaps, be replied, in public opinion. In the introduction of such works, the moral, commercial, and manufacturing interests of the country, are deeply involved; and yet the pursuits of the vast majority of the community are *directly opposed* to those which are necessary to constitute an individual an amateur of Art. In our highly commercial nation we have to deal with the physical and actual, with things that can be weighed, and measured, and numbered; whereas the very reverse is the process by which high Art is achieved, and, consequently, *the reverence* by which it can be truly estimated.

Thus it is, that the eye of taste and cultivated imagination, with a subtle apprehension, not only of the proportions of the Grecian architecture, but a susceptibility of feeling for the poetry and sentiment expressed in innumerable instances, throughout the whole range of classic Art, will not fail to possess the requisites for the due estimation of the character of artistic designs. To such individuals will the artist be willing to submit his works; in the testimony of these ought the public in general to confide; for in the exercise of a judgment, unwarped by narrow prejudices, and unalloyed by the spirit of envy and of private interest, *such alone* are enabled to pronounce a just decision upon creative artistic merit.

Yours, &c.,
W. Vose Pickett.

Tottenham, Middlesex, Aug. 9th, 1842.

THE "CONTRAST" OF COLOURS DEPENDENT UPON PHYSICAL CAUSES, NOT A MATTER OF TASTE.

It has long been known, especially by the female sex, that in articles of dress, paintings, &c., to produce pleasing contrasts requires the admixture or combination of some peculiar colours in preference to others; and that the indiscriminate mixture of colours produces unpleasant effects to the eye. This principle is by most people regarded as a matter of taste; but, if closely examined, it can be proved to be essentially connected with the phenomena of complimentary colours.

By complimentary are meant any colours which, when mixed with others, produce white light; the former are then considered as complimentary to the latter. That the admixture of certain opposite colours produces white light, may be readily proved by painting on a wheel, or any rapidly-revolving body, the colours supposed to be complimentary; and when this wheel is put into rapid motion the colour produced is white. Complimentary colours are readily produced in several ways; in Newton's rings the transmitted and reflected rays are complimentary to each other; also, when polarized light passes through any doubly-refracting crystal, on turning either the polarizing or analysing plate through a quarter of a circle, the colours first produced are complimentary to those which appear after the change of position. The colours thus elicited bear the same relation to each other as those which are popularly said to contrast well; and thus I propose to those who may not be possessed of good judgment in this matter, to use the above-mentioned means. Ladies, in the choice of colours for dress; carpet, shawl, and curtain makers or designers, paper stainers, &c., will thus obtain the most striking contrasts and the greatest effect. In cases where an unavoidably existing colour may wish to be dispensed with, advantage may be taken to make use of these means, as in the cases of people whose complexions may be dark, tawny, or of a brownish green colour (especially ladies), their articles of dress should be deep in colour, and somewhat partaking of their own, as green, violet, puce, or deep purple. Those who are very fair should wear brilliant colours, pale blue, white, pink, yellow, &c. I have annexed a table of the complimentary colours as obtained by the polarizing apparatus:—

White.	Black.
Green (yellowish but dark).	Red (lake tinge).
Light blue.	Brownish orange.
Indigo blue (deep).	Pale yellow.
Deep purple.	Pale yellowish-red.
Pale yellow.	Deep blue.
Violet.	Pale yellow (greenish tinge).

The question of the cause of the pleasurable sensations excited in the mind by the peculiar combinations of colour cannot be entered upon here, being a question more in physiology than optics; but a concluding remark or two may not be out of place. It is well known that if the eye be exposed to a strong-coloured light, and then closed, the colour complimentary to the one first perceived now occupies its place; the one here produced is denominated "accidental," and is described in works on "Optics" under that head. Now, it appears most probable, that if an accidental colour be thus produced, and under favourable circumstances be distinctly visible, when a fainter colour is presented to the eye, a correspondingly faint accidental colour must be produced, although it may be overpowered by the first; and thus, by its mixture (in the case of badly-contrasting colours) with those, either not of the same tint or not complimentary, may produce the unpleasant admixture which is familiar to every one. J.W.G., M.D., F.L.S., &c.

August 8, 1842.

VEHICLES.

Sir,—I must beg your pardon for troubling you on the interminable subject of "Vehicles." In common with many of your readers, I confess that I have tried all the nostrums that have been recommended, having been seduced from the old Magylp by the parade which was made of the Borax and Silica mediums.

The *Drying Oil*, *Mastic Varnish*, *and Magylp*, prepared by the colourmen, are notoriously bad; I am, therefore, certain that many artists, in common with myself, will feel truly grateful if some fortunate individual who has these *costly* secrets will kindly communicate receipts for making the following:—

1. *Drying Oil*—To be a strong dryer, and yet as colourless as possible.

2. *Mastic Varnish*—To be rich and colourless.

3. Magylp.—To be what none of that you buy from the colourmen is, viz.—1st. Not horny and tough; 2nd. That it be well *amalgamated*, so that the two principles of oil and mastic do *not* subsequently separate; and 3dly. That it be smooth and flowing.

If some of your artist readers will tell us how they manufacture their drying oil and mastic, to make this much needed Magylp, they will confer no trifling benefit on some of their brothers of the brush; but let us have exact receipts, and not "*a tittle of that and a small portion of this.*" One piece of advice I would venture to give to my young artist friends; and that is, not to heed one iota about the new nostrums. I have wasted more time and spoiled more pictures therewith than I can well afford.

Yours, &c.,
Mahl-Stick.

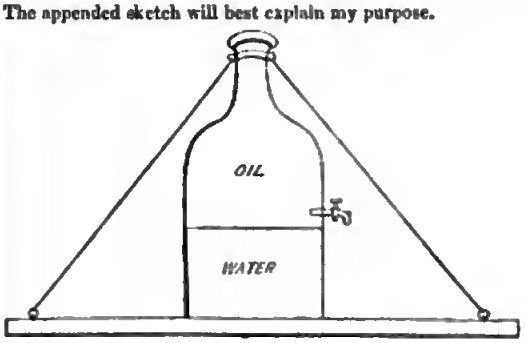
Glasgow, 10th Sept., 1842.

TO BLEACH AND PURIFY LINSEED OIL.

Sir,—Every artist knows the value of a pale, limpid, quick-drying, pure Linseed Oil. There are a great many modes of bleaching and purifying that useful vehicle, but the one I am about to describe I have found the best. Obtain a stout glass vessel, of any size, but one that will hold two quarts I prefer; get a hole drilled at the side, about midway, into which introduce a small spout for the purpose of drawing off the oil when sufficiently bleached and required for use. Into this vessel put nearly a quart of water, and add a quart of oil; shake the whole well together; do not cork, but tie it over with a piece of coarse linen cloth that will allow evaporation, and yet prevent the admission of particles of dirt or dust. Place this on the house-top, or any other place most exposed to the sun and light, secure from the effects of wind, &c., by a stay of copper wire, as indicated in the diagram: in three or six months much of the colouring matter will be extracted by the light, and if it remains a sufficient time, it will become nearly as pale as water. I have practiced this mode for many years, and thinking it might be useful to many artists not previously acquainted with it, I respectfully offer it for their adoption.

Yours, &c. R. D. Tongue.

The appended sketch will best explain my purpose.



"RHYMES ON ART"-ISTS.

Sir,—Seeing that these are dull times for the Arts,—their Parliament having been, as it were, prorogued,—and believing that your ingenuity must be somewhat taxed to fill your paper, perhaps you will give insertion to these rambling rhymes. Yours, &c., S. C. H.

Who says that the Arts do not flourish? Let's see
What to have and to hold, as their own, they possess?
Though the Arts, like the nation, are ruled by a Shee!
Under petticoat government long may they be!
May thy shadow, Sir P. R. A., never grow less!
But your Body grow greatly too large for the den,
Into which they have squeezed your Peers—thirty and ten!

Ask what their estates are—is tail or in fee?
Only think of the Hills, Groves, and Meadows they yield;
Why, they've two noble rivers—a Severn and Lee—
Sundry Woods, and a Forrest, a Lane, and a Field!
They've Wells and a Poole; Baldons, Rhodes, on their land
A Warren, a Parr, and some capital Cole;
A lake—that's an Eastlake—pure, graceful, and grand!
A Shepherd and Landseers to watch o'er the whole!

If the Arts have no marble, they've certainly Stone—
Nay, a Stonehouse—Wards, Kitchen, a Room, and a Hall;
And a Tewa—with a Townsend, of course—is their own,
And a Bell and a Portes to answer a call.
Of artisans,—"Painters and Glaziers," they've more
Than they wot of; a Miller, a Taylor, a Dyer,
Two Coopers, two Carpenters, Smiths half a score;
One Tunnah,—mem., fortune made, going to retire.

See what titles to church and to state they can bring!
They've an Abbot, a Deacon, a Deane, and a Priest;
They've a Sargeant, an Eagle, they have Dukes, and a King,
They've a Baily, a Marshall, and one Knight at least.
They own Derby and Lancaster, Richmond and Ross,—
Bare of trees, le be sure—and at this the muse grieves:
They have but a Thorne, Birch, and Pyne, and some Moss;
But one St. Paul, that may furnish a forest of leaves.

They've no deer, but one Buck; they've no horse, but one Mare;
They've no bull, but one Bullock; no goat, but a Kidd;
They've one Roe, yet no hens, but of Cox they've a pair;
They've a Lover, a Hayter, a Smith, and a Lear.
Of birds they have plenty—a Martin, a Dawe,
A Parrott, a Pigeon, a Swift, and a Crane;
An Archer, a Fowler—a Faulkner to sway
The Partridge transferred to a Court from the plain!

Their numerous progeny talk without noise,
Yet they sell them, or hang them, and never seem sad;
If they have but one Child, they have certainly Boys,
Thomsons, Richardsons, Jacksons, yet only one Dand.
They have Ayling, Payne, Physick, and yet a good Hart,
Their Knell may be heard, but it cannot annoy;
For they've Lawyers to praise them whene'er they depart—
They've their Graves, it is true, yet they still keep their Joy.

THE WORKS OF WILKIE.

Like the first edition of a Poet's "Remains," may be considered those exhibitions at the British Institution, which present to us the works of a deceased artist. Thus has a due and grateful homage been formerly rendered to Reynolds, Lawrence, Hilton; and thus, at the present moment, a similar compliment to the genius of the lamented Wilkie offers to the thousands who admire his productions an opportunity of the most solid mental gratification.

In these exhibitions we become witnesses, by a *coup-d'œil*, of the principal labours of the painter; his intellect from youth to age appears to be expanded before us. Step by step we accompany him in his efforts, from the vigorous burst or timid trial—as the case may be—of inceptive genius, to the finished product of its maturity; with what interest one is enabled to mark the methods of "going to work;" the pen and ink sketch, the careful register of a *thought*, the rapid brush of an effect; and then to discover the varieties in handling, from the dry stipple to the richest freedom and luxury of colouring. In truth, it is on these occasions that the painter encounters an ordeal, trying indeed to him, but most gratifying to his brethren and to the public—that of being compared with himself! Nemo mortalium omnibus horis sapit; according to Father Prout, "Every man is a fool sometimes;" and thus the slips of a man of genius, like those exceptions which prove the rule, tend to demarcate with more certainty the true path which led to ultimate and permanent success. If the process of wear and tear, of removal and reparation, cause at least a septennial change in all the component particles of the body, it is no less true that the structure of the mind undergoes changes as constant and more palpable. Hence, in a painter arise his variety of "styles." Not only does he himself, at different periods of life, see things through different media, but he is likewise desirous of adapting to altered views the means of communicating his ideas to others. Though these changes be not unfrequently changes for the worse, the contemplation of them is pregnant with interest. We pursue them as travellers follow the mazy windings of some *Robin Goodfellow*, "through bog, over brier;" lost in equal amazement, at last, as to the place where we missed the true fire that at first illumined our way. With some such feeling the public, at the Academy exhibitions, have been for some years regarding Sir David Wilkie's productions. It seemed a heresy to complain of, and yet no one seemed to retain a true faith in, the emanations from his studio. He appeared scarcely to be the same Wilkie around whose early paintings, if report be correct, the careful railing was necessary to ward off the press of the anxious crowd. The prestige of the name was little borne out by works in which that original love of character and truth of imitation had become lost in masses of asphaltum and a flood of magyl; while his large paintings—such as the 'Josephine,' the 'O'Connell,' the 'Sir David Baird,' and 'Napoleon,' though, doubtless, pictures of merit (as how could it well be otherwise)—still seemed rather magnified exemplifications of his peculiar falseness of style, and of his inadequacy to meet, on those extended surfaces, the expectations which the public had been taught to form from the crowded excellences of his smaller works. Many who had contracted this opinion of Wilkie, and have now visited the collected works exposed at the gallery in Pall Mall, have come away delighted beyond measure with the extent of his genius. In both of these feelings we confess ourselves to have cordially acquiesced; and many of the hot days have we whiled away in examining these interesting relics of a deep-thinking sagacious mind. Let those who would give the foreigner an insight into English Art—the growth of our own country—conduct him to the British Institution; and there, if he have a feeling for kindred humanity, if his soul be not all-absorbed in speculations of "high Art" and "loftiness of design," he will be delighted with those pure and noble works—the "Monumentum ære perennius," on which Wilkie has recorded his name. What is the secret of this undoubted success? What is it that he so possessed in common with the distinguished men who have made the canvass a vehicle to carry down their fame to a remote posterity? It was not his method of art, for that he learned from the Dutch, and others have equalled it without securing a tithe of his renown: it was the *fate that he had to tell*. His destiny was to send out such forcible delineations of human life in various phases, as the circumstances of our own day could enable us to seize upon and appropriate with an instant sympathy, while they have so much of common human nature that they appeal to the feelings of every age and of all climes. Others had observed, and some had recorded, the same *facts*; but when Wilkie placed them in the focus of his imaginatiun, and rendered them to the public by the force of his acute intellect, and with all the charm of his art, they became familiar and oft-recurring images, with an enduring influence on the moral perceptions of the public. 'Distraining for Rent,' and the 'Rabbit on the Wall,' are perfect extracts from the joys and sorrows of yeoman life. The deepest pathos moves in one, happy quiet delight in the other. Like Dickens, he conducts us to the dwellings of the poor; and in looking at the 'Rent Day,' 'Guess my Name,' the 'Penny Wedding,' and others of the same nature, we are led to sympathize in the kindest feeling for

"Their homely joys and destiny obscure."

It is this merit of affecting the better portion of human sentiments that elevates Wilkie, and for which he will obtain his reward. From grief to joy—the ends of the scale—he traversed the intermediate passages with equal felicity. Learned as he was in, and fond as he was of, the *materiel* of his art, he never forgot that art's highest aim is to be the vehicle of influential ideas; he never lost sight of the poetry of painting; and although that poetry was sometimes only of a lowly or a didactic species, it was invariably the best of its class.

OBITUARY.

THOMAS FEARNLEY.

A sketch of the life of this artist may not be uninteresting to our readers—we quote a Norwegian account, merely omitting one or two circumstances, which we believe to be incorrectly stated. "Norway can ill afford to lose one of the few artists who are her glory and her pride. The list is easily reckoned—Dahl, Ole Bull, Fearnley; and hereafter we trust to add the name of Tidemand. In so small a circle a blank is soon perceived. The germ of all these talents was nurtured and strengthened in childhood by the power of rude Norwegian nature, and through all their after developments the stamp remained essentially Norwegian. But Norway would not nature them into excellence, for that, they bent their steps to the south; there they struggled for their true place, and there in their creations they honoured their native land. From the south they returned again to the north; and it is only necessary to remember what Christiana was twenty years ago, in regard to comprehension and feeling for Art, and to compare that with what she now is, to be aware what Dahl and Fearnley have done for our advancement in this respect. A link of this chain is broken, and far from his fatherland, in the prime of his years, Fearnley is dead. The news of his death was received with deep and general sorrow, and the sense of his worth seemed, if possible, more strongly expressed than ever. We believe that a brief notice of his life will not be unwelcome to our readers.

"Thomas Fearnley was born on the 27th of December, 1802, at Fredericksball, where his grandfather, an Englishman, settled about the middle of last century. He married the Fraulein Herforth; and their son Thomas, a merchant like his father, married also into a respectable family, and his son is the subject of our memoir, Thomas Fearnley, the landscape-painter. Till his fifth year, he remained in his father's house: he then went to live with an uncle in Christiana; and to this circumstance is probably owing the direction of his future life. He received an education preparatory for a military life, for which he was intended; and was on the point of receiving a commission, when, in his sixteenth year, he yielded to the wish of his uncle to become a merchant. Already, however, his taste for Art had in some degree shown itself. He excelled so much in drawing at the military school, that he was allowed to receive private lessons in drawing besides his studies there. A quarrel with one of the persons in his uncle's establishment made him determine to change his residence; and having gained the first prize for drawing at the School of Arts, he resolved to follow the profession of a painter, and to try his fortune at Copenhagen. There he entered the Academy, and he found friends able to appreciate and rejoice in the rapid progress he made. He received many proofs of kindness from various persons, and was well received in society, when his stay was accidentally shortened. The Crown Prince Oscar was at Copenhagen in the course of his travels in 1822. He saw the works of our artist, and ordered a large picture—'A View of Copenhagen.' This was executed and forwarded to its destination. On the return of Fearnley from a pedestrian excursion through the Danish islands, he found that no tidings had ever arrived in regard to the fate of this picture, and he determined to go to Stockholm and make inquiries himself. He went; and favourable circumstances induced him to remain from 1823 to 1827. In that year it was his intention to have made a long journey southwards, but he was detained by illness at Copenhagen, and returned once more to Norway. In November 1828, he set out again on his long desired journey, by Hamburgh and Berlin to Dresden, where he happily spent the first days of the year 1829 with Professor Dahl, whose acquaintance he had previously made in Norway. He resided in Dresden for eighteen months; and in the summer of 1830 he travelled over Bohemia in company with the Danish artists Ruchler and Peshold, and after remaining some time at Saltzburg, he took up his winter quarters at Munich. At this period he painted many of his best works. In 1833, accompanied by the Danish medalist Christensen, the architect Constantine Hanfan, and the preacher and bookseller Bindesvoll, he made the tour of Lower Italy and Sicily. At Naples he met Ole Bull, and with him returned to Rome, and they passed together the following winter there. He had intended to extend his travels to Greece, but family affairs, consequent on the death of his father, obliged him to turn his steps northwards. He went by Florence, Carrara, and Milan, to Switzerland, where he made many diligent studies. He loved singular and difficult subjects—thus he painted the Blue Grotto of Capri with all its peculiarities, and he now passed a whole fortnight in studying the Glacier of Grindewald. The result of this was a large picture so true to nature, that it makes you shiver with cold to look at it. It became a favourite subject with him, and he repeated it several times. From Switzerland he went to Paris, and from thence to Brussels, Antwerp, and Rotterdam; he also paid a short visit to London, and on the 12th of June, 1836, arrived in his native country after an absence of eight years. The autumn of the same year he again left Norway for England, where, visiting various parts of the country during the summer, and passing two winters in London, he remained a year and a half. He returned to Norway and made a tour in Spitsbergen; afterwards another journey through Germany to Switzerland, during the summers of the two years he remained amongst us, also painting many pictures, some purchased by his Majesty, others by private individuals in Norway and in Holland, and in other parts of Europe. In July 1840, he married the daughter of Mr. Aodersee, a merchant, and left his native country for the last time in September, to go by sea to Amsterdam. Here unhappily his health began to be impaired; he hastened his departure for Munich, where he arrived intending to make arrangements for a long residance; these were just completed when his health continuing to decline, his life closed on the 16th of January, 1842, in the prime of his days, and in the enjoyment of every blessing. His marriage had proved a happy one; and he was the father of a little boy some months previous to his death, while his success in his profession seemed to open before him an honourable and prosperous career. Norway has no fit schools for the sons of Art, no academy for what is beautiful. The pictures of Fearnley must be a school for others, where they must study with open eyes and earnest feeling. They are fresh and bright, while the hand that produced them has faded away; and fresh and bright shall his remembrance remain among the Norwegian people, though we shall never see him more."

Fearnley was personally known to several of our English artists, by whom he was greatly respected, and who are among the mourners for his death.

VARIETIES.

The Royal Commission.—We have little to say this month in reference to the subject now, and likely to be for some time, of paramount importance to the artists of Great Britain. We shall in our next, however, enter at some length into the matter—chiefly in reference to the mooted point of Competition; and endeavour to show that in all ages and countries, the great masters of the arts of sculpture and painting have not considered themselves unworthily employed, or looked upon it as derogatory to their stations, in competing with the merest professional tyros. Meanwhile we may quote the opinion of the highest existing authority—the President of the Royal Academy. In his "Outlines of a Plan for the National Encouragement of Historical Painting in the United Kingdom," originally addressed, in 1809, to the Directors of the British Institution; and 28 years afterwards—*i. e.* in 1837—"respectfully submitted to the consideration of Lord John Russell," then Home Secretary, Sir Martin Archer Shee thus deals with the question:—

"There may possibly be painters who have no relish for COMPETITION, and who would be better pleased to see Government dealing out large commissions, in which the reward at least would be certain, however unskilful or disgraceful the work. Such persons however, if there are such, must not be allowed to discredit their more able and honourable brethren, who desire no rewards but those which they may be found to deserve; who work for nothing more than an opportunity of generous emulation, and are willing to adopt, as the motto of their fortune and their fame,

'Palmam qui meruit ferat!'

"It must always be the interest, and I am convinced it is the inclination, of eminent artists to discourage everything of a mercenary or mechanical character in the exercise of an art so noble as that which they pursue; and the manner in which the principle of direct competition obviously operates to produce this effect, forms one of the motives for particularly recommending it.

"It is desirable that the genius of the country should have a fair, public, and honourable trial, before it can be discredited by an injudicious or corrupt choice of those who may be appointed to furnish the world with examples of it; before the liberality of some future Pericles shall set on foot public works, to be undertaken, perhaps, in the spirit of a contract, and executed in the spirit of a tradesman."—pp. 86, 87.

To these eloquent observations we beg to direct the attention of the artists—of such, more especially, as would fain persuade themselves that they are justified in drawing back from competition, either from an unworthy fear of being outstripped in the race, or from an idea—equally unworthy—that government should "deal out commissions," to which a "certain reward" should be attached, "however unskilful or disgraceful the work."

We shall, as we have intimated, have much more to say upon this subject—and upon various other matters appertaining to it. At present, however, we must content ourselves with this quotation. The opinion thus given was not lightly formed; it was recorded when the accomplished President was a young man—struggling for fame and fortune; but it was repeated when both had been secured; when he stood, proudly and honourably, at the head of his profession. Twenty-eight years had not changed it; and we have a right to assume that in 1842 he thinks as he did in 1837. If for above a quarter of a century he held these opinions—expressed them and impressed them—it is not likely that within the comparatively small period of five years they could have been altered—altered, too, just at the moment when the great purpose of his "Appeal" had been attained—"National Encouragement of Historical Painting in the United Kingdom!" We make these remarks because rumour has been busy—"Rumour painted full of tongues."

Imported Pictures.—In the Art-Union for July 1839, we published a statement of the number of pictures imported into Great Britain during the years, from 1833 to 1838, both inclusive. They were received from Italy, Holland, Belgium, and Germany; and averaged about 8000, annually, in number. We have now procured an account of the number of pictures imported into the United Kingdom, and the amount of duty paid thereon, during the four years ending 5th January, 1842. It is as follows:—

	Pictures imported and entered for Home use. Number.	Amount of Duty received thereon. £.
Year ended 5th Jan. 1839	9,620	2844
1840	11,641	3299
1841	11,920	3628
1842	13,108	3681

It will thus be seen that the increase has been enormous; only think of 13,108 "veritable" Titians, Berghems, Rembrandts, &c. &c., being put into circulation throughout Great Britain within the past year—eight of which are probably of value; but 13,100 of which are, no doubt, miserable and trashy copies. It is really wonderful how and where these things are disposed of; and it is not a little humiliating to find the evil anything but diminishing. To these 13,108 "old masters" (for very few of them profess to be modern), we must add the number of *genuine* pictures manufactured in this country and sold to foolish buyers. We have heard a variety of illustrative anecdotes of the modes in which such works are produced; and some "artists" have been named to us who ought to be ashamed of lending themselves to such base and scandalous impositions. This evil, under the existing law, has no remedy; but really the makers of forgeries should be known and exposed; the profession should cast them out utterly. To copy old pictures, knowing they are to be passed off as genuine, is bad—very bad; but to make copies of modern works for a like purpose is infinitely worse. Yet every day this is done; and there is no sort of punishment either for the forger or the vendor.

The Society of British Artists.—A considerable augmentation of this body is likely to take place before their next annual exhibition; several new members have already joined the Society. We cordially hope—and, indeed, have some good grounds for expecting—that with an addition of numbers there will be an accession of strength; and that, hereafter, good sense, sound judgment, and generous principles, will preside at their councils. In that case there need be no dread of its permanent well-being and complete success. If, however, the Society shall continue to be misguided and misgoverned by a selfish and narrow-minded few, who, resembling the fly on the chariot-wheel, persuade themselves that the Arts were invented for their benefit, it will be the duty of all who take a broader view of the mighty subject to encourage the establishment of a society that shall stand, as it were, between the Royal Academy and the British Institution, deserving and receiving the cordial co-operation of both. We trust, however, that the accessions to which we refer will place the Society of British Artists on a safer and sounder basis than it has hitherto been; and that hereafter their proceedings will keep pace with the liberal and enlightened spirit of the age, elevating and adding dignity to the profession, instead of humbling and degrading it.

Art-Unions of Germany.—The project for drawing closer the connexion between the lovers of Art in this country and in Germany, progresses more favourably than our most sanguine hopes could have anticipated. Already a very large number of subscribers have entered their names on the lists of the societies of Dusseldorf, Berlin, and Dresden: those lists are rapidly augmenting. The experiment has been completely successful; and the result cannot be otherwise than satisfactory and serviceable to the artists and amateurs of the Arts in Great Britain. First, it will increase the intimacy between the kingdoms, that must be pregnant with good to all; next, it will familiarize us with those higher qualities of Art in which the Germans are universally admitted to excel, and which are perhaps best exhibited by their engravings; and next, it will inevitably lead to an acquaintance with the "style" of the German school, by introducing collections of its best productions into England. The time is auspicious for the attempt; the British artist has been at length called upon by the Nation to aim at loftier objects than those with which he has been, hitherto, generally content; our beneficial intercourse with Germany is becoming daily more frequent and useful; and we have learned to know and appreciate the vast sources of enjoyment and information they possess, with the most ready means of rendering them available. We have examined, at the depôt of Mr. Henry Hering, 9, Newman-street, the prints that have been already issued by the several societies, and those that are in progress for the members of 1842. They are all of them of rare excellence and value; each is fully worth the amount of the subscription, setting aside the chances of prizes; there is not one that is not calculated to improve the taste and elevate the mind, for the selections have been made exclusively from pictures not only painted by the best artists, but painted with the grand and lofty purpose of conveying a high moral lesson by the Arts. For example, the two works—one a line engraving, the other a large lithographic print—to be given to each subscriber of one pound to the Dresden Art-Union—the one illustrates "the Power of Music," the other exhibits the famous "John of Leyden administering Baptism to an adult Female at Munster, A.D. 1533." As we have said, great good must follow the introduction among us of the works of the master-minds of Germany; and sure we are, there are thousands in this country who only require a knowledge of the advantage within their reach to avail themselves of it.

School of Art.—Under very varied circumstances do artists come forward to court the notice of the public. Many are the roads by which the hill of fame is scaled; while a few vigorous spirits gain the top, some "perish by the way," and the mass stop at a middle station. Much depends upon the starting point. There can be no doubt that in other countries the system of *ateliers*, or of long and careful instruction by the more advanced in the ranks of Art, tends most materially to foster a higher amount of general excellence in the scientific departments of painting. Drawing, perspective, and the principles of composition, it is admitted on all hands, are things to be *taught*; though intuitive perception may advance far without instruction, a careful process of education will much more rapidly and surely eliminate the latent qualities, and place the student at an earlier period in possession of the accumulated experience of ages. Though it be a characteristic of genius to surmount difficulties, still it is ever a part of the general scheme of education to remove these difficulties from its path, to facilitate its onward progress. Nevertheless, how many are carried away by the notion, that genius should be left to "make the giants first," and "then slay them." Many a painter has had, consequently, to lament that his early career was not directed by the mind of experience when first the strong tendency to Art had manifested itself. The professional education of artists is, indeed, a matter of considerable interest. It is most true that no school, no master, can *make* an artist; "born a poet, or never a poet," applies in its full force to the brethren of the brush and the chisel; but early cultivation may nourish the germs that are afterwards to ripen into a fruitful maturity. Thus it was that the greatest painters of antiquity

laboured early and diligently under the direct superintendence of a "master." The examples are familiar as are their works—Raffaelle, Titian, Tintoretto, Spagnoletto, Murillo, Jordaens, Vandyck, original as ere their productions, sought in the commencement the learned guidance of another. In this manner indeed it would be easy to trace, through centuries, the transition of knowledge from one celebrated studio to another, by the simple educational process of master and pupil. The genius which might exist in the latter was guided by the science and stimulated by the example of the former; not only was the spark excited to a more vivid combustion, but the fuel for its support was also supplied. The examples of modern France and Germany appear to have had little influence, in these respects, upon our own country, where, if we are rightly informed, this system is generally rejected by the foremost of our painters; though when adopted, as by Lawrence and Haydon, the pupils have reflected renown on their instructors. Entertaining these views, it is with much pleasure that we point attention to the *School of Art*, in Charlotte-street, Bloomsbury, a prospectus of which, under a new management, has just been forwarded to us. This school, it will be remembered by many of our readers, was till lately under the admirable guidance of Mr. Sass, in whose hands it obtained an extended reputation, as affording a valuable introduction to the Royal Academy as well as the most efficient plan of study to those who did not design to enter upon the profession of Art. Among the artists, however, it has numbered in the ranks of its scholars some of the most distinguished and rising. This establishment, "possessing every requisite as a probationary school for the Royal Academy, is now conducted on the same principles as heretofore, by Mr. F. S. Cary, with the aid of Mr. Redgrave, A.R.A., who is engaged as visitor." Having recently visited the studios, we were much pleased with their lofty proportions, good light, and general adaptation to the purposes of study. Admirable casts from the antique, drawings, works on Art, and prints, make up a collection from which the most valuable information may be gleaned, and the instruction embraces the principles and practice of Art in its many branches. Of Mr. Redgrave, we may remark, that to the genius which manifests itself in the happy sentiment, invention, and careful finish of his paintings, he superadds long-tried excellence as an instructor. Mr. Cary is fortunate, therefore, in having secured his assistance as Visitor. With regard to Mr. Cary himself, his character as a gentleman and as artist of considerable talent gives every assurance of his ability to wield such an educational instrument with success. The requisites for directing such an institution are many: artistic excellence alone will not suffice; the faculty of *conveying* knowledge is demanded, and it should be seconded by urbanity of manner, and a quick perception of the characters of those whose studies are to be directed. With such advantages of management and of means, therefore, we anticipate for Mr. Cary a career of considerable success; and, deeming the school one of public interest, have seized the earliest opportunity of transferring these impressions to our pages.

The Art-Union Exhibition.—Upwards of one hundred thousand persons have visited the rooms in Suffolk-street, to examine the exhibition of prizes selected by the Art-Union Society, during the few weeks it has remained open, and we understand without any injury having been sustained by the pictures. This is very gratifying intelligence, and will go far to remove all objection to admitting the public generally to public depositories of works of art. The rooms were lent gratuitously by the Society of British Artists; but a sum of money will no doubt, as last year, be granted to that body as some small recompense for "wear and tear." A correspondent complains strongly of the difficulty of examining the pictures in consequence of "the crowd";—we should willingly bear the evil for the sake of the good.

Models in Clay.—We have been much gratified by a visit to the studio of Signor San Giovanni, in Werdour-street—an Italian artist, who has been for some years a resident in England; and who, like many of his countrymen, was compelled by political changes to abandon fame and fortune in his own country, and to depend for honourable maintenance upon the pursuits he had previously adopted for amusement and enjoyment. Foreigners, however, will live where an Englishman would starve; it is to the honour of this gentleman that he is not ashamed to ask Genius for bread. His models in clay are very beautiful specimens of Art; drawn with an accuracy which few achieve; and rendered with a degree of poetry that greatly enhances their value. He teaches the art; and the student will at once perceive from his examples that he is a competent and accomplished teacher. There are many—ladies particularly—who may thank us for thus directing attention to his skill, taste, and knowledge; for many who will not venture to cope with the difficult art of sculpture, can easily master the comparatively facile art of modelling. Signor Giovanni's specimens consist of groups and figures, the majority of them being Greeks and bandits, selected, perhaps, because of their picturesque costumes: they are amazingly true. But his copies of dogs are certainly the most masterly we have ever seen: the collection embraces every variety, from the small greyhound of Italy to the noble animal of Newfoundland. There are hundreds who strive to obtain portraits of such "pets." Of the higher "animal," man, he also models "likenesses," singularly accurate and faithful. We hope our brief note of introduction may procure some visitors to the studio of a most able artist, whose reverse of fortune is not of his own creating.

The Chiragon.—We have seen a simple little instrument called the chiragon, enabling the blind and tremulous to write straightly and steadily—it is invented by a Mr. Stidolph of Kensington—and cannot fail to be of value, especially to those who are afflicted with loss of sight; even to artists, who are subject to the sad evil of tremulous hands, the invention may be a most serviceable acquisition. Its advantage consists in its remarkable simplicity: our readers must take our opinion on trust, for it is impossible to describe it in words. The hand is guided so that straight lines and equal distances shall be at all times secured. Mr. Stidolph well deserves the thanks of thousands for this addition to the enjoyments of those whose sources of pleasure are sadly abridged.

Sales of the Month.—Mr. Acraman of Bristol.—The collection of this distinguished connoisseur has been recently sold by public auction. Our readers are no doubt generally aware that the failure of his great iron factory, in Bristol, rendered this step necessary: from misfortunes in commerce the meritorious are no more exempt than the undeserving; the man of taste is, to say the least, as liable to them as the mere slave of gain. It is a consolation to this excellent and estimable gentleman, that he retains the respect as well as the sympathy of all who know him; and there are few without the hope that he will yet live to see replaced the collection, or one equal to it, he had gathered with so much judgment, and upon which it is not too much to say his affections were placed. Some years have passed since we visited his house in Bristol, and enjoyed one of the rarest treats ever submitted to us. We rejoice at an opportunity of bearing testimony to the kindness, courtesy, and liberality of its owner. We copy some remarks on the sale, and a list of the principal pictures sold, from the columns of the *Times*:

"The collections of pictures might, indeed, with propriety have been designated as princely; it had been made not only at a vast expense, but with rare taste and judgment, and a painful interest was excited, even in the stranger, by its utter dispersion. Indeed, an instinctive sympathy would seem to impress upon the most heedless, that there can be few worldly losses more trying than that of parting with a long-cherished collection of the highest objects of Art. Mere property, lands, messuages, and tenements, may be speedily replaced by money power; but a mass of intellectual riches like the present—the work of a lifetime to bring together—when once scattered abroad, can never again fill their accustomed places. To those who have long been familiar with choice paintings—who have, by frequent examination, become thoroughly acquainted with their rare, and varied, and less obtrusive beauties—who, in a word, have appreciated the high talent and lofty genius enshrined on the canvass, and have formed, as it were, attachments to particular Claudes, Titians, Salvator Rosas, and Carlo Dolces—it must be a severe test—a terrible uprooting of the *lares* and *penates*—to resign such treasured friends for ever to the charge of strangers. The collection contained some noble specimens of the renowned Italian artists, and was particularly rich (though lacking Rembrandts) in Dutch and Flemish subjects. There was, we believe, only one Claude, a delicious landscape, steeped in quietude, with a 'Holy Family' reposing in the foreground; and but one, and by no means a characteristic specimen ('St. Francis') of the great Spanish master, Murillo, an artist more at home in dealing with peasants and roguish vagabonds than with saints. It is not our purpose to be guilty of offering what might at this time of day be almost termed the impertinence of criticism on the works of men, who, like the heroes of Ossian, have long ago 'received their fame,' and expressions of admiration may be deemed equally superfluous; nevertheless, it is a labour of love to mention, in passing, a few of the pictures, though without reference to their money value. Amongst the richest gems we would place the 'Ecce Homo' and a 'Head of the Virgin,' both by Carlo Dolce. The depth of sufferiog and resignation of the one countenance, and the grace, sweetness, and tranquility of the other, with the air of spirituality imparted to both, combined with the chastest colouring and most exquisite finish, riveted the attention of the spectator, and fixed these subjects on the memory long after the gaze had been transferred to other objects. The former picture was from the cabinet of the deceased French Premier, Cassimer Perrier, and the latter from that of Lord Arundel, of Wardour. It would far exceed our limits to dwell upon the varied beauties of other Scriptural pieces, by Luini, Albano, C. Maratti, N. Poussin, Domenichino, Guido (a delightful picture, the 'Magdalen in Adoration'), Parmegiano, Dietrich (a splendid 'Descent from the Cross'), &c. Conspicuous amongst the moderns was Westall's brilliant piece, 'Psyche discovering Cupid Sleeping;' and, scarcely less so, Müller's two admirable works, 'A Frozen River,' and 'The Hoar Frost;' paintings which will go far to create for the artist a name which the world 'will not willingly let die;' Rippingille's 'Recruiting Sergeant'—of itself a study for an afternoon, abounding as it does in character and episodes of humble life, as spiritedly and distinctly placed before the spectator as if accompanied by letter-press descriptions by 'Boz.' There was also a charming 'View of the Wye and Severn,' by Johnson. The following is a list of the prices obtained for some of the first-rate lots:—'Travellers on a Road, near a Castle,' De Heusch, 52 guineas; 'The Piazza of St. Mark,' Canaletti, 62 guineas; 'An Interior,' Zorgh, 81 guineas; 'A Calm, with Vessels,' Van de Velde, 52 guineas; 'A Seaport,' Lingelback, 61 guineas; 'The Judgment of Solomon,' W. Mieris, 102 guineas; 'A Man-of-War and other Vessels,' Backhuysen, 129 guineas; 'The Dentist,' Teniers, 320 guineas; 'The Ferry-boat,' J. and A. Both, 410 guineas; 'Ecce Homo,' C. Dolce, 140 guineas; 'A Vase with Flowers,' Van Os, 60 guineas; 'A Town on a River—Moonlight,' Van der Neer, 50 guineas; 'The Gipsy Tinker,' Weenix, 50 guineas; 'A Shipwreck,' Vernet, 82 guineas; 'A Calm,' Vernet, 53 guineas; 'The Confectioner's Shop,' Schalken, 81 guineas; 'A Wood Scene,' Der Heyden and Van de Velde, 97 guineas; 'The Descent from the Cross,' Dietrich, 160 guineas; 'La Belle Dormense,' Metzu, 200 guineas; 'The Virgin and Child,' Vandyck, 56 guineas; 'The Deserted Garden,' James Johnson, 52 guineas; 'A Woody Landscape,' Moucheron and Van de Velde, 54½ guineas; 'A Hunting Party attacking Deer,' Ruysdael and Wouvermans, 62 guineas; 'An Interior,' V. Harp, 32 guineas; 'A Seaport, with Camels, &c.,' Weenix, 59 guineas; 'Pastoral Scene, with Figures,' Swaneveldt, 50 guineas; 'The Recruiting Sergeant,' Rippingille, 111 guineas; 'Cavaliers Halting at an Inn-door,' J. Ostade, 86 guineas; 'Head of the Virgin,' C. Dolce, 73 guineas; 'The Trumpeter,' Terborgh, 185 guineas; 'A Group assembled at the door of a Cabaret,' Teniers, 155 guineas; 'Men-of-War and Fishing-boats in a Gale,' Backhuysen, 100 guineas; 'A Party at a Chateau preparing for the Chase,' Wouvermans, 310 guineas; 'Muleteers Arriving,' with, perhaps, one exception, the *chef d'œuvre*, by Berghem, 1570 guineas. This last was the choice picture of the collection, and it excited considerable competition. The purchaser was Mr. Nieuwenhoys, a dealer, from Brussels, who paid for it the above large sum. We understand that a person having a commission to a much higher amount was attending the sale, but happened accidently to be absent from the room at the time it was put up. It was, we believe, sold by the late Mr. Christie for £850. It will now, it is said, pass into the possession of the King of the Belgians.* The produce of the first day's sale amounted to £2396 8s. 6d.; that of the second to £2017 18s.; and that of the third to £4477 11s.; making a total of £8891 9s. 6d.

* In a few hours after the sale of this picture, an express arrived from the Prussian ambassador, to purchase the Berghem, under a limit of £2500, for the King of Prussia.

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REVIEWS.

Owen's Etchings. P. and D. Colnaghi & Co.

To the pre-eminent qualities of Fine Art that distinguish painters' etchings, the pages of this journal have often borne a willing testimony. The process of etching on copper affords, indeed, under the guidance of an artist's mind, every facility for the expression of his feelings; whether he desire to embody his ideas by simplicity of design, variety of execution, or depth of tone and colour, all are in this way attainable; let him eschew "rules and regulations," and, having made himself, by practice and experience, thoroughly aware of the means within his disposal, freely adopt the point of the needle, the scrub of the mezzotinto tool, the brush of the sand-paper, to obey his bidding. The wise general is he who best knows how to dispose the forces that chance has placed at his command; and it is the remark of the best artists, that to the mind, and not to the material, must we look for the finest qualities of Art. Where, however, there is considerable choice as to the *méchanique*, we wish to signify how absurd is that rule which would bind the painter to make what is termed a "legitimate" etching. It was not in such a way that the great master, Rembrandt, applied himself to the coppers whose products have delighted many generations. *He* appears to have looked upon every adjunct that chance or invention threw in his way as fair game, only intent upon the ultimate realization of the grand idea that pervaded his mind. In etching, such as it may and ought to be, the manner will necessarily be regulated by the animus of the painter; the perceptive and imaginative qualities are at once the immediate guides of the tool whose agency may be employed; and while superficial observers may dwell with delight on regularity of line, neatness of execution, clearness of cut, give *us* the bold vigorous stroke, dash, or even jag, of the painter's hand,—that natural touch which obeys the first impulse of the creative mind, when the work comes, like the iron from the forge, glowing with the original ardour of its formation.

Previous numbers of this journal have placed before our readers an account of the whole process of a painter's etching; and multiplied indeed it is before reaching that state in which a tolerable satisfaction arises to the mind of the conceiver. It is our purpose on another occasion to enter into an examination of the etchings of old masters, and subsequently to make a *résumé* of those by painters of our own day. The object of our present remarks is the introduction of a volume, recently placed in our hands, of etchings which, though executed by neither painter nor engraver, claim from us the credit that might be assigned to both. The author is a clergyman, whose duties have not interfered with the collection of so great a number of original etchings as would have graced the leisure of the most unemployed (though deserving) of our artists; and yet, so allied are the Fine Arts with every feeling that tends to cultivate and refine the soul of man, that we at once acquiesce in the belief, that the time devoted to these offsprings of a peculiar talent has by no means been unprofitably stolen from the more stringent and important labours required by the flock committed to his charge.

The etchings contained in this volume—a volume of large, but portable size—not only display a knowledge of the *pratique* which is extraordinary, but they likewise astonish by their number. Their dates, it is true, indicate the continuance of Mr. Owen's exertions through a pretty long series of years. But it is evident from the quantity he has brought to maturity, that many may have been spoiled; and thus he proves that to the original talent required for the prosecution of Art, he unites that without which no talent can achieve great results—assiduity. In buildings and streets Mr. Owen's forte evidently lies. The ruins of old places excite him to do his utmost. In them he appears to revel with all an antiquary's love of minutiæ; still are the details presented to us with all the finished breadth of an artist. Seldom, not even in the finished works of Piranesi and Pinelli, have we seen greater strength of colour united with so admirable a variety of tone. The distances are peculiarly exquisite; and we shall, by and by, point to specimens which surprise and gratify by the admirable management of aerial perspective. In figures, where they form the centre of attraction, and consist of the human species, we certainly are far from approving of Mr. Owen's labours. Introduced as accessaries to his landscapes, they indicate a choice of position, and disposal of light and shade, that would do credit to the most finished artist; but, when they become the principal objects, and the picture consists of them alone, the faults, the want of careful study and academical learning, are peculiarly manifest. The grotesque usurps the place of humour, and it is the grotesque without an aim. These are, however, but the erratic steps of Mr. Owen's genius; for in his cowsheds the figures of herds and herdsmen are grouped with the skill, and almost with the knowledge of old Ostade himself. Certainly, we say, in defiance of disproof, that Mr. Owen's light and shade is almost unexceptionable; there are here and there hard lines of dark and of light running unpleasantly through an otherwise perfect composition; and, in certain cases, there is an evident want of perception of the value of some one positively cutting dark and light, to come out and strike the eye from the mass of light and shade. The prevailing character of these works, however, is that of a vivid perception of the sombre beauties of chiaro 'scuro; and no small credit is it to Mr. Owen that the more difficult perceptions are those which seem first to have been presented to his mind.

Mr. O. does not appear to work with the dry point so much as by means of the absolute etching process; and he has thus obtained all the brilliancy which results from the colour of the paper between broad and powerful lines. There is another plan adopted by him (suggested by a knowledge of effect) which adds not a little to the painter-like qualities of the etchings; the size of the India paper on which they are printed is so admirably adjusted as to reach no further than the margin of the work, thus giving all the advantage acquired by the "mounting" of a water-colour drawing. The printing again is most admirable; by whom it is executed we know not, but, with the exception of the Etching Club's 'Deserted Village,'* we have seldom seen a more excellent execution of this important portion of a publication. Artists desirous of proving their etchings, cannot be too anxious on this point; though beauty and force lie in the hands of the etchers, the printer not only has it in his power to mar their best efforts, but his skill, when carefully directed, may be made productive of increased effect to the painter's production. So much so, that Rembrandt is said to have worked at a press of his own, and thus, in many of that shrewd man's works, we can trace the finest variations in tone and colour to the skilful management of the *printing*. The magic processes of "wiping out" and "leaving a tone," the quality of the ink, the scraping of the burr—upon these so much depends, that the enthusiastic etcher will never communicate his produce to the press, but through his own hands or those of a skilful friend.

Having thus disposed of our case, let us proceed to call evidence, and wishing to leave the cause of the defence to triumph as it ought, we proceed first to mention those etchings against which the "still small voice" of censure has been pronounced.

The first interior, though excellent in some points, fails entirely from the want of truth. On the right hand, the articles of crockery, &c., against the wall must be transparent indeed, in order to produce such luminous shadows, though situated nearest the powerful light. The hattles and the cobbler subjects, of which there are four or five, are the eyesores of the collection; not excepting, however, the two figures 'Scaramouche and Smutty,' where the etcher has been evidently so doubtful of his subject, that he has failed even in the etching. We confess that these figures, like those in the 'South Transept Door, St. Mary's,' are a riddle to us. Mr. Owen's landscapes, streets, and old buildings are so admirable, that the introduction of these figure-pieces is much to be regretted. In the 'Tower, near Welch Bridge,' as in some of his best productions, the mass of black deteriorates materially from excellence. Perhaps this may be slightly remedied in the printing, if all the impressions be not as yet struck off.

Of the etchings that afford a thorough satisfaction, we will select for mention two or three Ruysdale-looking landscapes: 'St. Mary's Font;' 'The Abbey, Salop;' 'Grey Friars,' exquisitely wrought and admirably designed; the 'Castle Gates,' the effect of which is beautiful and full of air; the 'Welch Bridge,' passim; and lastly, the 'Bridge of Varlome,' where the positive black is put in the right place, and assists to produce the appearance of atmosphere around.

Although this work was placed before us as that of an amateur—a respected clergyman of the Established Church; and although thus presented for the laudable purpose of contributing, by its sale, to the benefit of a charity, it nevertheless challenges criticism, not alone by its ability to meet it, but by exciting the desire to award commendation to works that afford true gratification. Looking at these etchings with the demands arising from an intimate acquaintance with the products of the etching needle, we feel called upon to suggest to every collector of works of Art the pleasure he may derive from making such a collection his own. To Mr. Owen, in parting, we observe that he must cherish a feeling of honest pride in having accumulated and perfected so many specimens of his skill in, and love of, Art, and at having thus indelibly registered his name on the rolls of artistic celebrity.

* Printed by Messrs. Gadd and Kennington.

The Gems of Stuart Newton, R. A., with a Memoir and Descriptive Notices. By Henry Murray. Publishers, Longman and Co.

We give this book a very hearty welcome; it is a just and fitting tribute to the memory of one of the best artists of our time. We have here a series of engravings from his most popular works, collected into one elegant volume; a volume similar in appearance to the larger "Annuals," but worth the whole of the season's trifles put together; for these are really gems of Art—exquisite pictures beautifully engraved, and of a size sufficient to preserve their character and convey a fair idea of their merits. Poor Newton! his fate was a sad one. It was our privilege to know him in the zenith of his fame; when those who admired him and his paintings little anticipated the heavy affliction by which he was destined to be visited—

"The last extremity of noble minds."

He died in an insane asylum. The finest and ablest productions of his graceful pencil are here gathered, and the collection will delight all who can appreciate excellence in the Arts; his single figures are perhaps the most successful: who can look upon these three—'La Penserosa,' 'The Deserted,' and 'The Forsaken'—without being moved? Here is a glorious transcript of the passage that describes the dying Lear attended by his devoted daughter. Here is a capital work of another class—the scene from "Gil Blas," where "the Prince of Spain visits Catalina;" and here again one of another order, the 'Abbot Boniface,' a realization of the famous portrait of Sir Walter Scott. Each of the assemblage is interesting and valuable as a work of Art, and a rare acquisition to the collector. Thus gathered together, they form a most attractive volume—"got up," to use a technical phrase, with exceeding elegance, very splendidly bound, and forming a more desirable present than any that "the season" can hereafter produce: at a rate, too, of unusual cheapness, for half the number of the prints are fairly worth the cost of the whole. Each engraving is accompanied by a couple of pages of judicious and well written remarks from the pen of Mr. H. Murray.

The Trial of Earl Strafford. Painted by William Fisk. Engraved by James Scott. Published by Thomas Boys.

The amplitude of Westminster Hall has afforded the artist, for the effects of his composition, advantages which few other interiors could afford; although it is at once perceptible that to turn such to the utmost profit, demands powers of literally the highest order. The subject is highly important and interesting, and in its treatment here it comes forward as a scene pointing to some issue involving the most serious human interests. The foreground of the composition is open, giving importance to the principal figure, that of Lord Strafford, who stands upon a platform delivering his memorable speech; he is pointing to his children, and pronouncing the words—"My Lords, I have now troubled you longer than I should have done were it not for the interest of these dear pledges a saint in heaven hath left me." The figure is erect and dignified, bespeaking well the character of the

man. The other figures of the picture amount in number to a multitude, wherein we find every living contemporary of Lord Strafford, entitled by position to a seat in the court. Near him are seated some of the peers, and around stand members of his own family; he is immediately confronted by Pym, behind whom are others of his persecutors, scarcely less active.

We can appreciate the labour and perseverance of the artist, in surmounting the difficulties which must at first have presented themselves to his bringing forward his design in the manner in which it has been executed; and our meaning will be understood when we state the fact of fifty-two portraits appearing in the composition. In a distant part of the Hall is seen the throne, and near it sit Charles the First and his Queen; and near them the Prince of Wales, afterwards Charles the Second. Among those conducting the trial are Cromwell, John Hampden, Selden, and Fairfax; also are present, John Evelyn, Denzil Hollis, Oliver St. John, and many others more or less remarkable in the history of those times. The work is highly finished in mezzotint, and will form a valuable addition to our collection of historical engravings; notwithstanding that, we may not class it as foremost among them.

PORTRAITS OF THE ROYAL FAMILY, AND MOST DISTINGUISHED NOBLES, &c., OF GREAT BRITAIN. By S. DIEZ. Published by A. H. BAILY and Co., 83, Cornhill.

This work is executed in lithography; it appears in monthly numbers, each containing two portraits; and it is proposed to publish fifteen such numbers. Those which have appeared are of her Majesty, Prince Albert, the Duchess of Cambridge, the Princess Augusta of Cambridge, the Duke of Sussex, the Duke of Wellington, Lord Lyndhurst, and Lord Hill. The royal and noble personages represented may or may not have sat to the artist; if they have, he has by no means availed himself of the occasion, since the lithographs seem rather recollections than attempted identities from actual sittings. There is about the whole an unbecoming character of length; so that in fact they are emphatically "long"-faces. With respect to her Majesty, in the worst portraits of her we have not seen so entire a failure: there is a shrewish *petitesse* in the features altogether foreign to them, and to the total exclusion of the benign dignity which characterizes the brow of our Sovereign. And if the Duke of Wellington be anything like his portrait, we must, with *Dogberry*, say he is "not the man we took him for:" the face is akin to the stone on which it has been drawn. The whole of these prints are individually distinguished by some one or other of the great disqualifications of portraiture. The Princess Augusta of Cambridge is represented in a manner vulgar beyond precedent: it is curious, but there is in the sentiment a somewhat reminding us of a portrait of H. R. H. the Duke of Cambridge, exhibited, we believe this year, on the walls of the Royal Academy, in which he was painted in tears. The name of Diez is new to us—the bearer, we presume, is a rising artist: we would that he he had fleshed his maiden pencil in material less dear to us than the heads of those "whom we love too well to see belied." We shall recur to this series as it progresses, and aid him with our advice. We censure thus lightly from a conviction that this painter has mistaken his line of Art.

MISS JIM-IMA CROW. Painted by W. HUNT. Drawn on stone by T. FAIRLAND. Publishers, GRAVES and WAGSTAFF.

Full of point, character, and humour—one of the most striking examples of the peculiar talent of Mr. Hunt. A negro wench is sitting by the fireside, showing her white teeth, and laughing and looking as if the cares of the world sat lightly on her shoulders. It has been capitally copied by Mr. Fairland.

THE WIDOW. Painted by E. LANDSEER, R.A. Engraved by J. BURNET. Publishers, H. GRAVES, and Co.

As an example of mezzotinto engraving this work is of rare excellence; it has been wrought with a happy combination of force and delicacy, and at once carries conviction of the master hand. The subject, however, might have received sufficient justice in a space far more limited: a print this size—about 2 feet by 18 inches—should contain matter in proportion; and here, after all, we have nothing but a book, a pond, distant mountains, and *a couple of ducks*: the ducks to be sure are Landseer's; and they are made to tell a story—the widow is lamenting over the body of her dead husband; and really a degree of sorrow almost human has been expressed in the "countenance" of the bereaved. Still the picture is better suited for a book illustration than for publication on so grand a scale. Unhappily, when the works of an artist become popular, publishers imagine that the public will be contented with any production from his pencil; and as there are at all times a number of collectors of engravings after him, any print, no matter what it contains may "do" to a certain extent. This principle, however, proceeds upon hollow ground: it will fall away ere long; the public will grow tired of Mr. Landseer, as they have wearied of other artists, if he thus presume upon the favour he has acquired; or if the publisher—as is more likely—is willing to risk his fame by trifling with it.

THE SKETCHER'S GUIDE. By W. F. ELLIOT. Published by S. and J. FULLER, 34, Rathbone-place.

This is an apparatus for drawing landscape in correct outline, and perspective *without* elementary knowledge; and is well adapted to assist amateurs and *tyros* in drawing correctly objects as affected in their appearances by perspective. The invention consists of a framed glass, through which the sketcher views the scene he is desirous of drawing, and delineates correctly on the glass the objects in their respective sizes and positions; the distance of the eye from the glass plane being determined by a sight-hole. When thus traced, it is transferred to the sketch-book, the outlines on the glass are obliterated, and he proceeds to another view. It is not, however, proposed that the draughtsman is to work entirely in the dark with respect to perspective—the essential of Art: "The Guide," is accompanied by a short treatise, wherein perspective and effect are familiarly explained, and illustrated by a number of vignettes sufficiently large to assist the text, of which, by the way, we must say, that it is written without pretension, and sometimes offers as much information in one line as may be gathered from a page of some laboured treatises.

THE WANDERINGS OF AN ARTIST IN ITALY.—We have been much gratified by the perusal of a series of stories published under this general head, in "Bentley's Miscellany." They are from the pen of Mr. Rippingille, whose lengthened residence amid the less frequented parts of Italy, which he describes, has enabled him to picture the wildest and most romantic scenes of these districts and their inhabitants with a force and spirit which the reader feels to be essential truth. They bear the fresh impress of the nature of the places and people of which they treat; and these are admirably adapted in character to each other, being, on the one hand, the wildest fastnesses of the land, and on the other a fierce and lawless race of men, setting at naught, in their acts of blood and violence, the nerveless governments under which they lived, and scorning all the inborn ties of humanity. We have heard occasionally of the Italian banditti through the newspaper police reports of foreign journals, but never have their habits and manner of life been so faithfully described as in these papers; the substance of which is gathered from individuals, who themselves have been members of these dreaded gangs, or from others who have lived in connexion with them. The author of these papers has, we are glad to hear, received commission from H. R. H. the Duchess of Cambridge, and also from Lord F. Egerton, to paint from some of the most striking incidents he describes; and there are many affording the most remarkable subject-matter for the pencil. We agree in the necessity of artists seeing all that has been done by the old masters, but we cannot concur in the value of the practice of spending years in making copies, as the bulk of our painters do. Those who are so far moved by nature as to paint it well, could scarcely fail to write about it well. We would that artists would write more than they do, taking an independent view of all they see about them; for such writings must, more or less, have a professional tincture, and would undoubtedly be serviceable. We are induced to offer these remarks by the tone of Mr. Rippingille's papers; he shows himself one of our few Sicilian bees who returns to the hive rich from the thyme of Hybla.

DIPLOMA OF THE PHARMACEUTICAL SOCIETY.—We have seen a fine print (engraved for this Society) by Mr. H. C. Shenton, after a drawing by H. P. Briggs, Esq., R.A. The engraving is in a good bold style, suited to the work, but exhibits the burin of a sound master. It is just such a production as we desire to see more of—in which nothing has been frittered away to produce "niceness," although every touch has been minutely copied. The print will add to the reputation of Mr. Shenton. The drawing of Mr. Briggs is—as our readers will readily believe—admirable. The two supporters are designed with a broad and manly effect; and the flowers, "professional," of course, are beautifully and minutely made out. The print is honourable to "the Society," and augurs well for their judgment and taste.

ART-UNION MEDALLION.—Mr. Pickersgill's design for the Art-Union Medallion has been engraved on steel, upon a reduced scale; and the plate has been presented to the Society by the engraver, Mr. H. W. Collard. It is very beautifully executed, and does credit to his abilities. There is great refinement in the touch; the outlines are given with considerable ability; and the background is put in without disturbing the harmony of the composition.

TO CORRESPONDENTS.

FRESCOES.—The *Kentish Standard* contains a long and elaborate article, written with an inconsiderable ability, in reference to the two frescoes recently painted by Mr. Mills, for the Literary and Scientific Institution of Gravesend; he is about to undertake two others for the same place. The subjects are 'The Descent of Diana to Endymion,' and 'Aurora Dispersing the Clouds of Night.' The writer speaks of them in very rapturous terms. We hope to have an opportunity of examining them.

Mr. Britton's letter was somewhat too late for insertion in the present number.

The letter of "J. H. M." in our next.

A YOUNG ARTIST.—Chiaro 'scuro means literally light and shade. Breadth is a treatment by broad masses of light or shadow, unbroken by objects so harshly thrown in as to fret the eye. Keeping is the general propriety of a composition—a perfect adaptation of all its objects and circumstances, and their contribution to the main effects. Harmony of colour is the prevalence of tones which *harmonize* with each other. Air is that particular quality of execution which shows objects through an atmosphere: this is commonly done by charging the atmosphere slightly with mist. This correspondent says, that in looking at pictures "painted on the spot," he sees nothing like nature, except the lights and shadows; in seeing which, he sees the main excellence of the work. From the tenor of his note, we suspect he is charmed by colour; he will do more by attending to these same lights and shades: for these he must consult nature, in doing which colour must follow. His friends recommend him to study from nature—and we repeat, that her school is the only one in which he will profit.

We have in type reviews of the "New Law of Copyright," "Ancient and Modern Architecture," the "Environs of London," "Guides to Wicklow and Belfast," the "Portrait of Prince Albert," "Heraldry of Fish," &c. &c.

TO GENTLEMEN, ARCHITECTS, and Others.—SLOPER'S CONTINENTAL MARBLE PAPER HANGINGS, invented and manufactured only by J. SLOPER, No. 106, HIGH-STREET, MARYLEBONE.—J. S. solicits an inspection of his Continental Marble Papers, expressly adapted for halls, staircases, &c., being natural imitations of the most beautiful foreign marbles, worked in blocks of any dimensions, and differing in every way from anything hitherto manufactured in England, well deserving the attention of all connected with good buildings. Good bed-room paper, 4d. per yard; handsome drawing-room, 8d.; dining and library, 6d.; best gold moulding, 6d. per yard. House painting and decorating 15 per cent. less than usually charged. Estimates given. Patterns sent to all parts of the country.—Observe, J. Sloper, 106, High-street, Marylebone.

THE ART-UNIONS OF GERMANY.

UNDER THE PATRONAGE OF HIS ROYAL HIGHNESS THE DUKE OF SUSSEX, HIS ROYAL HIGHNESS THE DUKE OF CAMBRIDGE, AND THE NOBILITY.

Berlin, Düsseldorf, and Dresden.

The extraordinary popularity and success which have attended the "Art Union Societies" in Great Britain, afford unquestionable evidence of an increased taste for and appreciation of the Fine Arts; and a widely-spreading desire, on the part of the public generally, to become better acquainted with them in their various and important ramifications.

This country, however, cannot claim the merit of originating these valuable institutions for their promotion. A society having similar objects was established at Düsseldorf, so early as January 1829. It was followed by establishments, formed for the same great purpose, in Berlin and Dresden, under the immediate patronage of the King of Prussia; and under the protection and encouragement of all the Foreign Courts.

The immensely varied and inexhaustible resources offered by the different schools throughout Germany, the Communities of Artists of Berlin, Düsseldorf, Dresden, Frankfort, Munich, and other cities, afford annually a rich and endless variety, including productions of genius of that transcendantly beautiful character, for which the Schools of Germany are so justly famed.

That there exists a strong desire in many of the Members of the English Society to become associated with those of Germany, is manifested to the Councils of the several Unions, by the number of applications that have been made for admission to the Subscription Lists; and to such an extent has this feeling evinced itself, that the establishment of a direct British Agency has at length been determined on. The Councils of the Art-Unions of Germany have, at their respective Meetings at Berlin, Düsseldorf, and Dresden, come to the resolution to establish in London a direct Agency and Depôt for the reception of the names of Subscribers, for the exhibition of their works, and for the distribution of their prizes; thus affording to the English Nation an opportunity of enjoying all the privileges of their Associations.

They have therefore to announce that they have completed an arrangement with Mr. Henry Hering, 9, Newman-street, Oxford-street, London, appointing him as their sole Agent and Manager for the United Kingdom,

For the Reception of Subscribers' Names,
For the Issue of Tickets,
For the Distribution of the Prospectuses and Prizes,
For the Exhibition of the Engravings which, from the establishment of their Institution to the present time, have been selected as the Presentation Prints to the Subscribers; and for the management of the general business of the German Art-Unions in Great Britain; and they beg to acquaint the Nobility and Gentry of England, Ireland, and Scotland, that from Mr. Hering can be obtained every information respecting their Institutions, and that to him all communications are to be addressed.

Mr. Henry Hering, in pursuance of the Resolutions of the Councils of the German Art-Unions, has the honour to intimate to the Nobility and Gentry, the Lovers and Patrons of Art in the United Kingdom, that he has established an Office at No. 9, Newman-street, for the express purposes of the Institution, where will be exhibited daily, Specimens of the Engravings which have been published by the Unions and presented to the Subscribers from year to year, and where books are opened with the names of Subscribers in England, Ireland, and Scotland. Correct Translations from the German of the Prospectus issued by each of the Unions, viz., Berlin, Düsseldorf, Dresden, Munich, and Frankfort, will be also registered for inspection. The only essential particular in which the Unions of Germany differ from that of England is the manner in which a selection is made of the Pictures which are to form the Prizes. In the German Associations one principal object is kept in view—that of improving the Public Taste, by delegating to a competent Committee of known judgment, Twelve in number, the choice and selection of such Pictures as will form the Prizes. A double advantage is thus gained; no encouragement is given to inferior productions of Art, nor is the public taste left without some guidance by Professors of acknowledged experience in Art.

It is further intended, that if the amount of the Subscriptions in England shall realize the expectations of the Council, a Gallery shall be opened for Two Months in each Year in London, for the reception and exhibition of all the Pictures that will form the Prizes at the next ensuing distribution, to which exhibition free access will be given to every holder of a Ticket.

A liberal proportion of Tickets will be appropriated by the Councils of the several Unions for disposal to the British Subscribers, each of which Tickets will bear the Signature of the accredited Officers of the Institutions, and must be countersigned by Mr. Hering as their Agent.

The price of the Subscription Tickets in either of the Associations, viz.: Berlin, Düsseldorf, or Dresden, will be 20s. each, which sum will cover every expense of Postage, Duty, Freight, and Delivery at the Repository in Newman-street, of the Prizes that may be awarded, and also of the Engraving which will be presented to the holder of each Ticket. The Price of each Ticket to be paid in advance, for which a Receipt Ticket will be given, which Ticket will entitle the holder to all the advantages of the Institution to which it appertains. For the convenience of Subscribers residing at a distance, Share Tickets will be forwarded in course of Post, upon the Receipt of a Cash Order, payable in London; or a Post-office Order, or a cross Cheque. Each Subscriber will be entitled to one Copy of the Annual Presentation Engraving, from the date, and during the continuance, of his Subscription, which will be delivered within from One to Three Months after the close of every drawing, and also be at liberty to purchase, at the rate of 20s. each, an impression of any one of the Engravings that have been already distributed. One Month's Notice will be given in the Daily Journals of the intended Day of Appropriation of the Prizes in each Union; and it is Mr. Hering's intention to proceed to Germany, in order to be present at the Drawing, and to represent the interest of every one who has, through his Agency, subscribed to these Institutions. A similar notice will also be given of the latest day on which Subscriptions can be received, after which the Lists for that Year will be closed, and the numbers forwarded to the various Committees of Management. Mr. Hering begs most respectfully to assure all who may honour him with their Names as Subscribers to the German Art-Unions, that the utmost endeavours shall be exerted by him to protect their interests, and to prove himself worthy of their confidence.

German Repository of Art,
Newman-street, Oxford-street, London.

That independent and interesting Monthly Journal, "The Art-Union," in speaking of the facilities now offered to persons resident in this country of becoming associated with the Art-Unions of Berlin, Düsseldorf, Munich, Dresden, and Frankfort, thus says:

"It is proposed to extend the benefits of the Art-Unions of Germany to this country, an enterprise which must cause a considerable circulation of German Engravings among us, and whence can result nothing save improvement."

And in alluding to the Engravings which have been gratuitously presented to the Subscribers, the same Journal adds:

"In 1839 the Art Union of Düsseldorf presented to subscribers an engraving by T. Felsing, from a picture by Bendeman, entitled 'Girls at the Fountain.' The title, which might admit of a much less refined illustration than exists in this beautiful engraving, is not worthy of the work; for, in the composition, the fountain is a mere accident, the whole force of the theme being settled in the expression of the countenances of two girls, which involves a tale of the heart. The engraving is in line, and in the perfection of that style. In 1840 the same Art-Union presented to its subscribers an engraving by Felsing, from a picture by Köhler, entitled 'Poetry.' The subject is made out by a figure in a sitting position, winged and draped, and writing in a book the inspirations she is invoking. This figure is also in fine engraving, and is as much superior to ordinary allegory, as good poetry is to bad. In 1841 this was followed by 'The Queen of Heaven,' engraved by Professor Keller, from a picture by Deger, exhibiting the most exalted feeling for religious painting.

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ART-UNION OF LONDON.—In consequence of the numerous applications made for the Engraving of 'THE SAINTS' DAY,' due to the Subscribers of the year 1841, the Committee feel compelled to publish the following (the last) letter received from Mr. Chevalier, the Engraver, in explanation of the delay which has occurred, and to assure the Subscribers that no endeavours shall be wanting to obtain the immediate completion of the plate:—

"Oct. 17, 1842.

"MY DEAR SIRS,—I proved the 'Saints' Day' on Saturday last. Two of the proofs will be sent to the Committee to-morrow. I trust the gentlemen on inspecting them may be satisfied with the work I have added to the plate since the last state sent in. Mr. Knight, I trust, will be able to examine the present state in a few days, and I hope soon afterwards to bring the subject to a finish.

"I ought to have written to you before this, for I promised to send in proofs much earlier; but my mind has been so engrossed in working on the plate, and cramped by having been so out in my calculations respecting time with this work, and the inconvenience and trouble the Committee must have felt, that I have forgotten many things.—I remain, dear Sirs, yours very truly,

W. CHEVALIER.

"To the Honorary Secretaries of the
Art-Union of London."

The Engraving due to the Subscribers of 1842, from HILTON'S Picture, 'UNA ENTRUING THE COTTAGE,' is in a forward state of preparation.

Subscribers of the current year will receive copies of an Engraving from SIR AUGUSTUS CALLCOTT'S picture, 'RAFFAELLE AND THE FORNARINA,' which is already far advanced.

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THE HEROIC ACTION OF GRACE DARLING AND HER FATHER.

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WRECK OF THE FORFARSHIRE STEAM PACKET

FROM PERISHING ON THE ROCKS OF THE FERN ISLANDS, ON THE 7TH SEPTEMBER, 1838,

From a Picture painted on the Spot, by H. P. PARKER and J. W. CARMICHAEL, containing PORTRAITS of the HEROINE and her FATHER.

The Forfarshire steam-packet, on her voyage from Hull to Dundee, was overtaken on the night of the 6th September, by a tremendous storm, and driven on the Fern Islands, a group of barren rocks lying off the coast of Northumberland, between Bamborough Castle and North Sunderland. The ill-fated vessel struck about two o'clock on the morning of the 7th, and the wreck was first perceived by Grace, the daughter of William Darling, the keeper of the Longstone Lighthouse, while she was attending to her customary occupation of trimming the lamps of the revolving light: she immediately aroused her father, and they listened through the hours of darkness to the cries of the perishing souls, heard in the pauses of the storm, without power to render any assistance. As the day dawned, they perceived some of the passengers on the rock: but the storm still raged with the utmost violence; the distance from the wreck was two miles, by a tortuous and narrow channel between the rocks, through breakers; they had only a small and slightly built boat (called a coble), which would hardly live in such a tremendous sea; and, the greatest difficulty of all, William Darling had no one to assist him,—his son, who generally lives with him, being unfortunately away on the main land, a distance of nine miles. To afford any succour under such circumstances seemed impracticable; and the old man was reluctantly compelled to abandon all hope of saving his famishing fellow-creatures: in a few hours they must have been washed away by the tide that was rapidly advancing upon them, had they been able to survive the inclemency of the weather, and their sufferings from hunger and cold—the spray constantly dashing over them during the night.

The point of time chosen for the picture is that when the little boat is nearing the rock: in the fore-ground are seen William Darling and his daughter, toiling through a sea that would have daunted the bravest heart that ever beat beneath a sailor's jacket; the old man is plying his oars, and Grace, who manages the aft-oar, is trying to avoid a huge fragment of the wreck that seems about to be dashed by the fury of the waves against the boat, threatening to destroy it. In the middle distance are the remains of the wreck; the vessel had broken in two, and the after-part had been carried away, but the fore-part, with the disabled paddle-wheels, lies on the rocks, the sea beating over her, so that no one could be on board and live: near it, on a fragment of rock, to which they managed to get from the vessel, are the few half-clad sufferers, whose gestures express their transports of joy and gratitude at the prospect of speedy deliverance, mingled with prayers for the safety of their preservers, and thanksgiving to the Divine Providence that has spared their lives. In the further distance is Longstone Lighthouse, its light dimly shining through the grey of the morning, whose first ruddy streaks illumine the wild watery horizon, and reveal the whole expanse of the tempestuous ocean. Over head, two or three screaming sea-gulls buffeting with their native element, seem almost beaten down by the hurricane that drives on the rack of storm-clouds, mixing the clouds and spray; the crests of the leaping surges are seen relieved against the sky on every side.

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THE ART-UNION.

LONDON, NOVEMBER 1, 1842.

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NOTES ON BRITISH COSTUME.

PART THE SECOND.

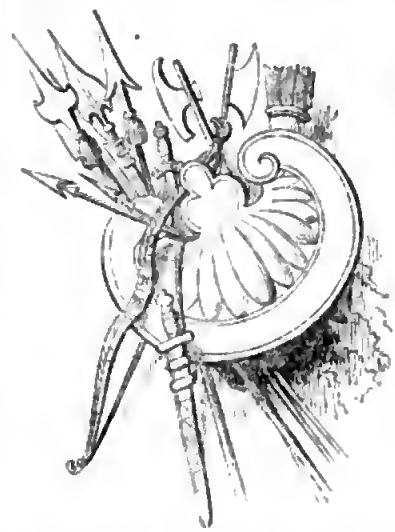
BY FREDERICK W. FAIRHOLT.

THE DANES.

THE short period during which the kings of this people kept the ascendancy in Britain is very meagre in authorities upon which we may depend for the illustration of their peculiar costume. From an examination of what little we possess, and from stray passages to be met with in the writers of that early period, we find they differed but little from the Saxons; and the silence of the Saxon writers, who have carefully noted the peculiarities of their own countrymen, is a tacit argument for the fact. In the colour, however, a change may have occurred, if not in the shape, of their garments; black being the favourite hue of this people, and "the black Danes" the common appellation by which they were recognised; a feeling carried out by themselves in the choice of the raven as their national emblem, and which figured on the celebrated standard of this "black army." They eventually discarded this colour, as they also did their original garments—the garb of sailors—so befitting their voyaging and piratical propensities; and, having achieved conquests to be enjoyed, became as gay in clothing and effeminate in manners as their neighbours; at least, so say the chroniclers, who also blame them for too frequently attracting the wives and daughters of the nobility by their fopperies. Long hair, which they regularly combed once a day, was a distinguishing feature with them, and one on which they prided themselves, exhibiting the most devoted attachment to this natural ornament, and in this particular completely rivalling the ladies. The "lover of the lady, *beauteous in his locks*," mentioned in "The Death Song of Lodbroc,"* seems to usurp the praises that would be bestowed, according to modern notions, more appropriately upon the lady herself. The hair of King Canute is described as hanging in profusion over his shoulders, and the locks of many gentlemen descended to their waists; and so careful were they of their precious curls, that an anecdote is related of a young Danish warrior, whose "ruling passion, strong in death," induced an urgent request to the executioner, neither to allow his hair to be touched by a slave, or even to be stained with his own blood during the decapitation he was about to suffer.

A manuscript register of Hyde Abbey is in the possession of the Duke of Buckingham, at Stowe, executed about the middle of the eleventh century, which gives us various illustrations of the costume of this period, as well as full length figures of Canute and his Queen Alfgyfe. "The drawings are executed," says Dr. Dibdin, "in that peculiar style of art which characterizes the productions of the tenth, eleventh, and frequently the twelfth centuries, namely, tall and somewhat disproportionate figures, flowing, or rather fluttering draperies, elongated hands and feet; and a general delicacy of expression throughout both faces and figures." He has engraved (in the first volume of his "Bibliographical Decameron,"† where this remark occurs,) a group of Saints and Martyrs, a glance at which will show the exact similarity of their costume to that of the Anglo-Saxons already described. Canute is represented in a plain tunic and mantle, the only novelty being that his mantle is tied by cords, ending in conical ornaments or tassels; he wears stockings nearly reaching to the knee, the tops ornamented by a band, similar to the modern Highland stocking. The Queen is also perfectly Saxon in appearance; a simple gown with wide sleeves, a mantle tied like that of her husband, and a close covering for the head, beneath which peeps the royal circlet of gold and jewels, complete her costume. The figure of the Virgin, delineated above her, is also in all points the same as the Anglo-Saxon figures already engraved and described, as are also the saints and apostles who appear in the same scene, and throughout the volume. That representing Canute and his Queen has been engraved in Strutt's "Horda Angel Cynan."‡

The Danish warriors were more expert as bowmen than their Saxon opponents, and they prided themselves upon this warlike accomplishment. "Amidst the gust of swords ne'er did the string of his unerring bow dismiss his bolts in vain," is the praise bestowed upon a warrior in "Lodbroc's Death-song." "The flexile yew sent forth the barbed reed—clouds of arrows pierced the close ring'd harness," are expressions, among many to be found in this spirited poem, indicative of the dependence placed upon this portion of a Danish army. The ringed armour alluded to was worn by the Anglo-Saxons before the Danish kings were seated upon the British throne; and is met with, but not frequently, in the illuminations of that period; it consisted of a tunic, perhaps of quilted cloth or leather, upon which was fastened rings of steel, side by side, covering the entire surface, exactly similar to those worn by the soldiers of William the Conqueror, which have been engraved a little further on.



The principal object in the above group is the singularly-shaped shield that appears to have been peculiar to the Danes, who had, however, the orbicular shield also in use.* This is perfectly Phrygian in form; and is another instance, added to the many, of their preservation of the form of antique war implements among them from very remote periods. The bow and arrows, the former of which is richly ornamented, is from Cotton MS., Tiberius C. 6. The hatchets, spears, shield, swords, &c., are collected from Strutt's "Horda Angel Cynan," Meyrick's "Critical Inquiry into Ancient Arms and Armour," Cottonian MS., Claudius B. 4, and Harleian MS., No. 603, and give a general idea of the weapons in use during this period.

Twenty-four years before the invasion of William the Conqueror the crown of England reverted to the Saxons, and during that period Edward the Confessor and Harold the Second were seated on the British throne. Driven for safety to Normandy, when but 13 years of age, Edward returned at 40 to his native land, a Norman in manners; and the feeling generated

* This wild rhapsody is an ancient Danish poem, supposed to have been uttered by Regner Lodbroc, King of Denmark, who is generally believed to have flourished in the eighth, or beginning of the ninth, century. After a variety of adventures he was, at last, made prisoner by Ella, a Northumbrian prince. He was condemned to die by the bite of vipers, and, during the operation of their poison, is reported to have sung this death-song. A similarity of manners, in this particular, characterized the Indian warriors, who sang their exploits at their deaths, and taunted their conquerors.

† This work is constructed upon the model of Boccaccio; but it is entirely devoted to "ten days' pleasant discourse upon illuminated manuscripts and subjects connected with early engraving, typography, and bibliography." It is profusely illustrated with beautifully executed fac-similes, on copper and wood, of the more remarkable designs that occur in ancient literature, and contains a vast fund of information, couched in the language of pleasant discourse. As a volume of light reading, embracing deep knowledge of the subjects discoursed on, it can scarcely find a rival. The illustrations are exceedingly valuable to the student in the history of this particular branch of Art; and the first 225 pages of the first volume are devoted to an historical disquisition on illuminated manuscripts, with many exquisite illustrations, which fully preserve the feeling and beauty of the originals, many of which, as works of Art, could scarcely be exceeded in the present day.

‡ Or, as the title continues, "A Complete View of the Manners, Customs, Arms, Habits, &c., of the People of England, from the arrival of the Saxons till the reign of Henry the Eighth," a work containing much that is valuable, mixed with some few errors. "In estimating his performances," says Dr. Dibdin, "we should not so much compare them with what might have been expected, as with what had been previously performed in our own country. In short, till the ardent and enterprising genius of Strutt displayed itself, we had scarcely anything which deserved the name of graphic illustrations of the state of Art in the earlier ages. When one thinks, too, that such a labourer was oftentimes working for subsistence "for the day that was passing over him"—that the materials he had to collect were not only frequently scattered in distant places, but incongruous in themselves—that scarcely an Englishman had turned a turf in the same field before him—all the severer functions of criticism become paralysed in a generous bosom; and we are compelled to admit that Joseph Strutt is not only 'a fine fellow in his way,' but is entitled to the grateful remembrance of the antiquary and the man of taste." What a strong satire and reproach is the industrious life of Strutt upon the "learned leisure" and unemployed time of many more independent and better educated men.

* "Red were the borders of our moony shields" is an expression made use of by the hero Lodbroc.

by 27 years' intercourse with the people of another land, at an age when the mind is most susceptible of lasting impressions, clung, of course, to him through life. His Norman predilections were visible in all he did; he spoke in their language, and introduced their customs into his palace, which was pretty nearly populated by Norman adventurers, whose company the king generally, from long habit, preferred. The Saxons, who desired to be well with their monarch, learned to speak French, and urge their claims to notice in the favourite language of their masters; and the dress, fashions, and manners of the Normans were as faithfully imitated, much to the disgust of the genuine Saxon lords, and which daily caused enrolments in the ranks of Earl Godwin, and others of the disaffected, who were loud in their condemnation of the changes wrought by the king. One novelty was introduced by Edward, for which we may be grateful—the introduction of the "Great Seal,"* which has continued from his era to our own, and furnishes us with the authentic regal costume of each sovereign in undoubted accuracy; and combined, as it generally is, with an armed figure on the reverse, it becomes of considerable value. Upon his great seal Edward is represented seated in regal costume, consisting of a plain robe reaching to his feet, and having tight sleeves, over which hangs a mantle, covering the left arm and leaving the right arm free, upon the shoulder of which it is secured by a brooch or fibulæ. He holds in his right hand a sceptre, upon which is a dove. This sceptre is a staff of considerable length, reaching to the ground, after the fashion of the antique; a sword is in his left hand. Upon his head he wears the regal helmet, a fashion not unfrequent with the Danish sovereigns, who are often represented as wearing it, upon their coins.†

This may not be an improper place to say a few words on the subject of early regal headdresses and crowns. The earliest form of a distinctive ornament for kings is to be met with in the regal fillet, or head-band of gold and jewels, or, as it sometimes appears, of strings of jewels alone, and which is to be seen upon the earliest coins of our national series. Upon the coins of the Kings of Mercia it is very distinctly visible, and two examples are here given. Fig. 1 (next col.) is copied from a coin of Offa, who reigned between A.D. 757 and 796; Fig. 2 is from a coin of Behrtulf, who flourished A.D. 839—852; Figs. 3 and 4 are of a later date, from Strutt's "Horda Angel Cynan:" in some instances tassels or strings occur dependent from it at the back of the head. On the coins of Egbert and Ethelwulf, a round close cap or helmet appears, which becomes very distinct in those of Ethelred and Canute: in the first of these two instances it is

visibly a helmet, encircled by the points or rays of a crown; in that of Canute it takes the form of a close helmet, projecting over the forehead, or else of that conical shape so common to warriors of his day, and which has been already described when treating of that period. The best representation of this regal helmet I have yet seen occurs in Cottoo MS., Tiberius C. 6, which is engraved above, at Fig. 5; that of Edward the Confessor from his great seal, as rendered by Sir S. R. Meyrick, is placed beside it, Fig. 6. Of crowns many varieties occur, and we frequently see them of the apparently inconvenient square form that the helmet of the soldiers appear to have also taken: an example (Fig. 7) is selected from Cotton MS., Tiberius C. 6, and others might easily be quoted. There is a representation of King Edgar, in Tiberius A. 3 of the same collection of manuscripts, in which that sovereign appears with a richly ornamented crown of that shape (Fig. 8), and similar ones are worn by Lothaire, and other early French kings; as may be seen on reference to the plates of the first volume of Montfaucon's "Antiquités de la Monarchie Française." The most common form of crown, however, in Anglo-Saxon times appears to have been that depicted as worn by Edgar, in a representation of that monarch which occurs in his book of grants to the Abbey of Winchester, in the year 966, and which is still preserved in the British Museum among the Cotton MS., marked Vespasian A. 8; it forms Fig. 9 of the above group. Fig. 10 is from Harleian MS. 603; Fig. 11 from Cotton, Tiberius C. 6, and is remarkable for the arch that springs from its sides, which are decorated with floriated ornaments strikingly resembling fleurs-de-lis, and which are of such frequent occurrence on all these ancient diadems. Edward appears in crowns of various shapes upon his coins: one has a double arch (Fig. 12); and Harold the Second wears one still more richly decorated upon one of his coins, and which exhibits clearly the pendants that hang from the back of it (Fig. 13).*

During the reign of Harold the Second, who had also visited and resided in Normandy at the Court of William, the duke of that province and afterwards the Conqueror of England, we meet with the same complaint of the prevalence of Norman fashions. The Monkish Chroniclers declare that the English had transformed themselves in speech and garb, and adopted all that was ridiculous in the manners of these people for their own. They shortened their tunics, they trimmed their hair, they loaded their arms with goldeo bracelets, and entirely forgot their usual simplicity. The custom of covering the arm from the wrist to the elbow with ornamental bracelets has been before alluded to; they appear to have been marks of distinction, of which they were not a little vain. There is a curious representation of the Temptation of Christ in Cotton MS., Tiberius C. 6, in which the evil one is displaying the "riches of the world" to the Saviour, and these bracelets form a conspicuous part of the "glory thereof."

The Bayeux Tapestry, of which we shall have much to say during the next reign, gives a curious representation of the coronation of Harold. The monarch is seated upon a raised throne, and holding a florid sceptre of a singular form and of considerable length. On his right stand two courtiers, who appear to be vowing allegiance upon the sword; on his left stands Stigand, Archbishop of Canterbury. It is altogether a valuable illustration of the regal, noble, and ecclesiastical costume of this period. Harold is also represented previously in a plain red tunic, yellow cloak and stockings, a blue close cap, and blue shoes.

"In the military habit," says Mr. Planché,† "Harold ordered a change which led to his decisive success in Wales. The heavy armour of the Saxons (for the weight of the mole, covered with iron rings, was considerable) rendered them unable to pursue the Welsh to their recesses. Harold observed this impediment, and commanded them to use armour made of leather only, and lighter weapons. This leathern armour we find to have consisted in overlapping flaps, generally stained of different colours, and cut into the shape of scales or leaves; it is called corium by some of the writers in the succeeding century, and coriotum in the Norman laws. It was most probably copied from the Normans; for in the Bayeux Tapestry we perceive it worn by Guy, Count of Ponthieu, and Odo, Bishop of Bayeux, the brother of William the Conqueror; and it continued in use in England as late as the thirteenth century."

The ladies during all this time appear to have escaped censure, by their adherence to the simple garb so long in fashion among them; though we shall see that, when they once "broke bounds," about a century after this period, they ran to the other extreme, and obtained a full share of that monkish censure that was now exclusively appropriated by their lords. During the period of which we are treating, they seem, with some few exceptions, to have been of a most exemplary character, exercising the domestic duties with virtuous unostentation; every incidental or casual notice exhibiting them in the amiable light of kind mothers and good housewifes. They and the clergy shared the learning of the age between them. All remember the beautiful story of Alfred's mother, the good Osburgha, who wedded him to learning by the promise of a splendidly-ornamented volume of Saxon poetry, which caught his youthful eye while she was reading it surrounded by her children, and which he won by first successfully endeavouring to read its contents. Editha, the neglected wife of the priestly Edward the Confessor, was as remarkable for her mental accomplishments as for her

* Previously to this period farms or estates of land were granted or disposed of by our kings and great lords only by word of mouth, without writing or charter, by the gift of the donor's sword or helmet, or his drinking horn or cup. (The Pusey horn, by which that family held their land from Canute, has been already alluded to in part the first.) Tenements were held by gift of a spear, a bow, arrow, &c. Grants of land were sometimes confirmed to religious houses by laying a sod of the ground given upon the altar of the church. Written charters succeeded, and as few even among the kings or nobles could write, they affixed the mark of the Cross to their names, as a sacred mark of the inviolability of the grant then made. Edward the Confessor added to this the seal of the subscribing party, which became confirmed into law, the one being as necessary as the other. Thus he commenced the custom of witnessing by "Hand and Seal," which he had learned in Normandy.

† The chest, containing the body of Edward the Confessor, was opened during the reign of James the Second, when there was found under one of the shoulder bones of the royal corpse a crucifix of pure gold, richly enamelled, suspended by a chain of gold 24 inches long, which, passing round his neck, was fastened by a locket of massive gold adorned with four large red stones. The skull was entire, and was encircled by a band or diadem of gold one inch in breadth. Several fragments of gold, coloured silk, and linen were also found, the relics of the regal dress in which it was customary then, and centuries afterward, to inter kings.

* A glance at the plates of Ruding's "Annals of the Coinage of Great Britain," or Hawkins's "Silver Coins of England arranged and described," will furnish other examples to those already given, and bear out these remarks more fully.

† History of British Costume.

beauty, her gracefulness, and cheerful amiability of temper. Ingulphus, the monk of Croyland, who was her contemporary and personal acquaintance, speaks of her with a homely and subdued enthusiasm that is singularly touching, declaring that she sprang from Earl Godwin, her rough and turbulent father, as the rose springs from the thorn. "I have very often seen her," says he, "in my boyhood, when I used to go to visit my father, who was employed about the court. Often did I meet her as I came from school, and then she questioned me about my studies and my verses, and, willingly passing *from grammar to logic*, she would *catch me in the subtleties of argument*. She always gave me two or three pieces of money, which were counted to me by her hand-maiden, and then sent me to the royal larder to refresh myself."

The ladies were also much skilled in physic, and the time unemployed in the practice of that art was devoted generally to works of charity, to study, or to needlework, in which art they were great proficients; their value consisting in the due performance of their duties as mothers and housewives, it gave them a permanent influence and authority greatly beneficial to society in general. Alfred, in his translation of Boethius, has given us a beautiful picture of conjugal love, which may have been sketched from nature by this learned and good man, on whom the name of King could cast no additional lustre.

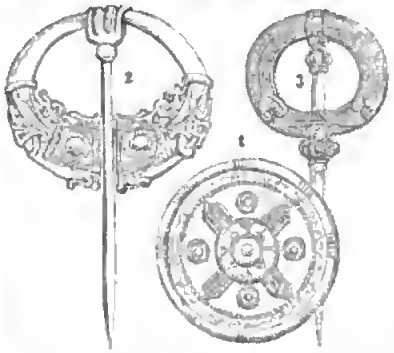
THE NORMANS.

The Great Seals of the kings of this dynasty exhibit each monarch in a dress that varies but in the slightest degree from another. A tunic, reaching half way below the knee, and a mantle thrown over it and fastened by a fibula on the shoulder, or in front, completes the costume. William the First holds a sword in the right hand, and an orb, surmounted by a cross, in his left; as also does his son Rufus. Henry I. and Stephen bear also swords and orbs, but the crosses upon them are surmounted by large doves. Of William the First various representations occur in that valuable picture of the manners and costume of his period, known as the Bayeux Tapestry, and which is traditionally recorded to have been worked by his Queen Matilda, and the ladies of her court, to commemorate the invasion and conquest of England by her husband, and by her presented to the cathedral of Bayeux, in Normandy, of which Odo, the turbulent half-brother of William was bishop; it reached completely round the cathedral, where it was exhibited on great occasions. It is now preserved in the Town Hall of the city (having been removed from the cathedral since 1803) where it is kept coiled round a roller: the tapestry measures 20 in. in breadth, and is 214 feet in length; it ends abruptly, and some portion is wanting. Dr. Dibdin, in his "Tour in Normandy," has engraved the tapestry on its roll, as it usually appears, and also has given a fac-simile of one of the portraits of William, copied, thread for thread, in imitation of the original needle-work. The Society of Antiquaries, feeling the value of this curious historic production, despatched Mr. C. A. Stothard to Normandy to copy it in the most accurate manner, which he effected with minute truthfulness; and copies of his drawing, one-fourth of the original size, were published in the sixth volume of their work, the "Vetusta Monumenta." This pictorial history of the Conquest commences with Harold's visit to Normandy at the instigation of Edward the Confessor; and gives all the incidents of his stay at William's court, his subsequent departure, the death of Edward, and his funeral at Westminster, the coronation of Harold, William's invasion, the battle of Hastings, and Harold's death. In addition to all this, many minute facts are recorded, and persons depicted and named that have escaped the chroniclers.

Besides the figures of William in this tapestry, there is a full-length portrait of him in a manuscript that formerly belonged to Battle Abbey (which was founded by him to commemorate his conquest), and relates to its affairs until A.D. 1176: it is engraved in Dr. Dibdin's "Bibliographical Decameron," vol. i., from the original in Cotton MS., Domitian 2. In the public library at Rouen is a curious manuscript by William, Abbot of Jumièges, to which abbey William was a great benefactor, and in whose presence the church was dedicated to the Virgin by Saint Maurille, Archbishop of Rouen, in 1067. At the commencement of the book is a drawing representing the Historian offering this book to the Conqueror. The copy here given was drawn by me from the original while at Rouen two years since, and is now for the first time engraved. It is the best regal figure of William we possess; his tunic has wide sleeves with a

richly ornamented border, and a cloak is fastened to his right shoulder by a brooch, or fibula. His crown is of singular shape, seeming a combination of cap and crown,* and he holds in his left hand a sceptre of somewhat peculiar form. His face is so carefully drawn that it bears the marks of portraiture, and a broad full face seems to be the characteristic distinction of the Conqueror in all contemporary representations of him.

The ordinary costume of the people during this reign appears to have been as simple as that of the Anglo-Saxons: short tunics, with a sort of cape or tippet about the neck; and drawers that covered the entire leg, and which were known as "chaussés," were worn sometimes bandaged round the leg with various colours, or crossed diagonally. William is represented in one instance with blue garters and gold tassels over his red chaussés, very similar to the regal figure engraved as an illustration to the previous account of this fashion among the Saxons. Full trousers reaching to the knee are not uncommon, as may be seen in the instances here given; and one example occurs in the tapestry in which they end in a series of vandykes, or points of a different colour to the trouser itself. The tunic too was sometimes variegated in perpendicular stripes from the waist, which was confined by a coloured girdle. Their mantles, as before observed, were fastened by brooches or pins of an ornamental character, either square or round, and which, having been common for ages previous, remained in fashion centuries afterwards. Three specimens are here engraved; one of the most ancient form (Fig. 1) is copied from Douglas's "Nenia Britannica;"† the others, which combine both pin and brooch, and were most probably executed about this period, were drawn by me from the originals in the collection of the Royal Irish Academy, and have never before been engraved.



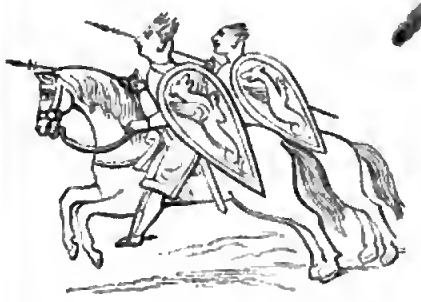
Their shoes are represented of various colours upon the tapestry; we find them yellow, blue, green, and red; they wear also short boots reaching above the ancle, with a plain band round their tops.

The male costume is, throughout the tapestry, similar to that worn by the figures to the left of Harold in the act of his coronation before alluded to, and which in fact varied but little from that of the Saxons.

There was, however, one striking peculiarity in the Normans who came with William, and that was the singular fashion of shaving *the back of the head* as well as the entire face. It was so great a novelty, that the spies sent by Harold to reconnoitre the camp of William declared they had seen no soldiers, but an army of priests.

> "One of the English who had seen
> The Normans all shaven and shorn,
> Thought they were all priests,
> And could chaunt Masses;
> For all were shaven and shorn,
> Not having moustachios left.
> This he told to Harold, that the duke
> Had far more priests
> Than knights, or other troops."

Such are the words in which this incident is described by Wace, the Anglo-Norman poet of the twelfth century, and the historian of the Dukes of Normandy and their descendants.



The engraving here given of two mounted soldiers from the Bayeux Tapestry shows this fashion very clearly; the central tufts of hair are sometimes covered by a close coif, or cap, which passes over the centre of the head from the tip of each ear, and leaves the back quite bare of covering for the purpose of displaying this fashion the more fully. Mr. Planché, in his "History of British Costume," says that this fashion was adopted from the nobles of Aquitaine, who had been distinguished by this extraordinary practice for many years previous to the Conquest; and who had spread the fashion after the marriage of Constance, Princess of Poitou, with Robert, King of France in 997, by following her to Paris and there exhibiting themselves thus shorn; their general manners being, according to contemporary authority, distinguished by conceited levity, that

* The *Saxon Chronicle* describes William as wearing the regal *helmet* "thrice every year when he was in England. At Easter he wore it at Winchester, on Pentecost at Westminster, and in mid-winter at Gloucester."

† This work is styled by its author "A Sepulchral History of Great Britain, from the earliest period to its general conversion to Christianity," and is devoted to accounts of the opening of tumuli, and engravings of their contents, being similar to the volumes on "Ancient Wiltshire," by Sir R. C. Hoare, already described in the previous part of these notes, but containing many valuable illustrations of ornamental, domestic, and warlike implements, which add to the knowledge which will be obtained by a perusal of that work of which this was the precursor.

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and their dress being equally fantastic. But fashion, who can invent nothing too ugly or too absurd for her votaries to adopt and defend, and whose sway is as blindly submitted to in our own day as it was by "exquisites" in that of William of Normandy, spread these absurdities amazingly; much to the annoyance of the clergy, who lamented over the changes they could not avert, and the simple honesty of the "good old times" of their forefathers, with as much zest as the writers of a later period, when talking of this visionary era—a golden age that existed only in imagination.

Once established in England, and revelling in the riches their rapine procured from its unhappy inhabitants, the courtiers of the Conqueror gave way to their ostentatious love of finery, which increased during his reign, and in that of Rufus arrived at its height; producing a total change in the appearance of the people. The King having set the example, of course the courtiers followed it; and the clergy are declared to have been equally distinguished with them for their love of dresses both whimsical and expensive. Not content with the amount of ornament their dresses could contain, they sought extra display by enlarging them to the utmost; allowing their garments to trail upon the ground, and widening their sleeves until they hung, not only over the hand entirely, but several inches beyond it, and falling to the middle of the leg when their arms descended. One of the royal figures here engraved from Cotton MS., Nero C. 4, exhibits these sleeves very clearly. In the

original this group is intended to represent the three Magi. The figure to the left shows another kind of sleeve frequently seen in the illuminations of this period, and which looks like a very broad cuff turned over from the wrist; it is generally gilt in the delineations where it is met with, and widens as it reaches the elbow, towards which it tapers to a point projecting from the arm. The mantle of this figure is tucked under the arm to prevent inconvenience from its length in walking. These mantles were made from the finest cloths and lined with costly furs; and Henry I. is said, by the historians, to have had one presented to him by the Bishop of Lincoln that cost £100.

The length of their garments and the love of amplitude that characterized the fashionables of this period, induced them to discard the close shaving they had introduced at the conquest, and to allow their hair and beards to vie with their apparel in length and inconvenience, and which extorted from the clergy the title of "filthy goats," which they applied to its wearers. The cut of the Magi will show the fashion very clearly (as also will some others a little further on); their beards are carefully combed, and the moustachios are allowed to hang to considerable length over it in single well-formed locks.

The earliest sculptured effigies of English sovereigns we possess are those of Henry I. and his Queen Matilda, at the sides of the great west door of Rochester Cathedral, and of which the

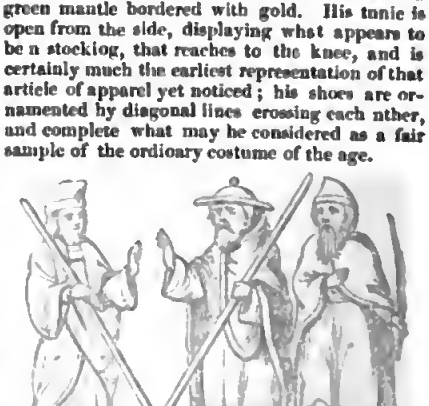
above engraving is a copy. They are much mutilated; this may have been the work of Cromwell's soldiers, who committed so many acts of similar wanton mischief in other of our cathedrals, but in no one more so than in Rochester.* The King is in the flowing dress of the period: a long tunic lies in folds over his feet, and it appears to be open in front—it is partially covered by the dalmatic or upper tunic, which is gathered round the waist, but no girdle is visible; a long mantle lies in folds over his left arm, and is partially tucked beneath his right hand, in which he holds a sceptre; a small model of a cathedral (intended for Rochester, which he nearly built) is in his other hand. The crown is much damaged, but appears to have been very simple in its ornaments. His beard is trimmed round, but his hair is allowed to flow in carefully-twisted ringlets upon his shoulders, and is apparently hanging luxuriantly over his back.

A singular dream, which happened to this monarch when passing over to Normandy in 1130, has been depicted in a manuscript of Florence of Worcester, in Corpus Christi College, Oxford. The rapacity and oppressive taxation of his government, and the reflection forced on him by his own unpopular measures, may have originated the vision. He imagined himself to have been visited by the representatives of the three most important grades of society—the husbandmen, the knights, and the clergy; who gathered round his bed and so fearfully menaced him, that he awoke in great alarm, and, seizing his sword, loudly called for his attendants. The drawings that accompany this narrative, and represent each of these visions, appear to have been executed shortly afterwards, and are valuable illustrations of the general costume of the period—one of them is introduced in the next column.

The King is seen sleeping; while behind him stand three husbandmen, one carrying a scythe, another a pitchfork, and the third a shovel. They are each dressed in simple tunics with plain close-fitting sleeves; the central one has a mantle fastened by a plain brooch, leaving the right arm free. The beards of two of these figures are as ample as those of their lords, this being an article of fashionable indulgence within their means. The one with the scythe wears a hat not unlike the felt hat still worn by his descendants in the same grade: the scroll in his left hand is merely placed there to contain the words he is supposed to utter to the King.

* The buff-coats and bandeliers of some of them yet remain there; and it would be well if these were the only mementoes of their visit, for, during that period, the stained glass windows were destroyed, and the monuments battered in the most reckless manner.

Such then was the costume of the poorest of the commonalty; ascending a slight degree in the scale of life, we shall find an increase in the ornamental details of dress. The figures here engraved give us the ordinary costume of the people during the reigns of Rufus, Henry I., and Stephen. The youngest figure (intended for David with his sling, in the original delineation) is habited in a long tunic reaching nearly to the ankles; it is red, with a white lining, and has a collar gilt in the original, as also are the cuffs; it is bordered with a simple ornament, and is open on the left side from the waist downward, a fashion that appears to have been very common at this period. He has tightly-fitting chausses, and high boots with ornamented tops. The figure beside him (who represents, in the original MS., Noah with his hatchet about to build the Ark) wears a hat similar to the Anglo-Saxon helmet in shape;* a moustache and beard of moderate proportions; a very long full red tunic with hanging sleeves, over which is thrown a green mantle bordered with gold. His tunic is open from the side, displaying what appears to be a stocking, that reaches to the knee, and is certainly much the earliest representation of that article of apparel yet noticed; his shoes are ornamented by diagonal lines crossing each other, and complete what may be considered as a fair sample of the ordinary costume of the age.



* For which see part first.

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We have here the common travelling dress in use at this period. The original is intended for the Saviour meeting the two disciples on the road to Emmaus. The dress worn by the Saviour varies but little from that of Noah in the last cut, except that he wears an under tunic, and his mantle, fastened by a narrow band across the chest, is held up by the right hand. The figures of the disciples are, however, the most curious, the central one particularly so, as he would seem to wear a dress expressly invented for travelling: his large round hat, with its wide brim, seems to be the original of the pilgrim's hat so well known in later times, and which formed so distinguishing a mark in their costume; and his short green tunic, well adapted for journeying, is protected by a capacious mantle of skin, and provided with a "capa" or cowl, to draw over the head, and which frequently was used in lieu of a hat. His legs are covered with a white stocking, ornamented with red cross stripes, which gives it the look of a modern Highland one; they end, however, at the ankle, where they are secured by a band or garter, the foot being covered by close shoes. His companion wears the common cap so frequently met with; and he has his face ornamented to profusion by moustache and beard, each lock of which appears to be most carefully separated and arranged in the nicest order. He has an under tunic of white, and an upper one of red, and a white mantle bordered with gold; he also wears the same kind of stocking to the ankle, but he has no shoes: this frequently appears to be the case when the leg is thus covered, and the wearer is about a journey. A selection has been made from the MS. that has supplied us with these examples —Cotton collection, Nero C. 4*—and which exhibits nearly all the varieties to be met with.

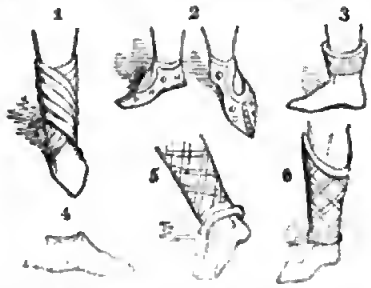

Fig. 1 is a curious swathing for the lower part of the leg, above the shoes, that is worn by the shepherds at the nativity of the Saviour; it looks very like the hay-bands of a modern carter.† Fig. 2 are a pair of the richly-ornamented shoes before referred to as frequently worn by the richer classes. Fig. 3 is a sock or half-boot, also ornamented round the top. Fig. 4, a shoe ornamented by lines crossing each other diagonally. Fig. 5 shows one of the footless stockings, with the hand securing it round the ankle; and Fig. 7 a boot, the top of which is cut much like the cuffs upon the royal figures, and others before engraved and described; from the ankle upwards it is ornamented with red cross-bars.

From the feet let us ascend to the head, and consider the usual coverings worn there. Fig. 1 gives us the flat close cap; and also displays to much advantage the mode of dressing the beard. Fig. 2 has the common round skull cap. Fig. 3 wears one of a Phrygian shape; and Fig. 4 has the cowl, as usually worn over the head. These and the full length figures given before comprise nearly every variety worn. (See next col.)

* A manuscript which contains a series of drawings of scriptural subjects, which are of much value for the accurate delineations given by the ancient designer of the costume of his own age, in which he has clothed all the figures.

† Some writers, indeed, affirm that the practice of enswathing the legs with hay-bands was the origin of the cross-gartering, so fashionable among the Saxons and Normans.

During this period the ladies gradually merged from the simplicity of the Anglo-Saxon costume into all the extravagance of shape and material revelled in by the gentlemen. The alteration appears to have commenced in the sleeves; and the figure to the left in the following cut depicts this alteration. The long narrow sleeve sud-

denly becomes pendulous at the wrist, and is about a yard in length. All the other parts of the dress are precisely similar to that worn by the Saxon ladies, and described in the first part of these notes. They appear to have gradually grown longer and wider, and are sometimes tied up in knots. They are generally of a different colour from the rest of the dress. Their gowns also, like the tunics of the gentlemen, are excessively ample, and lie in folds about their feet, or trail their length behind them; these were also sometimes tied up in knots, and the symmetry of the waist was preserved by lacing, in the manner of the modern stays. The illuminator of the MS., from which we have so frequently copied (Cotton collection, Nero C. 4), in the representation of Christ's temptation, has satirically dressed his infernal majesty in the full costume of a fashionable lady of this period. His waist is most charmingly slender, and its shape admirably preserved by tight lacing from thence upwards; the ornamental tag depending from the last hole of the bodice. His long sleeves are knotted on his arm; and his gown, open from the right hip downward, is gathered in a knot at his feet. It is an early instance of a fondness for caricature, which was indulged in occasionally by ancient illuminators.

But the hair of the ladies was indeed "a glory unto them," for they far outdid the doings of their lords, extravagant as they were in this particular. They wore it in long plaits that reached sometimes to their feet. The effigy of Queen Matilda, at Rochester, presents us with an excellent example of this fashion; it descends in two large plaits to the hips, and terminates in small locks. These treasured ornaments were bound with ribbons occasionally, and were sometimes encased in silk coverings of variegated colours. The lady to the right in the last cut is represented as wearing one of these ornamental cases, which reaches to her feet and ends in tassels.

The ecclesiastical costume of this period is chiefly remarkable for the increase of ornament adopted by the superior clergy, and which called forth the strongest animadversions from the more rigid precisians of their own class. Sumptuary laws were made and partially enforced; for both now and afterwards it was found much easier to make the laws restraining excess in apparel than to enforce the rich to keep them. The cut exhibits the costume of a bishop and an abbot: the former of whom is arrayed in a chasuble, richly bordered, apparently with jewels; his dalmatic* varies from that worn by the Anglo-Saxon prelates in being open at the sides—it is very richly ornamented. The first approach to a mitre is visible in the cap that covers his head, from which hang the pendant bands called the vittæ, or infulæ, which always appear upon mitres, and frequently upon crowns.† The adjoining figure is more plainly habited, a novelty appearing in the upper part of his dress, the sort of ornamental collar which falls from the neck over the shoulders; one very similar is also seen upon the figure of Roger, Bishop of Sarum, who died 1193, and which is now in Salisbury Cathedral; it has been engraved in Britton's History of the Cathedral, and forms the first plate in Stothard's "Monumental Effigies."

Among the military of this period, a most important body were the Archers, who did the Conqueror invaluable service at Hastings, and made the bow for many centuries the chief strength of the English lines. Its practice was greatly encouraged; and Henry I. made a law, to the effect that no archer should be punished for murder, or charged with it, who had accidentally killed any person while practising with his weapon. The following engraving represents four of these archers from the Bayeux Tapestry, and it scarcely need be mentioned that they are fac-similes of the original, where they are placed above each other, although they are intended to be side by side. Two of them are dressed nearly alike, in a close vest, with wide breeches to the knee; another has full breeches, apparently gathered in the middle of the thigh and at the knee, and ornamented with large red spots; the fourth is more fully armed, he wears the steel cap, with its protecting nasal, and a close-fitting dress to the knee of ringed mail, formed by sewing metal rings upon leather or cloth. The quiver is suspended from the waist, or else

* These articles of priestly costume were fully described in part the first of these notes, to which we beg to refer the reader.

† It has been supposed that they were originally used for fastening them beneath the chin. The crown on the Great Seal of Henry I. shows these appendages very plainly; and a story is told of Ralph, Archbishop of Canterbury, who snatched the crown from the head of this king and broke the insulæ, or clasp, which fixed it upon the head.

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from the shoulder, from whence arrows are taken as wanted, although one of these soldiers holds in his left hand several ready for shooting.*

The ordinary costume of the Norman soldiers is here given from the same tapestry. The military tunic, or hauberk, "which was of German origin," says Meyrick, "was probably so entitled from 'hauen,' to hew or cut, and 'berg,' a defence; that is, a protection against cuts or stabs. It fitted the body pretty closely, being slit a little way up in the centre both before and behind, for the convenience of riding; although, occasionally, it appears to have ended in close-fitting trousers to the knee, like the body armour of this period. It appears to have been put on by first drawing it on the thighs, where it sits wide, and then putting the arms into the sleeves, which hang loosely, reaching not much below the elbow, as was the case with the Saxon flat-ringed tunic. The hood attached to it was then brought up over the head, and the opening on the chest covered by a square piece, through which were passed straps that fastened behind with tasselled terminations, as did also the strap which drew the hood, or 'capuchoo,' as it was called, tight round the forehead." Mr. Planché contends for "the evident impossibility of getting into a garment so made," of tunic and trousers in one; but so many examples occur of close-fitting trowsers of mail reaching to the knee, and which are too distinctly delineated to be considered as merely bad drawing, or an imperfect representation of the opening in the long tunic, that it certainly appears to have been thus worn, and may have been divided at the waist. The hood of mail is seen in the figure to the right in the preceding cut as covering the head, and the conical helmet is placed over it. The wide sleeves of the hauberk reach to the elbow only, and are covered with rings, but the body of this defence appears to be composed of the kind of armour termed "trellised" by Meyrick, which was formed of straps of leather fastened on the body of quilted cloth, and crossing each other diagonally, leaving angular spaces in the centre, where knobs of steel were placed as an additional protection. His legs are also protected by cinged mail. He holds in his hand a gonfanon, the term applied to the lance, to which was appended a small flag or streamer, and which was generally carried by the principal men in the army, to render themselves more conspicuous to their followers, as well as to terrify the horses of their adversaries; hence it became a mark of dignity, and the bearing of the royal one was only entrusted to certain great and noble persons.*

The other warrior is more fully armed: he has a sword, an axe, and a spear, the latter of which he is about to strike with. The axe continued in use long after this period. Stephen fought with his battle-axe at the siege of Lincoln, in 1141, until it snapped within his grasp. The long pointed shield, borne by this figure, has been termed by antiquaries "heater-shaped" and "kite-shaped," from its resemblance to both these articles. Various Sicilian bronzes exist, the figures holding similar shields, and it was from this people they were assumed. They were held by a strap in the centre.

The figures here given are of a later date, probably of the time of Henry I. or Stephen. They occur in Cotton MS., Nero C. 4. They wear the helmet, pointed forward, similar to the Anglo-Saxon ones before described; and have protecting nasals. The shield held by the first of our figures is bowed so as to cover the body round; the umbo projects considerably, and is of an ornamental character, ornamental bands radiate from it, and it has a broad border. It is admirably adapted for defence of the body, and is of common occurrence, being sometimes large enough to reach the ground, on which its point rests. A sword is in the girdle, and three spears are held in the right hand. The legs are unprotected, and high boots slightly ornamented cover the feet. The warrior beside him has a ringed hauberk opened wide at its sides, and through an opening at the waist the scabbard of his sword is stuck; it is on the *right* side, as will perhaps be noticed, but it frequently occurs on that side as well as on the other. A long green tunic appears beneath his hauberk, and he wears white boots.

This figure is copied from one in Cotton MS., Caligula A. 7, and exhibits the mascled armour of this era. These *mascles* were lozenge-shaped plates of metal, fastened on the hauberk by a hole at one corner; and they were so worked one over the other that no openings were left between them. The soldier here engraved has a tall round conical cap, with a nasal, to which his hood of mail is affixed; and this was the commencement of a protection for the face, which afterwards became so much more complete. Little more than the eyes of the figure are visible, and the neck seems protected by a sort of tippet of mail connected with the hood, which completely envelopes the head, passing under the helmet. The legs are also incased, and he has the long-pointed toe, that became fashionable at this time, and which came into use during the reign of Rufus: they were strictly forbidden to be worn by the clergy, as too foppish; shoes were worn at this period with toes of great length, and stuffed with tow till they curled like a ram's horn. The shoes of horsemen generally curve downwards, and William of Malmsbury says, that they were invented by Rufus to keep the toes from slipping from the stirrup. Such shoes are worn by Richard, constable of Chester, in the reign of Stephen, whose mounted figure is here copied from his seal in the "Vetusta Monumenta" of the Societies of Antiquaries.

He wears a novel kind of armour, called by Meyrick "tegulated," and formed of little square plates, covering each other in the manner of tiles, and sewn upon a hauberk without sleeves or hood. He wears a tall conical helmet without a nasal, the fashion having probably been discontinued from the inconvenient hold it afforded the enemy of the wearer in battle—Stephen, at the siege of Lincoln, having been seized by the helmet and detained a prisoner; and this may probably have led to its discontinuance, and the unprotected state of the face then, have occasioned the invention of the close face-guards soon afterwards in common use. The long pendant

* These figures have been modernised in Meyrick's "Critical Inquiry into Ancient Arms and Armour," vol. i., pl. 8.

* The banner of the Conqueror had been presented to him by the Pope, who had given the expedition his blessing. Wace says, that under one of the jewels with which it was ornamented was placed a hair of St. Peter. It is represented on the tapestry as a simple square banner, bearing upon it a cross or, in a bordure azure.

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sleeves of the knight, and his flowing tunic reaching below his heels, was a Frankish fashion of oriental origin. He bears a small shield and a banner. He was standard-bearer of England in 1140. A very good coloured engraving, designed from this seal, may be seen in the first volume of Meyrick's "Critical Inquiry into Ancient Arms and Armour," plate 12.

Two other kinds of armour were also in use at this period. Scale-armour, derived from the ancient Dacians and Sarmatians, who may be seen thus protected in Hope's admirable "Costume of the Ancients." It was formed of a series of overlapping scales similar to those of fish (from whence the idea was evidently taken), which were formed of leather or metal. The great seal of Rufus represents that monarch thus habited. The other kind is termed by Meyrick "rustred armour," and consisted of rows of rings placed flat over each other, so that two of the upper row partially covered one in that below, and thus filled up all interstices, while free motion was obtained for the wearer.

[The next part will be devoted to the costume worn in England during the reign of the Plantagenets, and will carry us down to the death of Richard II. A new fund of information will now present itself in the monumental effigies of this period, which will be abundantly referred to; and, in order to enter fully into this rich field, an extra month will be devoted to research. The third part will appear on the 1st of January.]

A letter has been placed in my hands by the Editor of the ART-UNION, which has been called forth by a remark made in the first part of these notes, on the Highland target, and its similarity to the ancient British shield. It contains some interesting information on this subject, and runs thus:—

October 20.

SIR,—In the ART-UNION of last month, Mr. Fairholt, in his "Notes on British Costume," implies that the Highlanders have copied the Roman fashion of wearing the target, retaining the boss of the Celtic shield as an ornament only. On the contrary, it is of the greatest use, being the foundation in which the spike is fixed, sometimes screwed—thus rendering the Highland target an invaluable weapon, whether for *defence* or OFFENCE. I have one in my possession, with a dirk-blade a foot long screwed in the boss. I assure you, Mr. Editor, 12 inches of Spanish steel, on a strong left-arm, is by no means an *ornament* only—it would hurt considerably; this was the *ornament* with which Gillies Macbane, Major of the clan Macintosh, killed three Sassenachs at the massacre of Culloden after his sword-arm was broken. Neither are the "brass-nails" intended as imitations of the "little knobs:" being used to fasten the leather, hide, or plates of metal to the wood beneath, as well as to render the surface impenetrable to a sword-cut. The swash-bucklers of Queen Elizabeth's time used shields with one wooden handle fixed in the concavity of the boss.

Yours, &c., MAC. NAN. CLAIMH.

Now, the *fact* of the matter is that the remark is not my own: it comes from a much higher quarter, and has passed unquestioned for years. It was first made by Sir S. R. Meyrick in the twenty-third volume of the "Archæologia of the Society of Antiquaries," when describing a shield precisely similar in construction. It is repeated in the text to his "Engraved Illustrations of Ancient Arms and Armours," in Mr. Planché's "History of British Costume," and elsewhere. On looking at that shield and the one engraved in the ART-UNION, certainly a strong resemblance is visible between those and the Highland one, enough to incline us to think it a general imitation, modified by time, circumstance, and experience. The use and construction of the modern Highland shield has, however, been very clearly pointed out by the writer of the above letter, and coming, as it evidently does, from a Scotsman well acquainted with the subject, it is valuable, more particularly as the costume of the Highlander has been so vaguely descanted upon, and so many conflicting statements made, that anything bearing the stamp of truth is particularly acceptable; and I am glad of the power thus given me of correcting the erroneous impression that has so long passed current on this one subject. And, in conclusion, I beg to assure my correspondent, that the greater share of time and trouble in getting together these notes has been devoted to endeavouring to reconcile contradictory statements, ascertain the truthfulness of quoted authorities, and so make deductions from fact alone. Those only who have waded for days through volumes, with little or nothing to show for the day's labour, can fully appreciate the mental annoyance of the task. F. W. F.

THE SUBJECT OF ANCIENT GROUNDS.*

It may be expected that the more immediate pupils of Van Eyck, as Rogier Van Brugge and others mentioned by Van Mander and Sandraart, would adopt the style and manner of their master; there is, in fact, reason to believe that such was the fact. In like manner we may believe that Antonello da Messina would carry the same principles, after the death of his master, to Venice, where, *on his second arrival*, he sold the secret he had learned of Van Eyck, and when also the state granted him a pension, which probably he enjoyed till his death; though of this his biographer is silent. Would it not be worthy of the consideration of the members of our Royal Academy, to send some person, duly authorized and properly qualified, to Venice to examine the archives of that city for ancient MS. documents, which civil wars and other calamities have spared from destruction.

De Piles states, that early in the sixteenth century, Giovanni Bellino laid the foundation of the Venetian school, by the use of oil; his pictures are on a white ground. He died about the year 1516. Titian was his pupil; and M. Merimée has proved that in one instance he found the ground of Titian's picture to be composed of gypsum, starch, and paste: therefore Titian also used the white ground of his master. Vasari was the friend of Titian; let us see, therefore, what ground he recommends. He directs that it should be composed of *white lead, flour, and nut oil*; and so particular is he lest the purity of a white ground should be tainted, that he objects even to the use of linseed oil, because the nut oil, "*ingiallia meno*," is less liable to become yellow. We may, therefore, consider *that in the best days of Art, white grounds were deemed to be a sine qua non.*

We must, however, admit evidence on the other side; and certainly Vasari does speak elsewhere of coloured grounds, such as a mixture of white and Naples yellow, &c.; but it must be recollected towards the latter period of his life, the palmy days of Art having then passed away, the influence of the Tenebrosi were beginning to be felt, and he assuredly did not oppose to this growing influence, either by precept or example, the means at his command, and which might have been expected of a man of his capacity of mind. It would have been worthy of his genius, and it might then have been effectual. Titian's quarrel before this period with Paris Bordone and Tintoretto, whom he banished from his studio, prepared the way for many injudicious changes in the practice of these masters, and in the preparation of colours and of grounds generally. With respect to colours, each was striving to obtain the brightest; as if merit could be judged of alone by colour: thus, as De Piles informs us, the head of the Venitian school grew dissatisfied with the white-lead of the shops; and that to obtain the brightness of that of the old distemper painters, he prepared the pigment according to their method, i. e. with size. But he adds, the labours which attended this process soon disgusted Titian, and he laid it aside.

Lanzi informs us that Tintoretto departed from the practice of Titian, of painting on white grounds: "Vario anche il metodo di Tiziano nel colorire, servendosi *d'imprimature non più bianche*, e di gesso, ma scure; per cui le sue opere in Venezia han patito più che le altre." We are also told by the same writer, that the pupils of Paul Veronese varied the grounds of their master, which were white, and that they deviated also from his way of colouring. Yet the pictures of this master "glow with the grace which he so well knew how to shed over them." I must refer the reader for further information upon this subject to the elegant lectures of Sir Joshua Reynolds, than which for their extent there is no work in the English language upon Art which has superior or perhaps equal merits.

To so great a height did the spirit of rivalry and hostility between Titian and the other artists of his time arrive, that Giovanni da Pordenone,† fearing to be insulted by his rival (Titian), worked with a sword by his side, and a buckler tied about him, as was the fashion, says de Piles, with the bravoes of that day; and literally in this costume did he paint the 'Cloisters of St. Stephen, at Venice.' Apart from all consideration of the bad moral effect arising out of these quarrels, a door was opened for a general corruption of taste, and for the loss of the oral tradition of the studio, which followed on the death of Titian. Indeed at so low an ebb had respect for the art reached, that Paul IV. commanded one of the frescoes by Raffaelle in the Vatican to be destroyed! Thus it ever is with Art and the other accessories of civilization: perfection once reached, the downward flight commences. The seeds of the brightest flower and of the most noxious weed are bedded or found scattered in the same soil—there they germinate, and if both be suffered to grow together, the glories and the sweetness of the more tender plant will dwindle and decay. "Ogni scuola, per quanto vanti gran fondatore, a poco a poco va infievolendosi; e ha bisogno a tratto a tratto di essere solevata."

In the unfortunate days which I am now about to describe, there arose a new race of professors of Art, who suddenly usurped the loftiest places in the Italian schools, and appropriated their emoluments to private uses. Governed by no moral laws or human sympathies, insensible alike to persuasion and remonstrance, they overspread the land like the devouring locust, whose approach is not perceived till the whole earth is laid waste and desolated. This was the *sect of the Tenebrosi*, as Boschini styles them in his *Carta del Navegar*. Their grand nucleus was the city of Naples—where, fostered by a weak and pusillanimous Government, they had ample opportunities thoroughly to organize and systematically arrange their future plans. This junta was at this time ruled by Bellisario, and his associates, men for the most part of desperate and infamous characters. But to write a history of this dark sect would be equivalent to a secret history of Italy entire! a work requiring immense labour and research, and far greater talent than I possess. I will, then, but pass cautiously over the surface of a troubled ocean, which I trust some more talented inquirer will fathom and explore. I offer no apology, therefore, for departing from all method and chronological order, and confining myself exclusively to the subject under discussion, proceed to the question of *dark grounds*.

Zanetti is of opinion, that Pietro Ricchi introduced the oily and obscure method of painting of the Tenebrosi into Venice. But as neither this author or Lemazzo furnish us with a date, we are at a loss to fix the period. We are however, told by the observant and acute Lanzi, that the pictures of Ratilio Manetti are easily distinguishable at Siena, by invariably partaking of a certain sombre hue, which destroys the due balance of light and of shadow:—Simil eccezione han molti de' suoi coetanei, come avverto *quas' in ogni scuola*. Il metodo di purgare i colore e di far *le mestiche* era guasto." This Rutilio Manetti was born in 1571, somewhat later than the period pointed out by Boschini, wherefore, it is highly probable that the sombre style spoken of may have found favour to some of the schools at a considerably earlier date. Viewing the matter with the impartiality which is produced by time and removal from the scenes where party spirit so long prevailed, I think we may fix upon the year 1550, as that in which the Tenebrosi began their existence; and that it originated with Tintoretto. The principles of that sect were afterwards more completely developed by P. da Caravaggio, and assuredly its doctrines were promulgated by the partisans of Spagnolitto.

No one can doubt that Tintoretto was a man of vast genius—quick to invent, impetuous to execute; in the mechanical operations of the art, without, perhaps, an equal in his day. Capable of extraordinary efforts, and inspired by a true ambition, he bade fair to rival Titian, and to snatch from his brows the laurels which he had earned. There was, however, in the character of Titian, a steadiness of purpose, of which his formidable rival was totally deficient, as it eventually proved, though he showed no symptoms of the deficiency till after his career had been some time commenced. But it is a remark, founded on a close observance of man, that diligence is seldom long the attendant upon those who are more anxious to do much than to do well; or, as one of his biographers expresses it, "La diligenza rare volte si occuppia alla smania di far molto; vera sorgente in questo uomo e in moltissimi artifici del far male, o almeno men bene." And Aoibale Caracci, describing to a friend the pictures of Tintoretto, wrote, saying, that to many of them he could not recognise Tintoretto: "E Paul Veronese, che tanto ne ammirava il talento, fu solito a querelarsi ch' egli *apportasse danno*

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* Continued and concluded from page 230.

† See De Piles.

a' professori col dipingere ad ogni maniera; eh'era per appunto un destruggere il cuncetto della professione."—(*Ridolfi.*) In short, at this time he laboured for profit, not for reputation; he invented (assisted therein by the fertility of his imagination) new methods for accomplishing his mercenary views; he worked on *dark oily grounds*, because they assisted him in the multiplication of pictures, and on account of the price of colours he painted with very little body. By these means, he fell so far behind Titian, that it became a matter of astonishment that he should ever have been his rival; and more, that he should have so nearly approached him. He survived Titian only six years, but during this interval, more even than before its commencement, he tainted the Venetian school with many grievous corruptions, which after his death were fomented and exaggerated by his pupils: "Es propio di ogni scuola portare all' excesso la massima fondamentale del suo maestro."

Having thus traced to Titian as the *cause*, and to Tintoretto the *effect*, of that vicious example which promoted the establishment of the sect of the Tenebrosi, I will now explain the principles upon which those dark colourists proceeded. *To study nature more minutely; to depict her without choice in the selection, in the forms and postures most suitable to the production of sudden and startling effects of light and shadow; to make Caravaggio in his plebeian style their model, and to paint, like him, on dark and oily grounds.* These were the chief features of their doctrines, but there were others, which I shall presently develop. As a natural consequence of the publication of these professional tenets, the venders of colours took advantage of the occasion to sell impure and badly-prepared pigments, and vehicles favourable only to despatch; and manufactured grounds suitable also to the same purpose, and composed of strong earthy bodies, dark, and possessed of absorbent and drying properties. Thus all things changed for the worse, even to the very grounds: "Se ne da colpa al metodo delle imprimiture alterato in ogni luogo—*per tutta Italia.*" And we are told, in reference to the pictures of these dark colourists, that they exhibited "un color tenebroso, che occupo allora e oggidi rende poco meno che inutile molti quadri." Thus Padovanino, in his day accounted little if at all inferior to Titian, whose style he imitated successfully, has shown by the darkening of his pictures and by the change in their tints, that he was associated with the Tenebrosi.

But one of the most painful examples on record is that of Giordano, who in his youth was so assiduous in his professional studies, that he did not rest from his labour even to take his meals; he merely opened his mouth to receive food from his father, who, with paternal solicitude, was ever ready and on the watch, to satisfy these mute calls of hunger. By such excessive study and application, he acquired over his pencil so complete a mastery, that he obtained the name of "Il Fulmine della pittura." Capable of imitating the style of the greatest masters of the preceding age with such precision of colour and execution, as to deceive even his personal antagonists; in the words of Palomino, "Imitando ya à Raffael, ya à Tiziano, à Tintoretto, à Corego, y à qualquier, de los mos iuminentes, de suerte que es menester gran perspicacia para distinguirlas:" capable also, by the force of genius alone, of dictating to every school of Italy and of Spain, he fell from his giddy height, and from his own good style, to follow the vulgar manner of his first master, Caravaggio. The love of gain led this fine genius astray; and perceiving, as Spagnoletto had already done, that the plebeian style attracted the most purchasers, he turned aside from the path of fame which he had long and patiently trodden, "al gusto Caravaggesco, che per la sua verità, forza, effeto de luce, e d'ombra arresta la moltitudine più che lo stilo ameno,"—and by these means, though they enabled him to die wealthy, he left behind him a tarnished and a worthless reputation.

The ever memorable and successful efforts of the Caracci in Bologna, to arrest for a time the progress of decay, and to check the prevailing maxims of the Tenebrosi, subsequently to the plague which carried to the grave so many good artists, and left others in a state of superannuation, is above all praise. Their example fills us with animation; and when we review the history of that one family, without money, without influence, beyond what genius commands, and with the opposition of every master of the period arrayed, and inciting the public with animosity, against them, we feel every nerve within us strained for the glorious struggle; and in imagination we follow the great leader, persuaded, that however degenerate may be the age, however contemptible the state of Art, and however degraded its followers, the invigorating principle does but slumber, and when called forth from its state of apathy, it will again become active, and shine forth with renewed powers, striving with, controlling, and rising above, the evil passions of men, removing the errors of a corrupted taste, and spreading abroad a true and generous feeling for the Arts. These are privileges not, indeed, easy of attainment, but they are such as every Englishman may strive for, and which every lover of his country, of his species, and of civilization, must study to obtain.

In the days of the Caracci, however, the fashions of Art had so far changed, that it would have required the strength of a Hercules to thoroughly cleanse the schools; it will not then be surprising, if the dark grounds of the Tenebrosi infected the noble school of Bologna. This may, perhaps, be imputed to the circumstance, that its founder, Lodovico, was more addicted to fresco than to oil painting, in the former of which styles white lead is inadmissible; and thus, by a very natural train of reasoning, excluding that pigment from his oil pictures. The consequence has been, that his oil paintings have so much faded and changed in colour, as scarcely to exhibit the tracings of a great master; and *it* is by his frescos only that his merits can now be judged of.

It has fared very differently with the pictures of Domenichino and Guido Reni, the two best pupils of the Caracci school. Guido predicted the durability of his paintings, from his use of white lead; and this proves that there must have been great discussions at that time respecting the employment of lead at all as a pigment. The pictures of this great master, in his best period, however, are in a high state of preservation, and have fully justified his prediction. But Guido had another, and, alas, a very inferior style: he became addicted to gaming; and, to supply means for the gratification of this odious vice, he exhausted his fine imagination, and growing worse and worse as his necessities increased, he prostituted his great genius, and yielding at length to the facilities of the age and to those afforded by dark grounds, he became a mannerist and a Tenebroso; and not being possessed of the prudence of Giordano, he—who had been honoured by all the princes of Europe, lauded by its poets and envied by professors—fell into dishonour and degradation, and at last died in poverty and squalid wretchedness!

Prior to the death of Guido, in 1636, his mind being then uncorrupted, and while he was yet in the height of his career, the dangerous principles of the Tenebrosi were, as has been shown, extensively disseminated. The sect was at that time ruled by Bellisario, Spagnoletto, and Caracciolo; and it was an essential doctrine with them to vilify and oppress all who opposed the advance of what may be rightly termed the *black Art*. They obliged the Cav. d'Arpino, then engaged in a work in the Capella di S. Genaro, to take flight before it was finished, and even pursued him to Rome, whither he went for refuge and protection. The completion of the work was then entrusted to Guido, in the days of his rectitude; but no sooner was it perceived by the Junta that he was inimical to the principles of the Tenebrosi, than his expulsion was determined upon; and he accordingly received a message, conveyed to him by two desperadoes in disguise, offering him the alternative of immediate departure out of the city or instant death! The successor to Guido in this obstructed work was Domeniebino, a man educated in the *school of adversity*, and whose integrity had withstood the severest trials. He was not one, therefore, likely to succumb to the dark sect. Finding all their attempts to seduce him fail, they loaded him with calumny, found means for adulterating his colours, of mixing ashes with his grounds, and, by a succession of the most wantou annoyances, they drove this great man from Naples. But whithersoever he went, he offered a determined and uncompromising opposition to the Tenebrosi, to whose malevolence he at length, it was said, fell a victim, by having had poison administered to him, of which he died, in 1641. "Fu sorpresa da morte, affrettatagli o dal veleno, o almeno da'disgusti, che soffriva gravissimi e da parenti e dagli amuli; la piena de'quali era ingrossata per la venuta de Lanfranco suo antico avversario."

Indeed, so vigilant were the rulers of the Tenebrosi, and so vigorous at this time the execution of their mandates, that either poison or the knife effectually silenced opposition. In this state of affairs, and when all was discord, the schools of Italy were depredated upon by a set of mendicants, artists whose lives were passed in travelling from city to city, in persecuting the *denounced*, in repeating everywhere the same sombre unimaginative pictures, and in propagating among the pupils the dismal and mind-subduing doctrines of the Tenebrosi: "Servendosi d'imprimature scurissimo ed olroso, cosa che quanto aiuta alla celerita, tanto nuoce alla durevolezza." Of this class were the Zuccheri, the Peruzzini, and the Ricchi: "Il regno della pittura era nella mano loro." It is painful to dwell upon the events of this unhappy period, fraught as they were with the worst and the most mischievous consequences to genuine Art; most of the pictures of this epoch faded even in the life-time of the painter. But a few good and true men of genius still remained; and when these, convinced by sad experience of the errors in practice into which almost all had fallen, *resolved to return to white grounds and pure colours*, it was found that the methods of preparing them, after so long an interval, were forgotten and altogether lost! In this dilemma, from which there was no one to relieve them, they resorted to a style which had been adopted by Caravaggio for his frescoes, and to which the term *sgraffiti*, or scratched work, was applied. This consisted in preparing first a very dark or black ground—sometimes the black side of tanned leather, even; and upon this to give an even coat of one colour, either pure white or flesh tint; and when dry, with the sharp point of an iron instrument or graver, to scratch off as much of the upper white or flesh-coloured coat as would allow enough shade to show through from the black ground, to produce the desired effects of strong light and strong shadow: the only contrast to which the age aspired. This style was practised in oils by Andrea Cossimo, Mortuo da Feltro, and others. In fine, the tide of *the dark ages of Art* was set in, and we are even now, in the middle of the nineteenth century and after a lapse of two hundred years, but slowly recovering from the effects of the *tenebrious pestilence!*

It may be asked why—if the old masters were beset with so many difficulties at various periods, from bad grounds and impure colours—any old paintings should be preserved to our days? The answer to the question is this; that pictures may be compared to children of wandering tribes: the strong and the robust alone survive the casualties by which they are so frequently assailed. And it is owing to these contingencies that the weak and puling offsprings of the Tenebrosi have gone to the long repose from which they will never arise. Peace to their manes!

I have been induced to lay bare many of the details of this lamentable history (from which I have purposely excluded most of its worst features) in the full hope, that it may hold out *a warning to our own school and its professors* against encouraging, either in themselves or others likely to be influenced by their example, errors which, in their incipient state, might be accounted puerile and insignificant, but which, as I have shown, will involve the most disastrous consequences. It is, therefore, with no feeling of disrespect that I here appeal to them as honourable men—that, from the columns of the ART-UNION, I present to them my humble address:—

GENTLEMEN,—You are men of acknowledged talent and integrity, anxious to promote the interests of Art and to encourage youthful genius. Be careful then that no party spirit disturb your councils or misdirect your decisions. That those whom you may enrol in your list of members be distinguished alike for their professional and general acquirements, for their diligence and for their moral virtues. Assume no privileges to which as academicians you may be entitled, if they are proved to be injurious to your unelected brethren. In the admission of pictures to your annual exhibitions, let merit be the *rule*, character the *exception*. Open your studies to the young and the industrious; and communicate instruction freely, and, to the profession, gratuitously. Inspect the

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prepared canvasses and panels, as well as pigments and vehicles, on sale by the colourmen, and recommend such only as can be conscientiously approved of. Be just in the distribution of your rewards, and earnest in the discharge of all your public duties.

If you be animated by these principles, if you be united for mutual protection and mutual encouragement, and if you promote to the utmost in your power your country's glory and reputation, then you will be encouraged and protected by its Government, and obtain extensive patronage from the public. Thus will you be honoured and respected as the Margaritones and Cimabues of ancient days—the revivers and restorers of a lost Art; and thus will the rank of Royal Academician command for its possessor admittance to every society, and be a passport through every land!

After this digression I will state what I conceive to be the comparative merits of *non-absorbent* and *absorbent grounds*. It is evident that a ground of gold leaf, *per se*, must be non-absorbent, and such might be required in distemper painting. Now, the use of gold grounds declined in the fifteenth century; Van Eyck lived in the beginning of that century: therefore, and as I before observed, gold grounds survived the distemper methods, and were in use after the discovery of oil-painting. Again, Agostino Calvi, who lived in 1538, was the first to lay aside gold grounds in Genoa. Therefore the use of gold grounds continued 118 years after the discovery of Van Eyck. It brings us also near to the time of Titian's and Tintoretto's grounds, and consequently verges on the period when the latter commenced his experiments upon *dark grounds*. These dark grounds were absorbent: therefore, though the conclusion is not strictly logical, absorbent grounds were invented by the Tenebrosi. In support of this opinion, it may be stated that the grounds recommended by Da Vinci, the ground of Titian analyzed by M. Merimee, and the grounds of Vasari, must all be considered non-absorbent. Finally, the paintings upon polished stones, wherein the veins and other natural marks form parts of the subject painted, were done upon grounds absolutely non-absorbent. Have I not then established a case in favour of non-absorbent grounds, supported upon the authority of Vasari and others? I will, however, quote the opinion of a very sensible modern writer: "The admirers of absorbent grounds say, that they make the colours more pure, by absorbing the oils in the vehicles with which the colours are tempered; this may be granted, but we must inquire how much more oil, &c., is required to make colours work on an absorbent ground, than on one which is not in the least degree absorbent?" *

But to make some further application of this subject to our own times and circumstances, I may observe, that in order to produce an absorbent ground, it is thought to be necessary to use animal size *in the priming*; this gives a greasy texture to the cloths; and in order to prevent *the artist's colours from slipping off the surface*, it is requisite to add to the composition of the priming a certain proportion of *gritty matter*, in order to give a *tooth*; an excrescence, I believe, never contemplated even by the Tenebrosi, though in other respects they seem to be alike: a strong argument for a change to something better. I regret to say that the grounds which most of our colourmen prepare are of the greasy, gritty, absorbent kind here described; and, to render them still more objectionable, they are of a sickly light yellow-green colour. If in the preparation of the canvass common size have been used, and it be painted upon while yet new, it will come through every tint and cover the picture surface with unsightly glue-coloured yellow; if the canvass be old it will crack; if it be prepared, as is now the prevailing custom, with India-rubber, the priming will be kept flexible, but will never harden. Something must, therefore, be done for artists; and it were better to return to the grounds of Van Eyck, Titian, and Vasari: these are either of gold, or of pure white lead with paste, and starch, and oil. And I am happy to have it in my power to say, that such grounds are now prepared by Roberson, of Long Acre, Brown, of Holborn, Messrs. Ackermann, of the Strand, and Davy, of Rathbone-place, who have hereby proved themselves to be great benefactors to artists and amateurs.

* T. H. Fielding "On Oil-Painting."

I have now brought my inquiry to a close: if, Sir, I have been prolix, it has been owing to my want of skill in composition; if unintelligible, to my anxiety to place the subject in strong relief before the reader; and if I have gone into matters somewhat irrelevant, it has been from an earnest desire to present to the mind of the youthful aspirant after fame, a faithful and admonitory picture of all that, through corrupt example and abuse of power, has *in times past* befallen the art of painting: a knowledge of which in these days of education is absolutely necessary, and of which it would be disgraceful to remain ignorant. "*Nescire quid antea quam natus sis acciderit, id est semper esse puerum, quid enim est ætas hominis, nisi memoria rerum nostrarum cum superiorum actate contexerit.*"

Yours, &c., A.

ART IN CONTINENTAL STATES.

ITALY.—Rome.—*The Egyptian Museum in the Vatican.*—The treasures of the Egyptian Museum, in the Vatican, are increased by a present sent by Mehrmet Ali to the Pope. The gift is composed of 80 articles—mummies, tombs, vases, and bronzes of the highest importance.

Loggie del Vaticano.—Many improvements have been made in the third floor of the Loggie del Vaticano, in order to restore and preserve the famous pictures by Giovanni da Udine, Danti, Pomarancio, Paul Brill, &c. Professor Agricola directed all those operations with great satisfaction to the artists and connoisseurs.

Venice.—*Monument to Titian.*—The municipal council of Venice has given orders for a monument to 'Tiziano Vecellio.'

Bologna.—*Monument to F. Francia.*—The municipal council of Bologna has also given orders for a monoment to Francesco Francia. Professor Baruzzi will be the sculptor.

FRANCE.—Paris.—*Academy of Fine Arts. Annual Solemnity for the Distribution of Prizes.*—We have in our last number given the names of the artists who have received the prizes in the competition of architecture, sculpture and engravings. Here are now the names of those who have received prizes in the School of Painting. Subject, 'Samuel consecrating David.' First great prize, M. Victor Biennourry, 19 years old, pupil of M. Drolling. Second great prize, M. L. T. N. Duveau, 24 years old, pupil of M. Cogniet.

The assembly for this public ceremony was numerous and distinguished. Many celebrated persons of every nation were present, and among them, David, Mayerbeer, Carasfa, de Humboldt, de Fortia, Libri, Delaroche, Valekenaer, Picot, Lebas, &c. &c. Before the distribution of the prizes, M. Raoul-Rochette, the secretary of the Academy, read the report upon the works sent by the French students at Rome. It was rather a severe one; and M. Delécluze, with many connoisseurs, affirms it was not just, principally regarding the delicious picture of M. Papety, a young artist of great hope. His work is original, and at the same time following the grand and pure principles of Art.

After the distribution of the prizes, M. Raoul-Rochette, according to the usual form, took the chair again, and delivered a lecture, or the eulogium of the sculptor Ramey, the friend of Prudhon, the author of the statues of Napoleon, Kleber, the Cardinal Richelieu, and other public works of merit. The ceremony was ended by a "Cantate," a composition of a young artist, who received at the same time the prize in the musical department.

The Portrait of the Count de Paris.—Monsieur Noel had the honour of presenting to the King, Queen, Duchess d'Orleans, and Princess Adelaide, the drawing on lithographic stone of a portrait of the heir of the throne, the Count de Paris. M. Noel copied it from the picture by Winterhalter. The royal family appeared highly pleased with the work.

Paris.—*Singular Discovery.*—A most interesting discovery was made the other day at the Museum of the Louvre. The details are given in a special memoir addressed by M. Letronne to the Academy of Inscriptions and Belles-lettres.

Connoisseurs have admired, since the year 1834, a charming votive statue in bronze in the Museum of the Louvre: they believed they recognised in it the archaic style of the Greek artists anterior to Phidias. Ever since the statue was seen, a slight degree of efflorescence was observed at the fissures of the bronze, especially at the edges of the orifices of the eyes, which had once been covered with silver or enamel, but were now empty. Various means were tried to stop this efflorescence, but in vain: the continued corrosion threatened to destroy this beautiful remain of antiquity. At last it occurred to M. Duhois that, as the statue had been found in the sea, where it had probably remained for ages, it might be filled by mud, with saline particles which, preserving their humidity, caused the efflorescence. The idea being communicated to M. Cailleux, director of the museum, an experiment was immediately made.

The statue was sounded, and found to be full of a muddy substance which was still soft. Water was introduced at the orifices of the eyes, the only place, where it could be done, and, by repeated washings, a great quantity of mud impregnated with salt was drawn out, mixed with pieces of clay and brick, which M. Letronne considered to have been parts of the mould. At the end of the operation, the statue having been placed with the head downwards, there appeared at the opening of the eyes four small pieces of lead: these were with difficulty extracted from the narrow orifices, and one piece fell into such small fragments during the operation, that it was quite lost. The other pieces arranged by M. Dubois appeared to be fragments of one piece of lead, two centimetres in breadth and two millimetres in thickness. After being cleaned carefully the letters of a Greek inscription became visible. M. Letronne was applied to by the directors of the museum, and the results of his researches were given in the memoir to the Academy from which we extract as follows:—

1. The piece of lead contained the names of the artists who made the statue, of one of these names, which was on the lost piece, there remains only, the last letters "on"; the remainder of the inscription is—Menodates horn at ▪ * ▪ ▪ and ▪ * * * a Rhodian made (the statue).

2. It was rarely permitted to artists to inscribe their names on their works. These artists have placed their names within the statue, because it was a consecrated statue of Apollo placed as a public monument in the temple, being the produce of a tithe, as may be seen by the inscription encrusted in silver on the left foot of the statue. In a similar case when the power of Pericles could not procure for Phidias permission to inscribe his name on his work, he consoled himself by chiselling his portrait as one of the heads on the shield.

3. The inscription was engraved, not in the usual manner on a square or oblong "tessera," but on a narrow piece of lead, calculated to pass through the orifice of the eye, the only means by which it could be placed in the interior of the statue.

4. M. Letronne is of opinion, from the inscription and also the style of the statue, that its antiquity is not greater than about 100 years before our era.

Public Memorials.—Calvados.—The impulse appears great at present in the French nation for erecting memorials in honour of their great men. The council of the department de Calvados have given orders for a splendid monument to the memory of the lamented and gallant Admiral Durmont d'Urville.

Dunkirk.—The council have ordered a colossal statue of Jean Bart.

Department du Lot.—The general council have voted a sum, and have given the commission for the statue of J. Murat, brother-in-law of Napoleon and King of Naples.

Pau.—The noble marble statue of Henry IV., which had been for many months exhibited in the Court of the Louvre, has arrived at Pau, and the municipal council have determined to place it in the principal square of the town.

Ancient Furniture.—An interesting specimen is about to be added to the collection of antiquities in the Louvre; namely, a table presented by the Spanish Government to Henry IV. on occasion of his marriage. It was found in a garret in the office of the Minister of Commerce, and is being restored by his orders. It is curious in point of art as well as antiquity.

M. G. Dauphin.—The picture by M. A. Dauphin, which gained a gold medal at the close of the exhibition of this year, the subject being a Mater Dolorosa, has been purchased by the Minister of the Interior.

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GERMANY.—AUSTRIA.—VIENNA.—*Exhibitions in Germany.*—The well-informed periodical "L'Alliance des Arts," confirms that all the exhibitions of painting in Germany have been far from brilliant. That of Vienna had almost nothing of importance—excepting some works by Bauer, Schnorr, and Steinmüller.

PRUSSIA.—BERLIN.—*The Artists and Works of Art in England.* 1 vol. 8vo.—Monsr. Waagen, the Director of the Royal Museum at Berlin, has published a very curious and interesting work, "Kunstler und Kunstewerke in England." (The Artists and Works of Art in England.) It is a book claiming attention from all connoisseurs, even from those who cannot partake all the opinions of the learned Director.

SALZBURG.—*The Statue of Mozart.*—The festival to celebrate the inauguration of the statue of Mozart took place with great solemnity. The concourse of visitors on the 1st had amounted to 18,000, and many thousands more were expected. We believe that all the conservatories and academies of music, from St. Petersburgh to Naples, sent deputies. Among the noble visitors is the name of Lord Burghersh. The ceremonies commenced by the performance of the Mass composed by Mozart; after which the crowd moved to the spot where the statue was placed. The Chevalier Neukomm delivered a discourse, and the authorities proceeded to uncover the statue, which received universal applause. The idea it expresses is eminently beautiful and poetical. Mozart is resting one foot on a stone, and his head is turned upwards; he appears about to ascend to heaven, whose harmonies have already reached his senses; his mantle is falling off; his laurel crown is lying neglected at his feet, emblematic of indifference to the glories of earth. The statue was modelled by Swankhaler, and cast by Steiglmeyer. The festival was protracted for two days, occupied by the performance of Mozart's music; the second day opened with the famous Requiem.

LEIPSIC.—*Congress of Architects.*—A congress of architects took place here on the 14th; the number assembled was 547. A place of meeting was fixed on for next year—Bamberg, in Bavaria. We believe it is the first meeting of architects that ever took place.

DENMARK.—COPENHAGEN.—*Thorwaldsen.*—The Commandeur Thorwaldsen has just arrived from Rome, in Copenhagen, in order to direct the museum called by his own name. The famous sculptor in April next will return to Rome, which he chooses to make his residence.

RUSSIA.—WARSAW.—*H. Vernet.*—The Emperor of Russia arrived at Warsaw the 1st of October. Among his suite was Horace Vernet. It is said that the celebrated French painter, who at present is in great favour at the Russian court, will accompany his Majesty in all his excursions.

COLOGNE CATHEDRAL.

It was briefly mentioned in our last number, under the head of Foreign Intelligence, that the first stone of the new works for the completion of this most extraordinary monument of medieval art and piety had been laid by the King of Prussia, with much ceremony. The importance of the building, the interesting nature of the event, and the intense interest it has excited throughout Germany, seem however to call upon us for something more than this short notice. Cologne Cathedral, if completed according to the original design, would unquestionably be the most wonderful and the most beautiful building in the whole world. For a long time the name and country of its designer were unknown. It would now seem, however, that the honour of giving birth to the author of it belongs to Belgium; a charter having been discovered, dated 1257 (the Cathedral was commenced 1248), showing that the monks of Cologne, in consideration of the services performed by Master Gerard, of St. Trond (*Gerardus de Sancto Trudone*), who directed the construction of their Cathedral, had assigned to him a certain estate of land.

The restoration of the choir, which has been more than 20 years in progress, having been satisfactorily effected, a firm determination to complete the building according to the original design, seemed suddenly to take possession of all Germany. The King of Prussia was the most zealous in the cause (as he had been in perfecting the choir), and pledged himself for a large annual sum. Other potentates have followed the example, and private subscriptions in aid of the undertaking have been entered into, not merely in the various German States, but in Paris and Rome. September the 4th was the day appointed for the *Grundsteinlegung*, and a glorious sight it was to see the enthusiasm and the unanimity which actuated the large multitude assembled in Cologne on that occasion. The King, taking the mallet in his hand, uttered a noble speech, which nothing but want of space prevents us from presenting entire. "Here where the ground-stone lies," said he, "here by these towers, will arise the noblest portal in the world. Germany builds it: may it be for Germany, with God's will, the portal of a new era, great and good. Far from her be all wickedness, all iniquity, and all that is ungenuine, and therefore un-German. May dissension between the German princes and their people, between different faiths and different classes, never find this road; and never may that feeling appear here which in former times stopped the progress of this temple,—ay, even stopped the progress of our Fatherland. Men of Cologne, the possession of this building is a high privilege for your city, enjoyed by none other; and nobly this day have you acknowledged that it is so. Shout, then, with me—and while you shout will I strike the ground-stone—shout loudly with me your city cry, ten centuries old, Cologne for ever!"

And then, while a thousand voices re-echoed "Cologne for ever!" the ancient crane on the top of the south tower was once again put into operation, and was seen slowly raising a ponderous stone!

The architect, E. Zwirner, calculates that a sum equal to £720,000 sterling will be required for the completion of the structure, and that it will occupy about thirty years—an amount of time and money (and both probably inadequate), which seems to render the noble desire of the German people somewhat doubtful. Let us hope, however, that the fear may be unfounded, and that this magnificent building may gradually gain its intended proportions—an emblem of unity, a worthy offering to God, and an ornament to the world. G. G.

OBITUARY.

MONSIEUR DE SOMMERARD.

The world of Art has sustained a loss, in the death of M. de Sommerard, which will not be easily supplied. He had been, for some time, in declining health, but his labours were never interrupted. Even the day before his life closed, he was occupied in correcting some proof sheets of his great work on "Les Arts au Moyen Age." He died at the Hotel de Cluny, so well known to every lover of Art, as containing M. de Sommerard's magnificent collection of Antiquities of the Middle Ages.

The early life of M. de Sommerard was marked by many hardships: a soldier from the age of fourteen, his youth was passed in camps, and he made the campaigns of Italy and La Vendée.

At the close of the war he left the army and entered the "Comptabilité Nationale." There he was distinguished by his industrious habits, and was named "référendaire" of the Court of Accounts. At this period, his circumstances being less limited, he began to indulge his love of Art, which chiefly showed itself in the patronage he bestowed on young artists, more by his knowledge and influence, than by pecuniary assistance. Messieurs Gudin, the famous painters of marine subjects; Eugène Lepoitterin, also a marine painter, and of pictures "de genre" so piquant and clever; the unfortunate Gericault, and many others, were daily the objects of the friendly exertions of M. de Sommerard, to promote their success by every means in his power.

Later in life, when appointed "Conseiller Maitre" of the Court of Accounts, finding his time more at his own command, he began to execute a plan which had long been the subject of his thoughts—his great work on "Les Arts au Moyen Age." He had formed a collection of objects of that period by slow degrees, adding to it piece by piece till it became the magnificent collection of the "Hotel de Cluny." To strangers it was an object of attraction; and numbers, especially of English visitors, were daily received by M. de Sommerard, with a courteous politeness peculiarly graceful in one whose habits of study were so noted. Here are the chess-pieces of St. Louis, in crystal and precious stones; the bed of Francis I., of carved oak; Venetian mirrors, armour, knives, armories, and tables—all of the middle ages.

M. de Sommerard's work is a description, with lithographs, of the principal objects of his collection, the whole being too numerous to be included. We have now before us a part of it, and so various and interesting are the objects represented, that they make us more acquainted—they show us more of the interior of the lives of the various classes of persons in those times—than almost any work we can name. The distaff, the knitting-needles, the chatelaine of some great lady, tell not more the magnificence and rich ornament which was the fashion of the times, than that piece of furniture which seems an armory so minutely and laboriously carved by the monks of Cluny, and presented to their abbot, speaks of the monastic quiet and small value of time among the inhabitants of the monastery. It is an advantage which a Parisian or visiter to Paris possesses, that he can test the correctness of every drawing by comparison with the object from which it is taken.

We hope, at no very distant period, to bring the whole of this magnificent work into more intimate acquaintance with the British public. It is one that we think—notwithstanding its great cost—could not fail to obtain considerable circulation in this country, if its merits were known; for it is a vast storehouse of intellectual wealth, an inexhaustible mine of enjoyment, and a prodigious source of information to the artist and the amateur.

It was the intention of the French Government to have purchased the whole of this fine collection, but a ministerial change has, for the present, deferred, and may doubtless long defer, this arrangement.

The Hotel de Cluny is itself full of historical recollections of Mary of England, the wife of Louis XII., of Charles Brandon Duke of Suffolk, Francis I., &c.

M. DAVIGNON.

This celebrated painter of letters, who has made for himself a reputation, in his peculiar style, that has rendered his name European, as well for his talents as for his careless prodigality, died a few days ago in the Hotel Dieu. His death was suited to his life. After too liberal potations, according to his custom, he mounted a ladder, lost his balance, and fell. He was carried to the hospital, where he died in a few days.

M. A. FLANDRIN.

M. A. Flandrin, the painter, is dead at Lyons at the age of 34.

MR. JAMES EGAN.

This excellent engraver, in mezzotint, died at his lodgings in Pentonville on the 2nd of October, at the age of about 43. He was a native of the county of Roscommon, in Ireland, and was undoubtedly the best artist in his particular department of the Arts which that country has produced. Of his birth and early history little is known; he was of humble parentage, and was entirely the architect of his own fortunes. In the year 1825, he was in the service of the late Mr. S. W. Reynolds, in a menial capacity; but here he was employed occasionally in laying mezzotinto grounds for his master, and received his first lessons in Art, which he was subsequently enabled to carry out in a manner that supplied proof of the natural energy and ability of his mind. He soon quitted his employment—which was little better than that of an errand-boy—and commenced his career as a ground layer for engravers, "without a shilling or a friend." Of the latter, however, he obtained many before the close of his brief life; and had he lived but a few years longer he would have been recompensed by abundant occupation and corresponding wealth—wealth, that is to say, to a man of very moderate expectations and desires. "His intense application and earnest desire to learn"—according to our generous informant, a brother engraver—"interested all who knew him." He worked on, willingly enduring hard labour and severe privations; but, at all times, with the proud spirit that distinguishes his countrymen, concealing his necessities from his acquaintances, and looking forward, with hope, to the acquisition of

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independence by his own unaided efforts. Alas! this exertion and this endurance was followed by the too common result. About eight years ago consumptive symptoms began to manifest themselves; other bodily ailments assailed the overwrought mind. His health sunk gradually under their influence; but in spite of sickness he laboured on, with the same earnestness as ever, when periods of temporary relief permitted him to do so, until death terminated his sufferings, and gave "the weary rest."

His latest plate is undoubtedly his best, and it realized all the hopes of his friends, concerning the reputation he was destined to acquire. The work, however — 'English Hospitality in the Olden Time,' after Cattermole, published a few months ago by Mr. Moon—was finished under circumstances and in a state of health frightful to contemplate; and when to this consideration is added the fact that the engraving was from *a drawing*, it may be safely classed among the most successful achievements of modern Art; it has certainly not been surpassed, if it has been equalled, by any artist of his standing in the profession. Mr. Egan married when very young; he has left three children to lament his loss, and without a protector. Upon this subject we direct the attention of the generous and considerate reader to an advertisement which appears in another column of the Art-Union. We are sure that the appeal in their behalf will not be made in vain.

MRS. SOYER.

We regret to record the death of this estimable lady and excellent artist. Her husband, M. Soyer, had accompanied the Duke of Saxe Gotha to Belgium; where his wife was taken suddenly ill in childbirth, from the effects of which she died. Although her name is sufficiently familiar to those who have visited recent exhibitions, she was better known as Miss Emma Jones. Some of her pictures exhibited here were the subjects of very general admiration; and such of our readers as visited the last exhibition at Paris (where Madame Soyer was even more popular than in England), will recall with pleasure her picture in the style of Murillo, of 'The Two Israelites,' which received so much praise from the French critics. The devotion of Madame Soyer to the art which she so much adorned by her talents, is illustrated as much in the number as in the excellence of her works, which form the basis of a lasting and honourable fame. Although but 29 years of age when she died, she had already painted no less than 403 pictures. Many of them are in the possession of distinguished collectors in this country.

VARIETIES.

The Royal Commission.—Upon this subject we have only to report, this month, that many artists are actively engaged in preparations for "the competition." A very large number of cartoons have been supplied by the makers; and we know that the exhibition-room, be it where it may, will be full. We are still, however, more than doubtful as to our leading painters engaging in the competition; but in reference to this matter, one of paramount importance, we must entreat the indulgence of our readers until next month. The "precedents" are numerous; but they lie scattered through many documents, and are not to be brought together without time and considerable labour. We may premise, that they will be sufficient to remove the scruples of any artist, who is willing to "copy the old masters."

The Liverpool Prize.—The prize of £50 has been adjudged by the Liverpool Academy to J. S. Agar, Esq., for his picture, No. 63 in the Catalogue, of 'Christ and the Woman of Canaan.' Upon this award there will be two opinions; the work is, unquestionably, one of merit—of considerable merit; but to distinguish it as the best in the whole collection is as certainly going too far. In such cases, however, other considerations, of which we cannot be aware, may have been brought to bear upon the choice; the Liverpool Academy give the prize out of their own funds, and have, therefore, it may be, a right to follow their own inclinations. There is one point, however, that must not be left out of sight—they have selected an historical painting, and not a picture *de genre*, for distinction; another proof of an increasing taste for the higher department of the Arts.

The Royal Academy.—The election of associate members of the Royal Academy will take place, as usual, early in November; we imagine on the 1st of the month. There are, we believe, vacancies for *three*, and therefore three new associates will be chosen. We have, of course, as every other person will have, our own speculations upon the subject; and we have heard several rumours in reference to it. There can be, we think, little doubt that the best among the candidates will be chosen. Several excellent and justly popular painters present themselves; the choice of Members will be a far more difficult task.

Picture Frames.—We direct the especial attention of all persons interested in this subject, to the frames for pictures manufactured by Mr. Bielefeld. They are of papier machée; and the advantages they possess over the ordinary composition frames are so strong and so numerous, that they must, inevitably, be brought into general use. First, they are cheaper; being about two-thirds of the cost—much less, indeed, where the frame is of large size; next, they will not "chip" in carriage; and next, they are so much lighter in weight, as to supply an important item in their favour to those who are in the habit of transmitting large pictures from one place to another. This remarkable "lightness" is indeed desirable every where; for in many rooms, where the walls are thin or aged, it is impossible to hang large pictures in the usually ponderous frames. To exhibitors in provincial exhibitions these are no ordinary recommendations. But we refer chiefly to the *appearance* of these frames, which interests the collector as well as the artist, and, indeed, all persons who adorn their homes with pictures or prints, be they many or few. They look exceedingly attractive, and are in reality as much so as if they had passed through the hands of the carver, and been produced at about ten times the expense. The gilding *tells* with very brilliant effect; and, no matter how elaborate the pattern may be, they have a clearness and *sharpness* that we have seldom, or never, seen obtained in composition. Now that so many frames will be required for the prints about to be issued by the several Art-Union Societies, we conceive we may convey useful information to thousands, by recommending them to examine these frames; the patterns are infinitely varied; some have been designed expressly to meet these particular purposes; and their advantages are so obvious as to be at once appreciated by all by whom they are seen.

"National" Art-Union.—A plan is in agitation for establishing an Art-Union upon a scale of immense magnitude; having reference first to the distribution of pictures, in the usual manner, and next to the circulation of engravings, in accordance with the ordinary mode; but having some peculiar features by which its projectors expect to obtain the suffrages of a mass of parties in all parts of the United Kingdom. These are, if we are rightly informed, the forming an exhibition of the prize pictures, previous to drawing, in every town of note in England, Ireland, and Scotland; and so conveying a knowledge of British art to places from which it has been, hitherto, excluded; or where, at all events, it has made but limited and partial way;—and next, to remove the leading difficulty with which existing societies have to contend, and which forms a great barrier to their usefulness, by supplying to each subscriber a print *of the time of his subscribing*. This is, in fact, its leading mark of originality; and to do this effectually, we understand, arrangements have been made with Mr. Moon for the purchase of several of his plates; among others, of the two magnificent ones, engraved by Miller and Willmore, from Turner's pictures of "Ancient" and "Modern" Italy, now on the eve of finish; prints that certainly, up to this time, would have been published at—and have been worth—two guineas each. It is proposed to give one of these prints to each subscriber; and to give him also his "chance" of a prize of some modern picture—the number and value of the collection of picture-prizes to depend upon the sum subscribed. London is to be the grand depôt; but branch societies, under proper jurisdiction, and with proper agents, are to be established in nearly every town of the United Kingdom. We merely give these "facts" as we have heard them, believing them to be correct, without being at present enabled to consider the "Plan" in all its huge and momentous bearings. Certainly it will, if carried out effectually, judiciously, and *honestly*, produce a complete Revolution in Art; for it will accustom the public to obtain for the sum of a guinea (or rather for half-a-guinea—half, it is understood, being devoted to the purchase of prizes) a print such as they have been accustomed to pay two or three guineas for. In numbers, however, there is strength; a large circulation of any work enables the producer to offer each copy at a comparatively reduced price; and we know that in the case of the Annuals great astonishment was at first excited by the selling twenty prints for twenty shillings, each of which would, a few years ago, have brought the whole sum. It is scarcely needful to observe, that this extraordinary change will be the result of the invention of the Electrotype—an invention that is no doubt likely to render the finest productions of the burin as easily accessible as the commonest prints. We reserve our opinion upon the whole project until we have obtained more satisfactory information concerning it; but it will be perceived that we have a disposition to encourage it; first, because we believe it will be wise to direct a mighty stream into a safe channel; and next, because, come the design from what quarter it may, we shall rejoice to see fine works of the painter and engraver brought within reach of the multitude, the only sure way to improve the general taste, to elevate and instruct the universal mind, and to induce a strong desire (that will inevitably be gratified) to obtain things even yet better. For many years past, cheap and good Literature has been amply supplied; the researches of science may obtain for us Art, also cheap and good.

Public Portrait.—A portrait, Bishop's size, of Mr. William Menzies, an accomplished musician and "estimable Scot," has been recently painted by Mr. Alexander Chisholm for the club of "True Highlandore," a benevolent society. The likeness is striking, and the Highland dress and arms, in which the figure appears, afforded the artist opportunity for imparting pictorial effect, in which he has been very successful. Besides the fidelity of the likeness, the painting is decidedly good. The pattern of tartan is the remarkably showy, but well arranged, *sett* which, as worn by Sir Niel Menzies's clan, attracted so much attention during the late gathering at Taymouth. The portrait was procured as a testimonial of respect by the personal friends of the gentleman, and they gave it for preservation to the club, of which he is the oldest member, and has been the staunchest friend. The ceremonial of presentation was interesting. About 300 individuals, comprising a number of respectable ladies, were present, the members and many others wearing the national costume, which gave an imposing effect to the assemblage. After delivery by the deputation, and acknowledgment by the chief in an appropriate reply, the picture was hung up in a suitable position, amid the loud sounding notes of "Failté Meinnich," or the Menzies's Salute. No more mutually-pleasing mark of esteem can be shown than in thus obtaining and bestowing the portrait of a valued friend. It is gratifying to the individual who has his "veritable effigies" preserved in an institution, the success of which he laboured to

promote. It is a disinterested and lasting tribute to worth, and a judicious employment of the artist's skill. A portion of the funds of societies which are expended on transient and unimportant objects might be laid out with much propriety in obtaining portraits of their most distinguished benefactors. If one was taken periodically, in process of time an extensive collection might be formed, which, to the members, would be always interesting and honourable; and the claim to such distinction being decided by vote, an emulation would be excited which could not but have a happy effect on the general interests of the association.

THE CHAPEL ROYAL, WINDSOR.—This beautiful chapel has received the adornment of a large west window, and another of stained glass in the choir. A writer in the *Times* thus refers to the old condition of the west window, and describes its present state:—"In the year 1774, the Rev. Dr. Lockman, canon of Windsor, collected, from various parts of the chapel, a great number of detached figures in stained glass. These were placed in the compartments of the great west window on a ground of plain white glass. The number of figures not being sufficient, however, to fill the whole of the openings, the glazier ingeniously composed some trellice patterns, which were formed in colours of the most discordant kind, to fill the remainder. The ramifications of the arched head were occupied by plain surfaces, chiefly of glaring orange and purple stained glass; yet with all these violations of good taste, perpetrated at the expense to the then chapter of £600, there was a certain degree of effect produced, particularly at sunset, which gave great brilliancy to the architecture. In the new arrangement by Mr. Willement, the whole of the ancient figures have been repaired, and instead of the crude ground of white glass, on which they were placed, each compartment has a diapered ground of warm yet quiet tint, with an architectural frame to each, formed by a base, columns, and enriched canopy, corresponding in design with the style of the chapel. Ten ancient figures, and as many entirely new, have superseded the formal and unmeaning patterns of the glazier. The lowest range of openings being considerably higher than the others, that space is now occupied most appropriately by a long label inscribed with the prayer, "God save our gracious Sovereign, and all the companions of the Most Hon. and Noble Order of the Garter." Within the arched head of the window the four principal compartments are filled by the initials, crown, and badges of King Edward III., the founder of the Order of the Garter; of King Edward IV., who began the erection of the present chapel; of King Henry VIII., who completed it; and of Queen Elizabeth, in whose reign so many additions were made to the Castle. The smaller openings are strewn with the Tudor devices on rich grounds of ruby and garter blue; in the centre, above a sculptured panel of the royal arms, are placed in stained glass the arms of the patron saint, with the initials of Sanctus Georgius; and above these, in the extreme apex, the sacred monogram I. H. S. By these judicious alterations, the whole surface of the window has become replete with the richest tints, sufficiently varied to obviate any monotony, and producing, with the greatest fulness of tone, an entire absence of that unseemly glare which too often pervades almost all modern attempts in this class of art. The arrangement conduces essentially to develope the great beauty of the stonework, a point most sadly neglected in most cases."

MODELS IN CLAY.—In reference to this subject, last month, we committed an error which we are anxious to rectify. The address of SANGIOVANNI is Sussex-street, Middlesex Hospital, and not Wardour-street. Notwithstanding this mistake, we are glad to find that we have induced some persons to visit his studio—the studio of an excellent artist, whose claims are of an order that will be readily admitted and acknowledged.

THE STUDY OF ARCHITECTURE.

The increased attention paid at this time in England to the study of architecture; the interest in the protection of ancient buildings exhibited by various classes of society, and the dawning desire apparent on the part of the public that all new national buildings should be worthy of the country and the age, are amongst the most gratifying signs of the times, and can hardly fail to lead to most satisfactory results. Foremost amongst the means conducing to the good end in view we have always regarded the appointment of Professors of Architecture at King's College and the London University; and it was therefore with no common anxiety that we attended the introductory lecture of Professor Donaldson at the latter institution, on the 17th of last month, desirous to learn, in the first place, the spirit in which he would enter upon his most responsible office, and, in the second, the manner in which it would be recognised and supported by the profession generally. The result was in both cases most gratifying. The address was eloquent, instructive, and high-toned; and the theatre was crowded by an audience of no ordinary character, embracing nearly all the most distinguished members of the profession. Apart from the occasion itself, it was an opportunity of acknowledging, in some degree, the obligations which the profession are under to Mr. Donaldson for his strenuous efforts in establishing the Institute, which we were glad to find was not disregarded. We will not attempt to follow the whole course of the lecture, as it will doubtless be published, and so placed within the reach of all our readers, but must content ourselves with referring to some few passages in it. Tracing the general progress of architectural history, the lecturer pointed out briefly the peculiarities of the buildings of various countries, described some of the stupendous monuments of the earliest times still remaining, and showed the value of these relics as recalling the memory of past events with intense effect, and acting as so many pages of history to develop the progress of the human mind. "Who is there that has visited the Tuscan capital," said he, "and has not been struck with the frowning aspect of the Florentine palaces? Immediately the mind reverts to those times when the Bianchi and the Neri, the Guelfi and the Ghibellini, divided into two factions every state—every street; when the citizens deluged the roads with their blood; when every dwelling was in fact a tower of defence, and every palace a fortress. The rings still remain to which were attached the horses of the troops, the iron fastenings whence waved their banners, the massive timbers which served to guide the steps of the retreating partisans."

The Egyptian temple, with its avenue of sphinxes leading to the sacred precincts, its enormous propylea, magnificent court, and densely-columned hall, was admirably described and illustrated, as also were the glories of Athens, and the sublime daringe of the Middle Ages.

Of Style, the lecturer remarked, "it may be compared to language in literature. There is no style, as there is no language, which has not its peculiar beauties—there is no one that can be safely rejected. A principle reigns in each, which the architect may haply apply with peculiar fitness on some emergency." The necessity of recurring to first principles, and of investigating those laws which govern taste, and must be discoverable in the wondrous buildings which, whether in Egypt, Greece, Rome, Asia, or Modern Europe, have commanded the admiration of succeeding ages, was pointed out. "Never were they more needed than now," observed the lecturer, "for not only our own school, but those of our Continental neighbours, have reached a most critical period. We are all, in fact, in a state of transition. There is no fixed style now prevalent here, or at Paris, at Munich, or Berlin. There is no predominant predilection nor acknowledged reason for adopting any one of the old styles of Art. We are wandering in a labyrinth of experiments, and endeavouring, by an amalgamation of certain features of this or that style, to form a homogeneous whole with some distinctive character of its own."

The different departments of construction were touched upon, and the necessity of practical knowledge forcibly pointed out. Architecture is essentially composed of two divisions, imagination and reason. Deprive it of the element of taste, it assumes the form of mere mechanical science. Take away its element of sound construction, its flights in the region of fancy degenerate into wild caprice and extravagance, having no ennobling end or object. The subject will accordingly be divided into two courses—Architecture as a Fine Art, and Architecture as a constructive science; and, if the prospectus published by Mr. Donaldson be fully carried out, they will be treated in a more perfect manner than has ever yet been attempted.

THE TEMPLE CHURCH.

This renowned edifice will be opened for public worship on Sunday next, the 6th of November, by the Rev. Mr. Benson, the Master of the Temple. For some days past it has been thronged with visitors, although it is still in an unfinished state. The repairs were commenced in 1840; and the immense expenditure required has been jointly borne by the two Societies of the Inner and Middle Temple. We extract from the *Times* the following graphic and circumstantial account of the changes the venerable structure has undergone:—

"Those to whom the Temple Church was familiar in its late dress of plaster and whitewash will scarcely recognise the ancient structure in the gorgeously decorated appearance it now presents. The repairs were commenced in 1840. The dilapidated state of the building, in great measure, owing to the reckless manner in which the walls and pillars had been overlaid with heavy monuments, rendered these works necessary, and, in accordance with the improved taste now prevalent in the public mind, the benchers were led to extend the mere repair into a restoration of the building as nearly as possible to its original state. The architect who commenced these works was Mr. Savage, but, owing to some differences between that gentleman and the building committee of benchers, the charge was transferred to Mr. S. Sourke on the part of the Inner Temple, and Mr. S. Burton, on that of the Middle Temple. It is, however, due to Mr. Savage to state, that the plans prepared by himself have been in a great measure carried out by his successors.

"The ENTRANCE PORCH is for the most part new, the excessively ornamented old doorway having been partly renewed, and the remainder re-worked and restored.

"THE CIRCULAR NAVE.—The six cloisters of old Purbeck marble columns, which formerly supported the whole superstructure, have been removed, and new columns of the same material substituted. The ceiling of the centre part (a truncated dome of comparatively modern erection) has been taken down, and a new oak vaulted and grained ceiling substituted, painted by Mr. Willement, strictly in accordance with the style of the period. The whole of the walls, arches, and aisle vaults have been reworked, and new polished marble shafts substituted for the old columns. The sculptural figures of the Knights Templars have been restored in the most perfect manner, and will again occupy their former positions.

"THE TRIFORIUM OF THE NAVE has been converted into a depository for nearly all the monuments which formerly disfigured the walls of the church. This gallery, common in all cathedral edifices, now forms a handsome promenade of 12 feet wide and 15 high round the circle, the mural tablets of most of the eminent lawyers of the last two centuries being carefully arranged on either side. They are much better seen than formerly, and form an interesting collection of monumental sculpture.

"THE SQUARE CHANCEL.—This part of the church, hitherto filled with pews, which concealed the bases of the marble columns (themselves hidden by a thick coating of plaster and paint, through the over-zealous desire to efface all emblems of the Popish faith on the part of the Protestant lawyers shortly after the Reformation), and encumbered to a height of eight feet from the ground with oak wainscoting, shutting out the view of the elegant marble piscina on the south side of the building, has been entirely cleared of these unsightly additions. The huge pulpit and organ-screen are also removed, and a new and elegant gallery for the reception of that instrument has been erected on the north side, occupying one bay, with a vestry beneath. The walls of the latter small apartment are studded with monuments, among which the most conspicuous are those of Lord Eldon, Lord Stowell, and Oliver Goldsmith. The north and south aisles are each divided into five compartments; the eastern division will be occupied by the benchers' ladies, and that adjoining by the benchers themselves, every sent having distinct and elaborately carved elbows. The two next are occupied by the barristers, and the remaining division by the barristers' ladies. The members of the Inner Temple will occupy the south, and those of the Middle Temple the northern side of the church. The whole of the centre is fitted up with sittings for the students, in the cathedral style of arrangement. The most prominent object on entering the chancel from the western porch is the triple-lancet window over the altar. This beautiful specimen of stained glass, ex-

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ecuted by Mr. Willement, F.S.A., is intended to represent the principal events in the life of our Saviour. In the first division are the annunciation, the nativity, the angels appearing to the shepherds, the wise men before Herod, their progress towards Bethlehem, and their adoration of the infant Jesus. The centre division contains the flight into Egypt, the presentation in the temple, Christ before the doctors, the baptism, the marriage at Cana, the calling of St. Peter, the transfiguration, the entry into Jerusalem, the last supper, Christ before Pilate, bearing the cross, the crucifixion, Joseph begging the body of Jesus, the soldiers guarding the sepulchre, and, in the extreme upper point, the resurrection. The third division contains representations of those events which took place after the crucifixion. The interstices of each of the divisions are filled up with a mosaic of the richest coloured glass, and enclosed within broad and elaborately ornamented borders. On each side of this window are three other openings, containing subjects in stained glass illustrative of the history of the Knights Templars, viz., the Temple at Jerusalem, and the city of Bethlehem, the armorial bearings of the founders and benefactors of the order, and equestrian figures of those masters who commanded in England during the erection of this edifice. The style, details, and costume of every part evidence the most careful antiquarian study, and the arrangement of the various hints presents the most perfect harmony. On the south side of the church, facing the organ, is another painted window, totally different in character. In this the principal ornaments are five whole-length figures of angels, playing on various musical instruments. The remainder of the window is filled by delicately-drawn ornaments on a reticulated ground, relieved by rosettes and bands of coloured glass. In the clerestory of the round church there is at present only one window of stained glass, representing our Saviour enthroned between the evangelists. The prevailing colours used for the decoration of the walls and roof of the chancel are blue and red. The ceiling is divided into compartments, alternately ornamented with the armorial bearings of the two inns; the lamb and staff for the Middle Temple, and the flying horse for the Inner Temple. Figures of several of the early kings of England are emblazoned on the western wall, and the shield of the holy cross worn by the Knights Templars is frequently introduced. The altar is entirely new, from the design of Mr. Smirke. The creed and commandments are painted black, on a gold ground, with illuminated initials, producing a remarkable richness of effect. The whole of the designs for the stall-ends and elbows, consisting of grotesque heads and foliage of the most elaborate description, have been furnished by Mr. Cottingham, of the Waterloo-road.

"The desk now erected is merely temporary, it being considered prudent to ascertain the most eligible position by actual experiment, previously to the definite adoption of a site for the handsome carved oak pulpit which is in preparation. It is not intended to erect a reading-desk—the creed and lessons will be read as in collegiate establishments. The organ, one of the few superb instruments built by Schmidt, more than a century since, has been entirely reconstructed by Bishop, who has greatly extended its power by the addition of 15 large pedal pipes, and corrected a few defects in the original. The floor is paved with glazed encaustic tiles, copied exactly from ancient examples. This is not expected to be completed by the day appointed for the re-opening of the church for public service, owing to the entire stoppage of the works at the Potteries, in Staffordshire, during the late disturbances.

"The bell, which was formerly in the roof of the circular nave (although that was not its original place), has been removed, and hung in a new stone belfry turret erected over the Newell staircase on the north side.

"The churchyard is being paved and otherwise improved, and it has been determined by the benchers to allow no more interments therein. It will be recollected that the musical service of the Temple Church was formerly a great attraction. The benchers have now decided on introducing a choir, and the service will be performed in the cathedral style.

ART IN THE PROVINCES.

Art-Union Societies are spreading rapidly throughout the United Kingdom; in addition to those to which we referred last month—at Dublin, Belfast, Liverpool, Birmingham, Manchester, Norwich, and Plymouth—we have now to report their contemplated establishment at Exeter, Taunton, and Sheffield; incorporated in some instances with "Institutions" for the promotion of the Fine Arts.

Sheffield.—Our advertising columns will afford ample information concerning the project of Mr. Gilbert for the establishment of an Art-Union in this wealthy and populous town of Yorkshire. This county—the largest, and it may be said the wealthiest, of the English provinces—is peculiarly calculated to give prosperity to the establishment of such a Society. It is indeed matter of astonishment that it should have been so long without one, while they have flourished in so many other counties. Mr. Gilbert calls upon his friends and the public generally, to remove this reproach from their county. We have no doubt, whatever, of his entire success. It will be seen that he has obtained promises of support from several distinguished artists, in forming an exhibition, the period of which will be duly communicated to our readers; and that he has introduced a novelty into his programme that cannot fail to prove attractive. Each subscriber will receive a print at the period of subscribing, and will not have to wait for it until time has enabled the engraver to produce it. To this important feature of his plan Mr. Gilbert directs especial attention: it is one which cannot fail to give universal satisfaction, inasmuch as the subscribers will be at once enabled to estimate the value of the work procured, which, to say the least, will be equivalent to the guinea he subscribes; and at a subsequent and not distant period, he will have the chance of obtaining a painting by some eminent British artist, *selected by himself*, of between the value of 10 guineas and 200 guineas. The works selected by Mr. Gilbert for distribution upon this principle are already published; but their circulation has not been in proportion to their merits; they will be in fact "quite as good as new" to nineteen-twentieths of the subscribers. "For every guinea subscribed, parties subscribing will receive, at their option, a copy of Watt's splendid line engraving after Leslie, R.A., of 'May Day in the Reign of Queen Elizabeth,' or the mezzotinto engraving by Lucas, after Inskey, of 'The Return to Port.'" The first is especially valuable; and will contribute largely to extend a just appreciation of what is good and true in Art; for it is excellent as a composition and admirable as an engraving.

Exeter.—Plans are in progress for the establishment of an "Institution for Promoting the Fine Arts" in this enlightened city of the west. It is strange that Devonshire should have been so long without one—the native county of Reynolds, Northcote, Eastlake, Haydon, Hart, Frost, Brockedon, and several others, whose names we can not at the moment call to mind. It will be established upon a scale worthy of the fine old city; and proper appeals will be made forthwith upon the intelligent and patriotic gentry of the shire. We shall take an early opportunity to "report progress."

Plymouth.—This infant Society has made some progress. It is, however, conducted upon a limited scale. The results of the first annual meeting are thus reported by the committee:—Their object was, at the outset of their undertaking, rather to secure a feeling of gratification in all their subscribers, by presenting a print, which each should regard as a prize, than to obtain the triumph of a few at the cost of general disappointment and dissatisfaction. The number of subscribers amounts to 306, producing a revenue of 153 guineas. Of this sum, £80 6s. 6d. has been appropriated to the purchase of the requisite number of engravings, and of the surplus, £15 has been divided into prizes of the following amounts, which will be presently drawn for:—One prize of £10, two prizes of £6 each, one of £5, and five at £3 each; 24 proof impressions of the print will also be drawn for as prizes. The balance has been expended in the necessary outlay of conducting the society's operations. The print distributed is engraved by Mr. Ryall—and engraved with his usual skill—from a very pretty drawing by Mr. A. Penley. The Society, therefore, is doing good service,—at least, by the circulation of a pleasant print that cannot but stimulate to a desire to obtain better.

Taunton.—We copy the following announcement from the *Somerset County Gazette*:—"It is with pleasure that we announce the rapid progress towards completion of a scheme which well deserves the support of all who desire the diffusion of a taste for the Fine Arts, and the cultivation of intellectual enjoyments. An advertisement in another place describes the outlines of the plan; the details are not finally determined, but the main purpose is to unite in one institution, at a trifling annual subscription, the advantages of an Art-Union, of a Conversazione, of a Picture Gallery, and of a Literary and Scientific Association. The design is to take a large room, which is to be open every evening to the members; with periodical Conversaziones, at which the only refreshments permitted will be tea and coffee, occasionally a musical entertainment, and now and then a lecture, as opportunities may offer. The cost will be very trifling, the advantages very great. Many artists have already promised their assistance; almost every distinguished name in West Somerset is upon the list of members; it cannot fail to become a social centre, where the wittiest and wisest will meet in social intercourse upon neutral ground, where only politics and polemics will be forbidden. The prizes of the Art-Union will more than repay the subscription; and we can only commend it most heartily to our readers, entreating them to put down their names at once, that it may be commenced without delay, and promise that we will give a place in our columns to any suggestions that may be offered in advance of the scheme of which we have here presented a feeble outline."

Glasgow.—The second annual exhibition of "The West of Scotland Academy" was opened on Saturday, the 1st October. To the *Scottish Guardian* we are indebted for this information, and also for a criticism on the pictures exhibited. "We are happy," observes that journal, "in being able to announce, that the present exhibition is much superior to the last, both in point of excellence and number of the pictures exhibited. The exhibition of last year contained 311 works of Art, contributed by 112 artists; whereas the present one contains 377, contributed by 167 artists: thus showing a considerable increase both in the artists who have supported the exhibition, and also in the number of works they have supplied. In the choice of subjects, there is more variety, and a smaller preponderance of landscapes and portraits. An agreeable relief is now afforded by the introduction of several historical pictures, and a number of imaginative compositions. We are gratified to observe, among the new contributors, names already distinguished in the annals of Art, and that the younger artists have not only maintained their standing, but many of them made considerable advancement."

Edinburgh.—The friends and admirers of David Roberts, Esq., R.A., gave to that estimable gentleman and accomplished artist a public dinner, on the 19th of October. There were about 100 gentlemen present, among whom were a large number of artists. The Hon. Lord Cockburn was in the chair, supported on the right by Mr. Roberts, Sir William Allan, President of the Royal Scottish Academy, Sir Henry Bishop, Right Rev. Dr. Gillis, Professor Wilson, W. H. Murray, Esq., &c. &c.; and on the left by the Lord Provost, Sir John Robison, &c. We regret that we received the newspaper containing a report of the dinner at too late a period in the month to do justice to the interesting occasion. We rejoice that the excellent painter has been thus "honoured in his own land." No man deserves it better; not alone because of his talent, which is of the highest and best order; but for his character and disposition, which have obtained for him "troops of friends." We must devote some space to a few passages from the speech of Lord Cockburn:—"I should not do justice either to him or to you, if I did not say plainly to him, that he is not to take this meeting as a mere compliment in honour or admiration of his genius: he must also do us the justice to receive it, as an expression of our admiration and esteem for his character as a man. This is not a part of the matter before me on which I shall do more than touch; but I may be allowed to say, that there are sometimes kindred failings which are apt to adhere to the fringes of a career like this; that these are often excusable and natural; but I have been delighted to find that I could discover no trace of them in him. I have heard Mr. Roberts much talked of and much discussed, yet I declare solemnly that I never heard of forgetfulness to any ancient friends: that I never heard of any paltry corroding professional jealousy—that I never heard of the slightest tincture of that folly or guilt by which genius is sometimes insulted in being made the apology." We record even this brief notice of the business of the day with exceeding pleasure; it is one of the high rewards of genius—one that repays for the past and encourages for the future. It is such a recompense as Mr. Roberts has deserved; one of which he may be justly proud—one which honours equally the artist and his native country. May it work as an example; and may we find, ere long, that genius in Great Britain will arouse something like the enthusiasm it invariably excites upon the Continent.

Aberdeen—Statue of the late Duke of Gordon.—"We understand that Mr. Campbell, of London, the distinguished sculptor to whom the execution of this work was confided, has just paid a visit to this city, for the purpose of giving this most successful achievement of his talents and skill those finishing touches which no hand save that of the artist can effectively impart. The statue, which is of Aberdeen granite, is 10 feet in height, and will be placed on a pedestal of equal elevation. His Grace is represented in military costume, leaning on his sword, and with one foot resting on a piece of ordnance. Around his shoulders is thrown a cloak, the folds of which are managed in the most graceful and effective style. The conception of the work is marked by that noble simplicity and vigour which characterise all Mr. Campbell's productions. The likeness of the lamented duke has been preserved with singular fidelity; and every, the minutest, detail is given with extraordinary freedom and truth."—*Aberdeen Journal.*

SPRING FLOWERS.

Bright-coated Crocus, early pledge of Spring,
I mark thee from thy birth,
Till, u'er the frosted earth, [fling!
Thy green-sheathed flowers their look of gladness
Along the box-edged walk,
Alternate with the Snowdrop's slender stalk,
What sweet associate thoughts thy petals bring—
Dreams of dear years gone by,—
Joy that the laggard Sun,
His wintry woof unspun, [eye.
Bedecked with silken rays will shortly charm our

Slipping the grasp of Winter's icy hand,
Thou seizest, pretty flower,
The earliest sunny hour,
To peep once more above the sullen land!
With blithest thoughts entwined,
Thou art more welcome to the poet's mind
Than ev'n the gems of Flora's summer band;
They come when all is fair
(Like friends of worldly wiles,
Who smile when fortune smiles);
Thy golden bloom makes glad when all around is bare.

1842. Henry J. Townsend.

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THE CASTLES AND ABBEYS OF ENGLAND.*

THERE are few subjects connected with our country of more general interest than this; and none that afford better materials for the artist. "They stand," to borrow a passage from the author of the work, "like monumental pillars in the stream of time, inscribed with the names of England's chivalry and early hierarchy, whose patriotic deeds and works of piety they were raised to witness and perpetuate." Many of them are still perfect—inhabited by the descendants or the successors of the founders; others are glorious in their ruins, every stone of which has a tradition, and every aspect of which affords a rich treat to the painter. We hailed the appearance of this work as a valuable addition to our illustrated literature: it might certainly have been better done; but it has been well done. There are artists more worthy to be intrusted with the pleasant task; but those who have been employed are not unworthy; and we have, undoubtedly, a book in all respects useful, agreeable, entertaining, and instructive; with a vast deal of information so judiciously blended with the romance of history, as to render the volume exceedingly attractive; independently of its pictorial embellishments, all of which are remarkably faithful, have been well selected, and are skilfully engraved. Dr. Beattie, whose previous works have attained high and deserved popularity, has not, indeed, aimed at that which his plan did not require—originality: he has gathered the gems of the old chroniclers, and strung them carefully together; describing the ancient state and the modern condition of the places pictured, in an easy, graceful, and intelligible style; so that the less initiated, as well as the more learned, reader may derive profit from his descriptions.

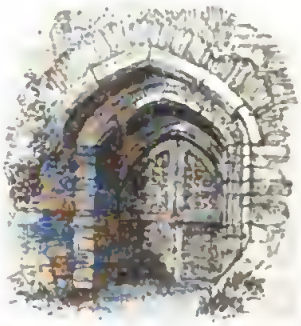
Our principal object is to introduce into our columns some of the illustrations of this work, which the courtesy of the author has permitted us to do; and which may advantageously occupy our pages, at this season of the year, when matters of more immediate importance do not press upon us. We shall, from time to time, pursue the same course in reference to other works; for, after all, it is by means of these illustrated volumes that the public generally will be taught to appreciate excellence in the Arts. The more of them that are published, the better; and it is highly essential that a strict watch should be kept over them—so that they may be made really to improve the general taste.

We have selected the engravings more with reference to the desires of our own readers than to their superiority among the collected series. The places described are those which artists ought to visit; and, if they do so, they cannot have a more useful guide and companion than this book. The appended engraving (below) is of Arundel Keep—the keep of one of the most famous of our English castles. It is now, although for so many ages the residence of a warlike garrison, abandoned to the owls and the bats.

The history of the castle, and of its lordly possessors for centuries — the Howards—has been written in a most agreeable style. It is full of racy anecdote, and the descriptive details are clear and comprehensive.

As a companion to this print we introduce the Keep of Carisbrooke Castle, of which a valuable history is given, referring chiefly to the stirring events of the reign of Charles I.

The other prints which illustrate this ruin — besides the steel engraving of 'The Castle from the North'—are 'The ancient Gate,' 'The ancient Donjon,' 'The Flag-staff Tower,' 'The Norman Gate,' 'The Garrison Well,' 'Queen Elizabeth's Tower,' 'The Apartment occupied by Charles I.,' the Window, one of the iron bars of which "he sawed through with his own hands," and the 'Wicket of the Castle.' The two last named we transfer to this column.



We next select two views of the interior of Eltham Palace. The first pictures one of two recesses at either side of the dais, at the north end of the building. Each of these recesses still contains a beautiful bay window, the stone-work of which remains in a very perfect state.

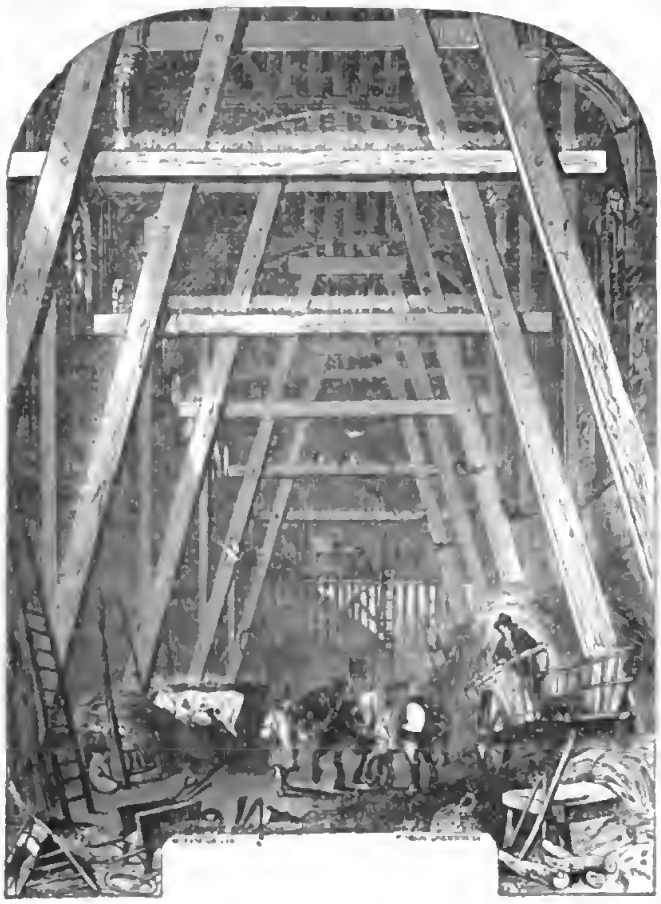
* By William Beattie, M.D., &c. &c. Volume the first, illustrated by upwards of 200 Views, taken on the spot. Publisher, J. Mortimer.

The interior was, ootil lately, used as a barn, and lo tbis state it has been very skilfully copied by Mr. Prior. When we last saw it—a few weeks ago—it was devoted to a purpose even less worthy: the corn and hay had been removed, and the noble hall was filled with lumber—broken bits of machinery, worn-out farming tools, and logs of decaying timber.

The history of the Royal Palace of Eltham is full of romance; and, though nothing of it remains but its banquetting hall, there is sufficient to indicate its former grandeur and beauty. Those by whom it has oot been visited will do well to examine this interesting record of the olden time—taking Dr. Beattie as a guide: they may within an hour reach one of the richest stores of the picturesque accessible to dwellers in the metropolis. It is a keystone apon which the imagination may build.

Another of the most striking and interesting localities of London is pictured in this book—the old Abbey of Waltham. It was formerly very extensive, covering many acres of ground. This gateway and the church are oow, however, all that remains of the once noble edifice. Its glories are with the past.

Not so with the ancient Abbey of Tewkesbury; where restoration has been at work, and where modern renovation is strangely mingled with picturesque remains. The western portico, here engraved, is considered "the grandest in England for extent and effect." "It exhibits in various instances a gradual alteration of style, from the early Norman to that at the close of the fifteenth century. Io the principal feature, the entrance doorway, there is a remarkable difference between those in England and apon the Continent. The German and Freocb *portail* forms nearly one half of the total space, and is surmoonted by a circular, or rose window, of vast diameter"—while in the instance before us, as also at St. Albans, the doorway bears oo relative proportioo to the magnificent window which rises above it. The ancient Abbeys of England are all of them deeply interesting; they are essential parts of the history of our natioo; some of them, indeed, supply us with nearly all we know of our warlike ancestry. They form, therefore, valuable "studies" for all classes; but to the artist more especially.



The next engraving we select is of an opposite class,—'The Queen's Chamber at Kenilworth,' with the famous 'Dudley Chimney Piece.'

There are few of the old baronial houses of England so full of interest as that of Kenilworth—its history is, indeed, a romance. It is here written very circumstantially; the most striking and startling anecdotes connected with it have been culled from the old chroniclers; and it has been largely illustrated by the pencil of the artist.

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THE ART-UNION OF LONDON.

This being the time at which many artists are making their sketches and arranging their pictures for the ensuing season, we deem it incumbent on us to press upon their attention the large sums of money likely to be provided by this Association next year, for the advancement of the Arts, in order to encourage them to produce pictures worthy of the British School, and so to insure to the prizeholders a better field for choice than has hitherto been found. The sum appropriated by the Art-Union of London at the last distribution for the purchase of works of Art, namely, £8900 (and which was increased by the prizeholders to about £10,000), was divided as follows:—

For the purchase of sixty works of Art of the value of ten pounds each, forty works of Art of the value of fifteen pounds each, forty-four works of Art of the value of twenty pounds each, thirty works of Art of the value of twenty-five pounds each, twenty-six works of Art of the value of thirty pounds each, twenty works of Art of the value of forty pounds each, fourteen works of Art of the value of fifty pounds each, ten works of Art of the value of sixty pounds each, eight works of Art of the value of seventy pounds each, six works of Art of the value of eighty pounds each, six works of Art of the value of one hundred pounds each, three works of Art of one hundred and fifty pounds each, two works of Art of the value of two hundred pounds each, one work of Art of the value of three hundred pounds, and one work of Art of the value of four hundred pounds.

For the next year this same amount, if not more, may be safely calculated upon; and we do therefore urge on the artists of Great Britain, especially the younger members of the profession, the importance of making a right use of the advantages here held out to them. Let them sit down resolved to do their best, vigorously study and work out their subject, and aspire rather to produce one good picture, than many inferior ones. What the Committee said to the subscribers in their last Report may be usefully reflected on by artists:—

"To appreciate the highest efforts of Art, education and study are necessary. The power to do this, and the manifold delights this power brings with it, do not come by inspiration, but must be sought for diligently. All can comprehend the merit of a faithful imitation of a familiar object,—most persons can value representations of special and individual nature, so to speak. These however, useful and delightful as they may be, are not the works which elevate the beholder and immortalise the artist; it is universal and general nature which Genius grasps and delineates,—which exists everywhere in parts, nowhere as a whole,—which, when represented, is called the Ideal, but is, in reality, Nature freed from the disfigurement of accidents and circumstances, viewed at large and from on high."

We would further quote the termination of the same Report, and will then leave the matter in the hands of those to whom we appeal, satisfied that they will not misunderstand our remarks, or attribute them to any but the best motives:—

"To the Artists of the United Kingdom generally, your Committee, in concluding their Report, would point out the present scheme of prizes as an index to part of what the Art-Union of London may expect to require next year; and they venture to express a hope that efforts will be made to produce, not merely pictures for the wants of to-day, but works for posterity. Simply a pecuniary return for his labour and ability cannot be the aim of a true artist, of one proud to say, 'I too am a painter.' To induce new ideas and images, to uphold and inculcate the beautiful, to influence the growing mind of a country, to enlarge and elevate the enjoyments of the world; these are the motives which lead to fame, and may end in immortality. Let, then, our artists, inapplying to the task so prompted, address themselves to the mind, and, satisfied that their endeavours will not now pass unregarded, find their chief delight in the production of truth and beauty, and know no higher reward than the exercise of their art. Every step forward will be a source of increased gratification, and every fresh triumph will make succeeding triumphs more easy."

By reference to our advertising columns it will be seen that the Committee have offered a premium for a series of ten outline designs, 12 inches by 8 inches, illustrative of some epoch in British history, or of some English author. The qualities aimed at are simplicity of composition and expression, and correct drawing. In the event of obtaining a series of fine designs, of which we think there can be little doubt, it is proposed to engrave them, and present a copy, bound as a book, to each subscriber of some one year, in lieu of the annual engraving. This step, which cannot fail to produce much good, is likely also to be popular with the subscribers.

The Committee further give notice of their desire to purchase for £30, from one of the next exhibitions, a figure, or group, 15 inches high, carefully finished in plaster, for casting in bronze. We have no doubt our sculptors will respond to the call.

For the bronzes which were distributed at the last meeting, Flaxman's fine group, 'The Archangel Michael and Satan,' was selected. It has been reduced by Mr. Edward Wyon, and is ready for casting, so that prizeholders entitled to it may expect to receive their copy in a few weeks. A group by Sir Richard Westmacott, 'Nymph and Child with Butterfly,' is to be reduced for 1843; and the group now advertised for will probably form the subject for the year after.

With respect to the engravings, we are glad to find that there are three in a forward state of preparation, and a fourth commenced. 'The Saints' Day,' however, intended for the subscribers of 1841, should have been ready for printing from in March last; indeed the engraver, Mr. Chevalier, had bound himself to complete the plate by that time. Even now it remains unfinished, to the great annoyance of the Committee, and the no small discredit of the engraver, who is, and must have been, aware how important it is that the Committee should keep faith with the subscribers. It is to be hoped Mr. Chevalier will no longer delay the completion of his work.

CORRESPONDENCE.

THE CARTOONS.

TO THE EDITOR OF THE ART-UNION.

SIR,—In the Report of the Commissioners on the Fine Arts (p. 34) I observe the following remark:—"The details given by Armenini on the preparation of the cartoon (l. 2, c. 6), and on the practice of fresco, are the more valuable, because they were derived from his own observations of the methods employed by the best masters." Having obtained a sight of Armenini's work, I have found the above reference to be correct, and beg to offer you herewith a translation of the chapter on cartoons. There is perhaps little novelty in the methods described, but there is a satisfaction in knowing from an authentic source how the great artists worked. The first edition of Armenini's treatise, "De' Veri Precetti della Pittura," is dated Ravenna, 1587; but many of the observations appear to have been made during the author's youth, at a much earlier period.

Yours, &c., L.

"In the hands of those who labour in the right direction, and who spare no pains to render their works complete, cartoons are found to be so useful, as a preparation for pictures, that the execution of the latter afterwards appears comparatively easy. For all sketches, drawings, studies from living models, in short, all kinds of preliminary labour and research, are undertaken with a view to the thorough execution of the cartoon in which they are combined. And to speak the truth to those who think such labours unimportant, and who, if they do undertake them, dispatch them carelessly, I say that such persons seem to take effectual means that their productions should be lightly esteemed by intelligent judges, and give the most open proof that they have little love for their art, and perhaps none for their own honour—a point assuredly to be regarded as highly as any other.

"In a well-finished cartoon we find the real difficulties grappled with in every particular, so that in following the forms thus arrested, the artist proceeds securely, having before him a perfect model of all that he has to do. In fact, the cartoon may be said to be the work itself without the colours; and for this reason we always find it completed with all possible industry and study by Michael Angelo, Leonardo da Vinci, Raffaello, Perino [del Vaga], Daniello [da Volterra], and other excellent artists. And I may here be permitted, having inspected the examples myself, to give such works the praise of consummate mastery; I appeal to the many specimens which are preserved in different cities, and in the collections of inhabitants of rank, who justly set the highest value on them.

"The following is the usual mode of preparing and executing the cartoon. Having ascertained the dimensions of the space where the painting is to be, sheets of paper of the proper quality are pasted together, so as to form the size required. When dry, paste is again to be applied about two fingers' breadth round the edges, and the paper is then to be fixed to a clean *wall*. While the pasted borders are moist, water is to be sprinkled in the centre of the paper, which, in this damp state, may be properly spread; thus the surface, when dry, remains equally strained.

"The paper is then accurately squared, the divisions being made to correspond with the number of squares in the small drawing, and the design is carefully transferred with all its details to the cartoon. Some artists disapprove of this method of squaring, asserting, frivolously enough, that they thus lose the spirit of their first design, and that it would be better to draw at once on the large space, treating to the eye alone. This supposed advantage is not worth considering; for, however accustomed any painter may be to draw in large, it will hardly be denied that in expanding a composition of about a palm in length, or a little more (for such is the usual size of a sketch), to ten or sometimes twenty feet, it is much easier to transfer it by means of squares, than without such an aid; not to mention the perspective appearances and the architecture, all which are defined according to rule in the small drawing, and hence are easily transferred, in the same proportions, with little trouble. Why then encounter useless difficulties, when the general forms are already fixed, and not only the general forms, but the place of every particular object? the artist having the certainty of their being in their true relative positions, without any confusion of lines; for the multitude of lines commonly sketched, even by the most expert draughtsman, before the satisfactory form can be arrested, is thus avoided.

"It is right, however, to observe, that no one should depend so entirely on his first small drawing, nor on the enlarged outline to the cartoon, as not to exercise a due criticism, and to correct the forms accordingly. We have examples enough that in small drawings great errors may lurk undiscovered, but in large works every minutest incorrectness is exposed. On this account repeated investigation and correction are necessary, without caring about the relation of the lines to the squares; and this is the method which I have seen and studied again and again in comparing drawings and cartoons by Raffaello, Perino, Giulio (Romano), Daniello, and Taddeo Zuccaro, and by other excellent artists who are still living, and who all confirm the truth of what I have stated.

"But to return to the cartoons: they are executed in various ways and with various materials, as I have already observed in speaking of small drawings (l. 1, c. 7); and although few are executed in water-colour* there are very finished examples in the other modes. Those who like to finish their drawings on white paper—the outlines being transferred as before described—might shorten the labour of producing their shadows, by means of a small bag of pounded charcoal or black chalk; with this they should pounce the shadows lightly, repeating the operation for the darker shades. The tint should be so spread to different degrees as to cover more than half the figure, and the artist should then proceed to hatch on these flat shades with pointed charcoal or black chalk, repeating such hatchings throughout. This is to be done with that dexterity and care which we see in the works of practised masters, as it affords evidence of expertness in good drawing.

"But besides the small drawing, which we suppose to be kept at hand, another and a more important kind of study is now required before the work can be completed. This consists in again resorting to all those means which are necessary in order to attain the utmost certainty and intelligence in forms; the materials are derived from nature with the aid of acquired style, and from small models, as elsewhere described. (See l. 2, c. 5, where the use of small clay or wax models, to assist in studying the whole composition, is described.) Figures thus finished are found to have such force and roundness that they start from the cartoon, and artists, according to their industry and knowledge, may attain this excellence by adopting the thorough method of study here pointed out.

"The same means are employed for cartoons on tinted paper; but, in this case, it is sufficient, after hatching in the shadows, to rub them into a mass with the fingers, or with a piece of flannel or linen; this is a method adopted by many before giving the last finish. It now remains to add the lights; this requires to be done with judgment, so that they shall express the highest points of relief, with that gradation and management which we observe in good examples. Some make pastels of fresh plaster of Paris with an equal quantity of white-lead (ground to water), and this gives the lights great vivacity. Others prefer using nothing but tailer's chalk, while others again add white-lead to this for the lights on the most prominent points. By these means every great work in drawing is accomplished.

"To preserve the cartoon, when it is necessary to trace the forms on the surface to be painted, the best

* Common ink; see l. 1, c. 7. The ordinary Italian ink is, or soon becomes, of a brown colour.

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mode is to puncture the outlines with a needle, placing another cartoon underneath, which remains perforated like the upper one; and this punctured paper serves to pounce the outline as occasion requires, especially on fresh lime. Many, however, are not so nice, but trace the cartoon itself; this is still kept as a model, being fittest for the purpose, while the picture is executed in colours.

"I have now, I believe, treated with sufficient clearness all those modes of drawing which I promised to explain, as the most necessary and easy, for the use of those who desire in a short time (*sic*) to become excellent; by putting them in possession of every convenient resource for difficult undertakings."

THE OLDER MASTERS.

SIR,—I avail myself of the medium of your useful periodical to make some inquiry about Richard Wilson, R.A.; J. H. Mortimer, A.R.A.; B. Vander Gutch, and J. Cleveley. All these artists have left behind various works of their respective merits, and of each we find some literary memoranda in the dictionary by Bryan, "Edwards's Anecdotes," "Cunningham's Lives of Painters, Sculptors, &c.;" but I seek in vain for the information required in the published memoirs of these and of many other writers on the Arts.

First of Wilson. I wish for accounts of some of his best portraits, and where they may be seen? his intimacy and association with Mortimer; and in what pictures by the former were figures painted by the latter? if there be any record or tradition of Wilson having painted a full-length portrait of Mortimer? This picture has been in my possession many years; and is a most valuable specimen of the artist, both in portraiture and in landscape. It is evidently a work of elaborate execution, in the face, hands, character, and colouring, whilst its landscape is in the finest and best style of the once unfortunate but now duly appreciated artist. The late Prince Hoare, James Christie, and Sir Thomas Lawrence, regarded and spoke of it as a work of unquestionable merit and beauty. There can be little doubt but it was a memorial of friendship, and worked up *con amore*. I am preparing to print a short essay on this picture, with a small lithographed print of it.

By Vander Gutch I have a series of twelve small pictures, representing so many incidents in the adventures of Hudibras. They are slight, but smart, vigorous sketches, coloured in the true Venetian style, and some of them are equal in character, composition, and expression, to any works of the best masters. They certainly far surpass the designs of Hogarth for the same author; yet I do not meet with any reference to this series of pictures, or to other designs by the same master, in Bryan or Edwards.

Of Cleveley I find but very little recorded, yet, from a small picture in my possession, it is clear that he painted sea-pieces in a style superior to any of his contemporaries, and approaching the best works of A. Vander Velde. It represents a single vessel, riding on a gentle surge, with a dark sky, a distant piece of coast scenery, &c.

JOHN BRITTON.

Barton-street, London.

"OLD" PICTURE SALES.

SIR,—You have often warned your readers against giving credence to the shameless deceptions practised upon the public by a certain class of picture-dealers, in palming off upon them the vilest trash as genuine examples of the old masters.

An instance of this kind has just occurred in this town. A large number of paintings were offered for sale on the 12th inst., as you will see by the catalogue enclosed: the title-page of which states them to be "The private Gallery of First Class Paintings, the property of a distinguished collector." If the stock-in-trade of a dealer from London may with propriety be denominated "the private gallery of a *distinguished* collector," you will not be surprised, on looking further into this precious production, to find how it abounds with the greatest names known to Art—they are indeed "as plentiful as blackberries"—nor at the eloquent and high-flown descriptions that would not disgrace the pen of a George Robins.

It seems that a proportion of these "first class pictures" were at one period the ornaments of the most renowned galleries—"No. 18 was formerly at Fonthill," "No. 20 is from the collection of Lord Radstock," "Nos. 30 and 34 are from the Soult Gallery," "No. 16 was formerly the property of Lucien Bonaparte," "No. 47 belonged to Prince Poniatowski," and "No. 49, Rubens's celebrated 'Garden of Love,' is from the Duke of Mantua's collection;" No. 43 is from the *celebrated Truchsession Gallery*—a gallery of which I must own my ignorance, as well as of No. 42, from that of the *Marquis of Beeti*, and No. 62 from that of *Earl Moyna*.

Now I do think that this is a most deplorable state of things. Here is a catalogue, drawn up and deliberately published to the world, expressly calculated to mislead and deceive the public. If men are permitted to act thus with impunity, what, I would ask, becomes of our boasted superior morality? I am, &c.

A CONSTANT READER.

Sheffield, Oct. 13, 1842.

[If people will be cheated with their eyes open, we must say they deserve no sympathy. A person, who will buy for a few pounds that which purports to be worth as many hundreds, must either be a rogue himself, or know that he has a rogue to deal with. Such cases as this to which our correspondent refers are of weekly occurrence: we saw, not many months ago, a collection of "ancient pictures by the great masters," consisting of twenty works offered by a dealer for a hundred pounds—any one of which would, if genuine, have been worth the hundred—a fact of which the dealer was of course fully aware. Several of them were pompously marked with the honoured names of the painters, upon whom they were forgeries. We have heard several singular anecdotes of forgeries of pictures—modern as well as ancient—and are endeavouring to collect a budget of them, which we shall hereafter publish; some of our correspondents may add to our gathering.]

GERMAN COMPLIMENTS TO BRITISH ART.

We know not whether our readers will be most amused or angry upon perusing the following singular document; it professes to be a criticism on the latest Exhibition of the Royal Academy, and is published in the "KUNST BLATT"—the great oracle of Art throughout Germany. We should have taken no notice of so miserably shallow a production, but that the journal in question is usually entitled to high respect, and the editor of it has acquired fame not alone in Germany, but in every part of Europe. The name of KUGLAR will be accepted as a sufficient guarantee for the integrity of opinions circulated in a journal under his control; and no doubt on the continent they will consider that this tissue of abuse, without a single redeeming point, has received his sanction and approval. He is therefore, in a great degree responsible for the false notions he has assisted to pass current; and must at least bear his accusation, as an "accessary after the facts," of gross ignorance, injustice, and calumny: to take no note of the illiberality and want of generosity—a total absence, or concealment, of truth—that pervade the whole article.

The author of the criticism is Dr. Henry Merz—a name unknown to us and to persons within our reach, who are more familiar than we are with the writers of Germany. Before we offer any observations upon his "Report" to his countrymen, concerning the capabilities and achievements of the artists of Great Britain, we shall print a translation of it. After giving the numbers of the works—in their several classes—exhibited at the Royal Academy in May last (which by the way contains two or three striking errors, although the writer took ample time to concoct his article, the paper in which it appears bearing date the 23rd of August), Dr. Henry Merz thus proceeds:—

"We shall make a few remarks as to the spirit and degree of development Art has attained in England, before speaking of the merit or demerit of the works themselves.

"It is not uninteresting to observe, in the descriptions in the catalogue, with what accuracy it is pointed out, that the figures represented are really the true portraits of the persons designed. So especially in two large pictures, the not very fortunate one of 'The Trial of Charles I. in Westminster Hall,' by H. Fink, No. 459, and 'The Heroes of Waterloo,' by J. P. Knight, No. 156. Of the first it is observed, that the portraits are all collected from private sources, and from the best authorities. The last gives the names of thirty generals and officers, the guests of the Duke of Wellington on the anniversary of the Battle of Waterloo, with all their titles and dignities. It is thus the English public learns to reckon by number and measure; and the ideal becomes if not an object of horror, at least it is considered idle and useless talk.

"On this practical ground there is small space for Fancy; reduced and withdrawn into the every-day work of life, there is no room for her nor time for her in the real world: a wise man can employ his time better, so a wise man resigns the idleness of fancy and imagination.

"Thus goes, on one side, the prosaic sober course of trade and bargain; on the other hand imagination is sometimes lost and overwhelmed in airy dreams and empty sensibilities.

"Thus the art of painting, whose soul is fancy, becomes either a prosaic copy of materials laid before her, or if she creates, it is in a strange whimsical style without form or repose.

"The collection of paintings, like the history of painting in England, generally, offers no indication of a world-important and man-ruling idea, expressed in a complete and elevated manner.

"There is no clearness nor freedom of invention, no rich exercise of creative fancy, there is nowhere one great free production; but all are either timid, constrained reminiscences, or else they are intoxications of imagination, compared with which the wildest productions of the French romantic school have sense, form, and strength. To this is joined the coquettish sentimentality of the English school.

"It sounds strange, yet it is true, that the people, from among whom a Shakspere came forth, can show no work in the pictorial art in which a free, lively imagination has given clear expression to an important thought. There is wanting to them in this art, a substantial agent, a living identity, a soul.

"Even where a creative fancy in Art exists, there is wanting the power of realizing it; there is wanting just observation, true living study. The eye of the mind must see through the eye of the artist; the spiritual glance must look through the bodily eye, and go first to seek the mystery of life in the world around. To the want of ideality is joined the want of the other agents of Art, reality and objectiveness.

"In reproducing objects materially, the English artists show remarkable want of power, strange peculiarities, naive individuality, and vain repetition.

"A few examples will convey our proposition—H. Geddes intends, in No. 150, to paint a 'Grecian Maiden at her Toilette,' he has merely painted an English miss. 'The Bayadere,' by J. R. Solomon, No. 16, is no further from London. Instead of a peasant youth this pencil can only produce a little fair-haired, rosy-cheeked, long nosed, and smiling young gentleman. Almost everywhere, there is a want of just character and living nature; yet more deficient are the mere formal productions in drawing, colouring, and drapery.

"So wanting are all the elements of the technical parts of Art, that it is difficult to imagine how for these 74 years the Royal Academy has maintained its existence and its exhibitions. If they were to choose for their motto the passage of Symmachus, 'Omne quod in coetu est viget,' it should be translated, 'Not all things that continue their course advance.' Yes, gold cannot command everything. The Royal Academy has not yet established a school for very young pupils; they may be permitted to despair of the call of English genius to the art of painting. Have the gentlemen of the Academy themselves, this year, exhibited a single work of Art which is not so deficient in drawing, in style of drapery, and scholar-like colouring, that the lowest pupil at the Dusseldorf Academy would be ashamed to place it before the eyes of the public. Let any one contemplate the 'Eve' of G. Patten, No. 245; in every part there is want of drawing, weak flesh tints, want of execution. The 'Nymph Bathing,' of C. Duncker, stiff, false drawing, really frightfully painted. Farther, the disgusting 'Bacchante' of S. Drummond, No. 511, taken from the best journal of the fashions, and say if our judgment is not a temperate one. Opaque, dirty, lead coloured, chalky carnations; no chiaro scuro, no modelling nor roundness, no toning of tints, no melting, no depth, no clearness, no harmony of colouring, flat, base as if rubbed over with a sponge; where the colouring should be bright and strong, there it is the most injudicious, like a French smatterer,—such is the 'Sea of Blood,' which J. M. W. Turner, the academician, undertook to paint. Subjects without selection or care; the domestic and familiar accessories to these confined representations of men, yet more negligent and licentious; plants, foliage of trees rather daubed than painted; nowhere study, industry, or finishing; glare without brilliancy, bustle without spirit; in a word, boyish slovenliness: this is the rule. Compare with this the spirit, and life, and power, in the spectacle pieces of the French romantic school, or the conscientious prodigality of technical Art attained by earnest study and unwearied perseverance in the finished productions of our German school. M. Waagen, in his work on 'Artists and Works of Art in England,' says, 'English Art is without technical ground-work, and it has no living, high spiritual direction.' Thus is proclaimed by every inch of canvass in the exhibition more or less loudly. Fortunately for the German critic, he can find even in England a judgment expressed on the miserable progress of Art; and we quote, with satisfaction, these words from the 'Edinburgh Review:'—'England is only beginning to find how far she is behind in architecture, in painting, and in sculpture; in short, in all the Fine Arts.'

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"Now, let us go nearer to see how the spirit of English Art expresses herself—only the more important works, by no means the exhausting sight of an exhibition of which the reader cannot judge, for to examine well the works of Art which cover the walls from the floor to the roof, the reporter must use his knees and a ladder.

"Among the historical representations there is not one of decided merit; they all fail in the great elevating power which, by a clear expression of the soul, attracts all the world towards it.

"Theatrical common motives, empty pathos, stiff attitudes, constrained and scattered composition; no depth of character, no style to the lines; tiolike or crushed draperies; bad colouring everywhere—these are the pretensions of the picture by J. R. Herbert, 'First Introduction of Christianity into Britain,' No. 11. No. 108, 'Belshazzar,' H. Boughton, is the complete head of a monkey; as bad is S. Drummond, 'The Wreck of the White Ship;' so is R. B. Haydon, No. 236, 'Mary Queen of Scots when an Infant,' &c.; and 'Edward the Black Prince,' &c., No. 404. Daniel Maclise, the academician, No. 62, 'The Play Scene in Hamlet'—theatrical composition untrue, cold, gloomy colouring, quite mistaken chiaro scoro, and superficial execution. No. 71, 'Ophelia,' R. Redgrave. This is better; here is expression and feeling, but careless in details, and the whole wants repose. No. 491, 'King Alfred sharing,' &c., W. Simson. The woman and child are rather coquettish. No. 548, A. Egg, 'Cromwell discovering,' &c. Two pictures by W. H. Furse, No. 441, 'The Christening of a Jewess,' and 'The Marriage,' &c., No. 1211, show excellent study. No. 485, 'The Covenanter's Marriage,' A. Johnston (the ceremony in the open country), is for composition, colouring, and execution, perhaps the best.

"The sentimental pencil appears next. No. 94, 'Dorothea and Don Quixote,' H. Le Jeune; No. 95, 'Dorothea,' &c., T. Uwins; No. 92, 'Poor Maria,' &c., by the same; 'Margaret alone,' &c., No. 389, J. Poole, disagreeable; No. 295, 'Maria,' &c., J. G. Middleton. The scene in "Paul and Virginia," where the body of Virginia, already begun to putrify (at least according to the painter), is thrown by the sea on the shore, and found by Domingo, by H. J. Townsend, No. 389, is not more disgusting than 'The Death of Romeo and Juliet,' No. 535, by Pickersgill. Juliet lies with her lead-coloured face across the ground; the mouth is stiff and without expression; the colouring everywhere bad.

"Yet more unfortunately are religious subjects treated. 'The Magdalen,' No. 6, W. Etty; No. 146, F. Danby; No. 174, T. L. Houlton; are not more sweetly distorted and coquettish than 'Faith, Hope, and Charity,' No. 84, by H. Howard. No. 207, J. Phillips, 'Innocence;' a little miss with a limb; and No. 319, the insipid 'Madonna and Child' of Miss Emily Schmack. Crude and affected is the 'Hagar' of W. H. Geddes, No. 306; and disagreeably coquettish the 'Child Samuel,' &c., No. 315, by J. H. Wheelwright. H. S. Smith, No. 371, has painted 'Ruth and Naomi,' portraits of a lady and her daughter; at least more presentable is the picture by W. Collins, No. 294: and some style is in the drawing of that picture by J. Bridges, No. 1208, 'Joseph's bloody Coat brought to his Father;' and excellent study is shown in No. 379, by P. Williams, 'The Convalescent.' Of Biblical subjects we have 'Aaron staying the Plague,' No. 394; 'The Adoration of the Magi,' No. 397; 'Christ blessing the little Children, No. 399, by F. Howard, have no trace of religious dignity or holy earnestness. 'The Flight into Egypt,' by J. Martin, is a dawn in a solitary scene, with a singular effect of light. Nowhere is there a high consecration of the spirit to religious subjects.

"What is attained by the pictures 'de genre?" In this exhibition there are many, and almost to all there is a want of a clear view of nature and unconstrained humour. The following rise a little from among the mass, although not finished pictures:—'A wrary Soldier,' by the way, with a somewhat coquettish woman and a naive child, by J. Goodall; No. 142, 'The Grandmother;' No. 257, 'The going to School, by T. Webster; No. 181, 'Poor Arabs,' a fine sketch, by W. Müller; No. 295, 'An Italian Widow selling her Jewels,' by Severn; No. 421, 'Moses going to the Market,' from "The Vicar of Wakefield," by Stonehouse; Nos. 522 and 524, 'Mischief,' T. Woodward; No. 537, 'Who'll serve the Queen?" R. Farrer.

"Among the landscapes are not wanting a small number, that if they do not show much correspondence to the old masters, yet deserve to be placed in the rank of works that require no common talent. Among these we may distinguish, No. 1224, 'A Summer Landscape,' by Boddington; No. 1223, 'Baccarah,' by E. Dean; No. 1228, 'Corinth,' by Linton; No. 1204, 'A View of the Rhine,' by Stanley; No. 113, 'The Convent of St. Coumato, near Rome,' by Howell; No. 115, 'Evening on the Bank of the Thames.' T. Cooper; No. 180, 'River Scene, Creswick,' 'View of the Scheldt, at Antwerp,' H. Lancaster; No. 264, 'Whitby Pier,' by A. Clint; and lastly, 'Broeckenhaven on the Zayder Zee,' Cooke, No. 310.

"In animals and still life the exhibition is poor. Some portraits of favourite horses and favourite dogs are not deserving of much notice. The exhibition wants pulse and life; and only a 'Siesta,' No. 262, by Calcott, the academician, deserves graver observation. The critic has few words to spend on the 309 portraits: 190 are large, 119 are small. Portraits are the weak side of all exhibitions, especially here, where the want of originality is great in the heads, still more in the pencils to make a portrait what it should be—an historical picture. Among all these long headed youths, fair haired ladies, misses, and rosy children, the most are done in a spiritless mechanical manner, and certainly often represented with an incredible technical awkwardness.

"The branch of architecture is very rich. The number of edifices, especially churches, excites the talent of this profession. The drawings and plans exhibited, place the English architects above the English painters. But even here closer studies, with the rule, compass, calculation, and object, suit English genius better than the consecration of the pencil to the beautiful. No very remarkable originality is seen in the buildings. Whether in the edifices generally, or in the sacred buildings, we see a varied series of the ancient form, the romantic, the German, and the modern, by which we see how the Anglo-German national style is adapted for churches, schools, hospitals, and other buildings, and is more and more felt to be so.

"Among 53 plans for the new church at Camberwell, only, the greater part are in the romantic and national English style. There are also exhibited various plans for the Exchange and the Houses of Parliament. Among these last is one by the architect, W. Campbell, who, in contradiction to the surrounding buildings (Westminster), has liberally adorned his plan with cupolas, pillars, and Greco-Italian forms in a situation so little adapted for them.

"Among the 143 works of Sculpture, 100 pieces are portrait figures and busts. One of the most able artists appears to us to be W. C. Marshal. Of five works which he exhibits, we may notice No. 1270, 'A Girl with a Broken Pitcher;' No. 1286, 'Eve with her First-born;' but in this the conception is not an elevated one. No. 1287, 'Venus rescuing Æneas from Diomed;' a mere academy piece, theatrically treated. Not more happy is a group of 'The Graces,' T. Loft, No. 1281. There is something coquettish in the 'Prayer' of P. Macdowell, No. 1293. No. 1293, 'A Bacchante,' by L. Macdonald, is better; so is the 'old Satyr taking out a thorn from a young man's foot, No. 1303; a very fine bas-relief, representing 'Bacchus and Silenus,' is by J. Fillains.

"Further, we do not remark any work beyond the common academical rules and handywork. No soul or spirit passed into the marble, our a Promethean spark struck by the chisel and hammer of creative artistic power from the patient mass."

Here then is the deliberately recorded Report of a German "Commissioner of Inquiry" concerning the state of the Fine Arts in England: perhaps it would be difficult to work out of a collection of newspaper slanders—if such a thing were collected—so garbled a statement, or one so utterly opposed to TRUTH—opposed to truth in the letter, and still more in the spirit.

We have no right to quarrel, and do not quarrel, with Dr. Henry Merz, on the ground of his opinion. His liking or disliking the productions of our British artists is a mere question of taste; we could scarcely have been justified in expecting the dull and heavy German to appreciate aught that was not as leaden in colouring, as stiff, formal, and inanimate (with but two or three exceptions), and as unmarked by originality as are the productions of his own school—coldly correct, it is true, but seldom enlivening the fancy, touching the heart, or invigorating the soul; borrowing all that is good in conception, all that is grand in invention, and all that is true in execution, from the rich legacy of the old masters; and bringing to bear upon the copied thoughts only such dry and spiritless (however necessary) knowledge as may be picked up by wooden-headed apologies for genius in academies for teaching drawing:—knowledge that is most essential beyond doubt, but which bears about the same analogy to veritable MIND as the power of computing numbers did to the invention of the steam-engine.

As we have said, we have no quarrel with Dr. Henry Merz because he did not like our Exhibition, and could see nothing but what was unequivocally watched in the 1409 works of Art he examined in the gallery of the Royal Academy, some time in the month of May last. We know that often the senses have odd appetites; that some eyes derive pleasure only from objects that are black; that some ears prefer the braying of a donkey to the lulling music of the Æolian harp; and that others prefer the scent of a dung-heap to the odour of a bank of violets. We have a homely proverb—"Every one to his liking, as the old woman said when she kissed her cow;" no doubt Dr. Henry Merz was at perfect liberty to be pleased or displeased; he needs no other excuse than that of Shylock, when he preferred "a weight of carrion flesh" to a bag of ducats—"he'll say it is his humour!"

But we protest against this *pseudo* "Criticism" upon other grounds. It is written in a most unworthy spirit, and with a deliberate resolve upon falsehood. No one who reads it can hesitate to arrive at this conclusion. In his five or six pages of "criticism" there is no mention whatever made of any of our leading artists, except Maclise, who is dismissed with an insult—but who has more of the greatest of all the intellectual faculties—INVENTION—than the whole of the German School put together. Not a word of Eastlake—an artist grander in conception and greater in execution than them all; and let them borrow the best of France to eke out the lot. Not a word of Landseer—the German "critic" saw his picture of 'the Sanctuary'—unless it be meant to apply to him the compliment that the exhibition "contained some portraits of favourite horses and dogs not deserving of notice." Not a word of Leslie, nor of Mulready, nor of Calcott, except that one work of his "deserves nearer observation" than some others. Neither Stanfield, Roberts, nor Lee, receive the smallest notice; and Cresswick is dismissed with half a dozen syllables of the smallest possible praise. Etty, indeed, obtains a sentence—but only one of condemnation. Of artists who have obtained professional distinction, second to these, there is scarcely one which the "critic" condescends to name; we need not go through the list—it is a long one—of painters, who, in the higher qualities of the Art—however inferior they may be in its more mechanical branches—may be the masters of the masters of all those who "by earnest study and unwearied perseverance" have accomplished "the finished productions of the German School."

We have named the British artists—some of them at least—of whom Dr. Henry Merz does not speak; let us see of whom he does say something. There are four or five upon whom he falls foul, with whose existence this critic brings us, for the first time, acquainted. Such as Mr. Duncker, Mr. Boughton, and Mr. Houlton—painters who no doubt contributed to the Royal Academy; for we find their names in the catalogue; a fact of which we were for a time sceptical. These gentlemen, and Mr. Solomon, Mr. Drummond, Miss Emily Schmack, and half a score others of equal calibre, are selected by him from among the exhibitors to justify his censure upon the exhibition, and to prove his assertions as to the utterly worthless character of the whole mass. While for praise he pursues much the same course, upon he does praise; and it appears that Messrs. Furse, Dean, and Howel—painters of whom we never heard until this "criticism" was laid before us—are the artists who are to be considered on a par with the artists of Germany.

This is not simply disingenuous, nor merely unfair: it is a fraud upon his countrymen; a dishonest breach of trust; a scandalous attempt to mislead their judgments by pandering to their vanity and stimulating their self-love.

We say nothing of the insult to this country and to its artists, to which M. Kugler has lent the sanction of his respected name. It is to be lamented—chiefly because much good might result from cultivating a kindly feeling and a mutual esteem between the artists of two countries, now more closely united than they have ever been; it is to be lamented also as an outrage upon that high principle which should distinguish men occupied in a high calling—in a pursuit which, above all others, demands generous sentiments; and it is to be lamented especially, as supplying another proof to the world how mean and degraded an intellectual man may become who is willing to sacrifice large and general, to narrow and partial, considerations.

We condemn the example; and shall be the last to follow it. We shall cordially welcome to England the collection of works of Art we are promised from Germany, and as cordially rejoice if it be found excellent.

We may, possibly, recur to this matter next month, and print a translation of the critic's comments upon the Society of British Artists in Suffolk-street; merely for the present observing that, if the acute, discriminating, and trustworthy critic is to be believed, it is far more honourable to Great Britian than the Exhibition of the Royal Academy. H.

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REVIEWS.

THE ENVIRONS OF LONDON, Part IV. By JOHN FISHER MURRAY. BLACKWOOD AND SONS.

The maps contained in this number of the work are "The River Thames from Hampton to Staines," and the "South-western Railway from Nine-elms to Weybridge;" and they comprehend the localities described in the text, among the heads of which are Bushy Park, Hampton, Wimbledon, Walton, Kingston, Chertsey, &c., &c.: the plan of the work being to describe the places according to the order of their contiguity, and to embody anecdotes and brief memoire of persons, the memory of whom associates with the places. We are at Hampton accordingly reminded of Garrick, by a few paragraphs of light gossip about him and his villa, which, although presenting nothing new, are nevertheless agreeable. A cut is given of the villa, of which we believe Dr. Johnson made a remark to Garrick himself, who was showing the place in the pride of his heart, to the effect that such things tended to fix irrevocably the affections of men upon the goods of this world.

There is nothing in a varied course of light reading more winning than Topography, seasoned with the biographical sprinklings which are akin to it; and we envy not the man to whose heart the stones of a country church-yard are voiceless. "We are now at Wimbledon, and we must pause to look about us," says the text before us. The inhabitants of London know little of Wimbledon, save as the modern *pré aux clercs*—the scene of the honourable adjustment of disputes—a sort of trial by powder and shot, somewhat like the trials of the middle ages. When Ali Pacha asked an English guest, wearing a militia uniform, where he had served, the reply was, ἐπι τον Ψιμβλιδον Κομον "upon Wimbledon-common;" but Ali did not seem to remember the battle; nor is it here mentioned, although everything of local interest seems to be touched upon.

There is something highly interesting in the history of all these places, each having at one time or other been signalized by the residence of royal or distinguished persons. The Porch House, at Chertsey, was the abode of Cowley, the poet, whom Pope, in his "Windsor Forest," laments—

"Who now shall charm the shades where Cowley strung
His living harp, and lofty Denham sung?"

St. Anne's Hill is known as the residence of the late Charles James Fox, to whose memory a cenotaph was placed by his widow in Chertsey church. The number contains numerous woodcut vignettes, many of which are of high excellence.

We shall review this work again—probably introducing some of its wood-cuts—when the volume is completed.

GIL BLAS AND CAMILLA. Painted by T. M. JOY. Engraved by G. ZOBEL. Published by S. HULLYER.

A clever print, from one of Mr. Joy's capital pictures—of which he has painted many—from the story of Gil Blas. The scene describes the moment when the Lucretia of the tale admires and covets the glittering ring upon the finger of the simpleton. It is full of true character: the engraver has done it justice; the work is wrought with care and finish; and, as we imagine he is young in his profession, this production may be considered as affording safe promise of distinction hereafter.

GUIDE TO THE COUNTY OF WICKLOW. BELFAST, and GUIDE TO THE GIANT'S CAUSEWAY. Published by CURRY and Co., Dublin.

These little illustrated guides are very neatly got up; and they afford ample information to tourists to the most beautiful and the most wonderful of the scenery of Ireland, a country rich in materials for the artists, to which we hope many of them will bend their steps. It is marvellous, however, how the guide-book makers manage to give us dry details, without ever finding their fancy awakened or their enthusiasm aroused. Here we have every fact worth noting—all needful instruction as to various routes, with exceeding accuracy as to distances—but not a line that may lure the traveller into visiting places so grand and picturesque—the bare thought of which, for a moment makes us long more to be among them than all these pages put together. The works are from the press of Messrs. Curry and Co., of Dublin, to whom the literature of Ireland is largely indebted.

HIS ROYAL HIGHNESS THE PRINCE ALBERT. Engraved by H. T. RYALL, from a Painting by G. PATTEN, A. R. A. Published by GRAVES and WARMESLEY, Pall-Mall.

This is the large full-length portrait of the Prince, which our readers will recollect at the Exhibition of the Royal Academy in 1841. The picture has since, however, undergone considerable alterations and improvements; and Mr. Ryall has performed his portion of the work with the taste, skill, and judgment for which he is distinguished. It represents his Royal Highness dressed in princely magnificence as a Knight of the Garter; and his fine manly figure, gentlemanly bearing, and kind and intelligent countenance are aptly pourtrayed. The work is of great size, designed, we imagine, to class with the grand state portrait of the Queen, by Chalon, and as a "companion" to that work it will be an acquisition; for our own parts, however, we should prefer to look at an engraving from one of the exquisite miniatures by Mr. Ross.

TRIBUTE TO THE MEMORY OF SIR CHRISTOPHER WREN. By C. R. COCKERELL, Esq., R.A. Publisher, ALEX. HILL, Edinburgh.

Few publications of modern times are at once so interesting and valuable as this; a "tribute" indeed, to the memory of the great British architect. The issue of such a publication reflects honour upon the enterprising publisher of Edinburgh. It is a collection of the mighty works of the English master of the art, grouped with skill and effect, so as to place each in as favourable a position as was possible; to afford a correct notion of the particular character of each; and to produce an agreeable picture out of a mass of buildings. In the foreground are, Temple-bar, and the several structures of minor size; occupying the middle ground, are the several churches, &c. of London; and in the back ground, towers St. Paul's. It is difficult to conceive the exceeding beauty of the print; the artist has contrived to introduce into it, the most perfect harmony—distributing the various structures so skilfully and judiciously that at first sight every one of them seems to be in its proper place; and, in their happy combination, to form a grand city of noble and graceful structures—such as the imagination may create, or the glorious architect may have seen in his dreams. A finer tribute to genius has never been erected. Truly his works live after him. To the artist of any class this print is a most important acquisition; and equally so to all lovers of the sublime and beautiful. Few have an idea that the works of Sir Christopher Wren amounted in number to 62. They are all introduced into this assemblage—in London, Oxford, Cambridge, and elsewhere. The engraving—in line—has been executed by Mr. Wm. Richardson. In this respect also, it is the work of a master. We therefore cordially adopt a passage from the prospectus:—

"This magnificent work, which excited general admiration at the exhibitions of the Royal Academy of London in 1838, and of the Royal Scottish Academy in 1839, embraces, in one gorgeous and picturesque composition, exquisite and correct representations of upwards of sixty public structures, the work of that greatest of British architects, whose memory and genius it is designed to hallow and commemorate; and has been admitted to form one of the most elegant tributes ever paid by living to departed genius."

THE EVE OF THE DELUGE. Painted and engraved by JOHN MARTIN, Esq. Publisher, GILBERT, Sheffield.

This, also, is the publication of a provincial publisher; and affords evidence of a liberal and enterprising spirit. It forms an excellent companion to either of the many fine mezzotint prints executed by Mr. Martin—the designer and engraver. The picture is the property of the Prince Albert, to whom the print is dedicated. There are those who prefer Martin in "black and white" to Martin in colours; here, at least, his brilliant fancy has ample scope; and in poetic conception and fertility of invention he is certainly unsurpassed, if he be equalled, by any living painter. In this work he has endeavoured to "pourtray his imaginings of the antediluvian world, and to represent the near conjunction of the sun, moon, and a comet, as one of the warning signs of approaching doom." In the distance are the ocean and the mountains; on a lofty promontory is the Ark; in the middle ground are the "forest trees;" and in the foreground are "caverns and tents—the people revelling." Upon a cliff, a group has assembled—Patriarchs and the family of Noah, anxiously gathered round Methuselah, whom, by a poetic licence, the artist has made to live until the "Eve of the Deluge." He is here represented as dying.

THE WIDOW'S SON. Painted by OVERBECK; lithographed by LEON NOEL. Publishers, GRAVES and WARMESLEY.

This is a work of the highest possible merit; and one which it is to the honour of the publishers to have introduced into England. It is a *chef d'œuvre* of the great German painter, copied with fine effect by a competent artist; and to all true lovers of the excellent in Art it will be a rare and valuable acquisition. The story is emphatically told; the figure and expression of the Saviour are admirable—a little less of calm confidence in the assembled group may be desirable; but the drawing is exquisitely fine, and the whole composition reaches very near perfection. We rejoice to find such works increasing among us: they will essentially serve the British artist, and gratify as well as instruct all classes.

ELEMENTARY PERSPECTIVE. By F. J. RAWLINS. Published by TILT and BOGUE.

This work contains six plates, with numerous diagrams and explanatory letter-press. The first three are devoted to parallel perspective, of which numerous examples are given—as of arches in perspective, arches from two centres, circles, &c. The three latter plates are similarly arranged with examples of angular perspective, and explain accidental points and proportional lines; the perspective of pediments or gables, circular fronts, crescents, &c. &c. The work is an abbreviation of what has been, in many instances, expanded into volumes.

HERALDRY OF FISH. By THOMAS MOULE. Published by JOHN VAN VOORST.

We trust that the author of this work will reap from it a reward adequate to the amount of labour which he has bestowed upon his subject, although it appears scarcely a theme of sufficient general interest to create an extensive demand. By diligent and patient research, a mass of information is here collected, comprehending the bulk of piscatorial bearings and cognizances, and among them, of course, the *insignia* of the famous coat which *Slender*, in a boastful humour, multiplies into twelve luces, but which Mr. Moule limits to three. In looking over the "Heraldry of Fish," we are forcibly reminded of the archaic devices to which our ancestors had recourse in professing themselves *armigeri*, so many of these distinctive adoptions being what are termed canting arms, or *armes parlantes*, or pictorial punning on names; and often erroneous and overstrained in their application. Among the simplest instances of these scaly quips, we may mention the arms of the family of Soles—three soles naiant; the bearings of Shelley—sable, a fess engrailed between three whelks ore; which remind us of Scarron, who, when he went to Chalons to eat carp stewed in champagne, declared his arms to be—argent three carp naiant in pale Champagne.

TO CORRESPONDENTS.

For permission to study in the Dulwich Gallery, application should be made to S. Deuning, Esq., the keeper; and to do so in the National Gallery, we presume, to — Segur, Esq.; in both these places, however, only a fixed number are allowed to study at the same time.

Our correspondent in "Worcester" may be assured that we shall obtain the information he requires as soon as we can.

R. H. must excuse our declining to prosecute the subject of "Vehicles" for a time.

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F. DIMES begs to inform the Profession, that the PARTNERSHIP subsisting between himself and Mr. George Waring has been DISSOLVED by mutual consent, and that to future the Business will be continued under the name of DIMES and CO.

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Though possessing the advantages of the largest Easels, by standing firmly and holding steadily paintings of a very large size, M. Bonhomme's invention occupies no more space than the smallest of the Artists' Easels now in use, and certainly not so much as the greater number of them.

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POOLOO'S CHINESE CEMENT. — The extraordinary properties of this Composition make it one of the most useful articles ever presented to the public. It is perfectly impervious to hot or cold water, and will resist the effects of the most intense heat. So firm is it in its hold that a new fracture is certain to take place rather than a severance in the original. Thus it surpasses all other Cements for mending China, Glass, Ivory, the setting of Stones and Beads in Rings and Trinkets, &c.—Sold, wholesale and retail, in bottles at 1s. 6d., 2s. 6d., 4s. 6d., and 7s. 6d., by the Proprietor's sole agents, BLOFELD and Co., Cutlers and Razormakers, 6, Middle-row, Holborn; and by their appointment, at the principal Chemists and Perfumers. BLOFELD'S London made Table Knives, at BLOFELD and Co.'s, 6, Middle-row, Holborn.

WEST-RIDING ART-UNION.

The extraordinary popularity and success which have attended the transactions of the Society, denominated "THE ART-UNION," in this country; the great benefit derived from its operations, both to Art and Artists; the talent which it has been the means of eliciting and fostering, and the feeling for Art which it has caused to be engendered in many cases, and in many others improved; the liberality with which it has been supported, and the various channels that have by its agency been opened for compensating the labours of British Genius; stamp this Institution as the most important existing evidence of the rapid growth of a taste for Art in this Kingdom.

It was, indeed, a happy idea, that a trifling individual subscription might accumulate a fund sufficiently large to purchase annually some of the best productions of the English School of Painting, the *chance* of possessing which should be within the power of every supporter of the Institution, at the same time that he had a *certainty* of an equivalent for his contribution, in a specimen of Graphic Art well worthy of acceptation: to the full value, indeed, of the amount of his subscription.

Under these circumstances, and with the view of rendering the advantages of the system above adverted to more directly available to his townsmen and others, Mr. GILBERT begs to announce that he has made arrangements for establishing an ART-UNION for Sheffield and the West-Riding. In embarking on an enterprise of so arduous a character, he ventures to solicit the support and co-operation of his Friends and the Public, confident that his plan offers advantages which merit their especial notice.

In the first place, without wishing to say anything to the prejudice of the Institution in London, the general scheme of which it is his intention to adopt, so far as circumstances will admit, he would observe that those subscribers to the West-Riding Art-Union who may happen to be Prize-holders, will be enabled to select Pictures without either having to incur the expense of a journey to London, or to delegate their choice to a Committee; who, however competent they may be to judge of the merits of Pictures as Works of Art, cannot be expected to suit the particular tastes of Individuals for whom they may be commissioned to select, both as to style and subject, so exactly as the individuals themselves. Secondly, every Subscriber of One Guinea will, in addition to the chance of obtaining a Painting, receive an Engraving of such excellence, as will, it may be confidently asserted, very far surpass any of the Art-Union Plates which have been hitherto issued. And thirdly, *all the Subscribers will receive their Plates immediately on the payment of their respective Subscriptions*, instead of having to wait for them eight or twelve months, as is the case in similar Institutions. To this important feature of his plan Mr. GILBERT begs to direct especial attention: it is one which cannot fail to give universal satisfaction, inasmuch as the subscribers will be at once enabled to estimate the value of the work procured, which, to say the least, will be equivalent to the Guinea he subscribes; and at a subsequent and not distant period, he will have, in addition, the chance of obtaining a Painting by some eminent British Artist, *selected by himself*, of between the value of Ten Guineas and Two Hundred Guineas.

With reference to the Paintings to be submitted for competition, Mr. GILBERT begs to state that he has peculiar opportunities for obtaining from artists in London and elsewhere a number of Works of first-rate excellence, and of varied subjects and styles, for exhibition and selection; moreover, he wishes to be distinctly understood that Prize-holders will not have particular Pictures allotted to them, but that they will be allowed to select for themselves to the amount to which they may be entitled upon the drawing. The number and amount of Prizes will, of course, depend upon the amount of money to be subscribed. The Pictures will be submitted to Public Inspection at Mr. GILBERT'S "REPOSITORY OF THE FINE ARTS," in the New Public Building in the Court opposite the top of Chapel Walk, Fargate, Sheffield, as soon as possible after the removal of Mr. Danby's Painting of 'The Opening of the Sixth Seal,' which is now exhibiting. The Drawing is intended to take place in the MUSIC-HALL, Sheffield, under the superintendence of a Committee, to be elected for the purpose on some day to be hereafter determined upon. In the meanwhile Mr. GILBERT begs to state, that it will be his object to conduct the undertaking on such spirited, and at the same time equitable and honourable, principles as will ensure for him the confidence and good opinion of all those who may favour him with their support.

Until the Opening of his Repository, in Fargate, Subscribers' Names will be received at his Book and Print Establishment, Eyre-street, corner of Charles-street. For every Guinea subscribed, parties subscribing will receive, at their option, a copy of Watt's splendid line engraving, after Leslie, R.A., of 'May Day in the Reign of Queen Elizabeth,' or the mezzotinto engraving by Lucas, after Isabey, of 'The Return to Port.' These Plates, it may be asserted without fear of contradiction, have never been surpassed in their respective styles by any that have yet been published. As the Plates will be delivered when the Subscriptions are paid, Mr. G. would impress upon those parties intending to subscribe the advantage of seeding in their Names at as early a period as possible, in order to secure the best impressions. In order to convey to the Public some idea of the high character of the Engravings, Mr. G. may state that he has been honoured by receiving, in the course of a few days' stay in London, the Names of upwards of Fifty Subscribers, many of whom are eminent for their taste and skill in connexion with the Fine Arts. Subscriptions are received in London, by Messrs. GRAVES and WALMSLEY, Print Sellers to the Queen, Pall Mall; Mr. JAMES BOHN, Bookseller, King William-street; Messrs. A. H. BAILY and Co., Publishers, 83, Cornhill; and Mr. How, at the Office of the "Art Union," 132, Fleet-street.

Mr. G. begs to state, that he has already made arrangements for receiving Pictures for his West-Riding Art-Union, from the following eminent artists:—

W. Allan, Esq., R.A.
W. Brigstock, Esq.
W. Brockedon, Esq.
A. Clint, Esq.
A. Cooper, Esq., R.A.
T. S. Cooper, Esq.
Ed. Corbould, Esq.
T. Creswick, Esq.
R. B. Davis, Esq.
A. Fraser, Esq.
H. Gastineau, Esq.
S. A. Hart, Esq., A.R.A.
B. R. Haydon, Esq.
J. F. Herring, sen., Esq.
T. B. Howard, Esq.
T. M. Joy, Esq.
W. B. Kearney, Esq.
Edwin Landseer, Esq., R.A.
John Martin, K.L.
R. R. McIan, Esq.
D. M'Clise, Esq., R.A.
H. P. Parker, Esq.
J. B. Pyne, Esq.
D. Roberts, Esq., A.R.A.
W. Salter, Esq., M.A.F.
W. Shayer, Esq.
C. Simson, Esq.
J. Simpson, Esq.
C. Stanfield, Esq., R.A.
F. P. Stephanoff, Esq.
H. J. Townsend, Esq.
J. Ward, Esq., R.A.
W. E. Ward, Esq.
and others.

In addition to these remarks, Mr. GILBERT presumes to direct attention to the fact that the County of York — the largest, and it may be said the wealthiest of the English Provinces — is peculiarly calculated to give prosperity to the establishment of an "ART-UNION" Society. It is indeed matter of astonishment that Yorkshire should have been so long without one, while they have flourished in so many other counties: and he calls upon his friends and the Public generally, to remove this reproach from their County.

MR. GILBERT

Has the honour to Announce, that he is about to Publish immediately a most Splendid ENGRAVING, by JOHN MARTIN, K.L., from his Original Picture of 'THE EVE OF THE DELUGE,' in the Possession of His Royal Highness Prince Albert, which is to be Dedicated to His Royal Highness by his express wish. Price to Subscribers:—Proofs before Letters, £3 3s.; Lettered Proofs, £2 2s.; Prints £1 1s.

A Proof Impression may be seen, until the Opening of his Repository in Fargate, at J. G.'s Establishment in Eyre-street, Sheffield. As the Plates will be delivered in the strict order of Subscription, an early Application will be necessary to secure the finest Impressions.

London:—Printed at the Office of PALMER and CLAYTON, 10, Crane Court, Fleet Street, and Published by JEREMIAH HOW, 132, Fleet Street.—November 1, 1842.

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THE ART-UNION.

PAINTING
SCULPTURE
ENGRAVING
ARCHITECTURE
&c. &c. &c.

EXHIBITIONS
FOREIGN ART
PUBLICATIONS
PROGRESS OF ART
&c. &c. &c.

A MONTHLY JOURNAL OF THE FINE ARTS.

No. 47. LONDON: DECEMBER 1, 1842. PRICE 1s.

THIS JOURNAL BEING STAMPED, CIRCULATES, POSTAGE FREE, TO ALL PARTS OF THE UNITED KINGDOM.

BRITISH INSTITUTION, PALL-MALL.—NOTICE TO EXHIBITORS.

All Pictures, &c., intended for EXHIBITION and SALE the ensuing Season, must be sent for the inspection of the Committee, on Monday, the 16th, and Tuesday, the 17th of January next, between the hours of Ten in the Morning, and Five in the Evening; after which time no Picture or other Work of Art will be received. Portraits and Drawings in Water-colours are inadmissible.

N.B. No Picture will be received for Sale that is not bonâ fide the property of the artist.

WILLIAM BARNARD, Keeper.

TO THE PUBLIC.—The COMMITTEE of the ART-UNION of LONDON, having had their attention directed by numerous Correspondents to some recent announcements of Art-Unions—purporting to resemble in principle this and similar associations already established, but which are in reality commercial speculations for individual benefit—deem it their duty, in order to prevent misapprehension, by which serious mischief might be done to a valuable means of advancing the Arts, to state broadly, that this Society was established solely with the disinterested view of disseminating a love of the Fine Arts, promoting their progress, and elevating the public taste. No gentleman connected with its management has the slightest personal interest in the purchase of Works of Art, or can possibly derive any advantage, pecuniary or otherwise, therefrom; so that there is no subordinate end of an individual nature to serve. The Committee cannot but view with distrust any scheme which, under the guise of such a principle as this, seeks to assume for individuals actuated by pecuniary motives, an influence which might place Art and Artists in a state of thraldom likely to be productive of most serious consequences.

The Society's Prospectus, and all other information, may be obtained at the Office, No. 4, Trafalgar-square, Charing-cross, and of any of the local Secretaries throughout the Country. Subscribers of the current year will receive, in addition to the chance of obtaining a valuable Work of Art, a Line Engraving by Mr. L. Stocks, from Sir A. W. Calcott's Picture, 'Raffaelle and the Fornarina.' — An early Subscription is invited.

The DUKE OF CAMBRIDGE—President.
GEORGE GODWIN, F.R.S., F.S.A., } Hon.
LEWIS POCOCK, F.S.A., } Secs.

Nov. 22, 1842.

THE ROYAL IRISH ART-UNION.—TICKETS for 1843, may now be obtained in London, by applying to Messrs. D. and F. Colnaghi, Pall-Mall; Mr. C. Roberson, 51, Long-Acre; Messrs. Graves and Co., No. 6, Pall-Mall; Messrs. Colnaghi and Puckle, Cockspur-street; or Mr. Ackermann, 191, Regent-street.

THE ARRAN FISHERMAN'S DROWNED CHILD, by F. W. BURTON, Esq., R.H.A. This fine work, about to be engraved for the ROYAL IRISH ART-UNION, 1843, may be viewed for a short time at Messrs. Graves and Co., No. 6, Pall-Mall, where Tickets and every information may be obtained.

DRAWING AND PAINTING. — Artists and others are informed that the SCHOOL, at 14, TOTTENHAM COURT-ROAD, is now Open for the Winter Season. Antique Class on Monday, Wednesday, and Friday Evenings, from six to ten. Life Class, on Tuesday, Thursday, and Saturday Evenings, from half-past seven to half-past nine.—Terms: Life Class, One Guinea per Quarter; Antique, Half-a-Guinea. To both Classes, 25 Shillings.

WILLIAM BARBER, Hon. Sec.

ESTABLISHED 1839.

THE ART-UNIONS of GERMANY, BERLIN, DUSSELDORF, and DRESDEN, under the Patronage of H.R.H. the Duke of Sussex, H.R.H. the Duke of Cambridge, and the Nobility. The price of a Subscription Ticket, in either of the above Associations, is 20s. each, which will entitle the holder to one copy of the Annual Presentation Engraving, which will be delivered IMMEDIATELY after the drawing, free of duty and carriage, and also a chance of obtaining a work of Art, value from £10 to £300.

The Engravings, which are executed in the very first style of Art, are exhibited daily at the German Repository, No. 9, Newman-street.

The Subscription List to the Art-Union of Dresden will close on Saturday, the 10th inst. Two beautiful Prints will be presented to each Subscriber on the 10th of January, 1843, viz:—

'The Power of Music,' after Professor Rietschel; and 'John of Leyden, administering Baptism to an adult Female at Munster, in Westphalia, in the presence of his enthusiastic Followers," after Boehr. Size, 21 in. by 16 in.

A Prospectus can be obtained, or forwarded free, upon application to

HENRY HERING, Secretary,
9, Newman-street, Oxford-street, London.

FRAMES for ART-UNION PRINTS. — As every Subscriber to the "London Art Union" will very shortly obtain possession of the Print issued by THE SOCIETY, and as to frame it in an elegant, and not costly, manner, will be a most desirable object to many of the possessors, Mr. HELFFELD begs to announce that he has prepared a Frame expressly for the Print of the 'Saint's Day'—the presentation print of the London Art-Union. It is manufactured of Papier Maché, a lighter, more elegant, and more durable material than any hitherto used for this purpose.

Papier Maché Works, 15, Wellington-street North, Strand.

UNDER THE SUPERINTENDENCE OF THE COUNCIL OF THE GOVERNMENT SCHOOL OF DESIGN AT SOMERSET HOUSE.

(To be continued every alternate month) price 3s. 6d.,
The Fourth Number of

A DRAWING BOOK; containing Elementary Instructions in Drawing, and illustrating the Principles of Design as applied to Ornamental Art.

The Council have arranged that this work shall be sold at a price little exceeding the cost of production, so that, as far as possible, it may come within the reach of all classes of persons desirous of Instruction in Drawing and the Art of Design.

The First Part is to be devoted to Elementary Instruction, and will exhibit a course of Outline Drawing (including both Geometrical and Free-hand Drawing) and Shadowing, illustrated by numerous examples, as well modern as ancient, so as to form a complete Course of Instruction in Ornamental Design, preliminary to Drawing from Nature. The series of examples for Outline Drawing will be comprised in FIVE NUMBERS, each containing Fifteen Sheets, accompanied by Descriptive Letter-press.

Chapman and Hall, 186, Strand.

TWO LETTERS to an AMATEUR or YOUNG ARTIST, on PICTORIAL COLOUR and EFFECT, and the means to be employed for their production. By ROBERT HUNTER, Esq., jun. Price 5s.

Published and sold by Simpkin, Marshall, and Co., Stationers' Hall-court; and T. Miller, Artists' Colourman, 56, Long-acre.

VIRTUOSI PROVIDENT FUND,
AND
DEALERS IN THE FINE ARTS' BENEVOLENT INSTITUTION.

PRESIDENT.
H. Woodburn, Esq.

VICE-PRESIDENTS.

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William Chaplin, Esq.	J. B. Jarman, Esq.
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Henry Corbett	Henry Palser
William Farrer	Samuel Pratt
John Harris	James Robinson
Richard Lambe	Thomas Rutley
John Moore	John Webb
Thomas M'Lean	&c. &c. &c.

This Institution was founded in June 1843. Its object is, the establishment of a Fund for the permanent assistance of Picture-dealers, Printsellers, Coin-dealers, Picture Restorers, and Dealers in Works of Art and Curiosities, and their Assistants; and for the temporary assistance of members, their widows, and children—when in necessitous circumstances.

Persons properly qualified and approved, having been nominated by two members, paying a subscription of one guinea annually shall be members of the Institution; and every person so qualified and approved, giving to the Institution a Donation of Ten Guineas at one time, or two Donations of Five Guineas each in two successive years, shall become a life member of the Institution.

Any person who shall have kept a shop, show-room, or gallery, principally for the sale of Works of Art, for three years, or any assistant who shall have been six years in the trade shall be eligible as a member of the Institution; all the said members being residents within the United Kingdom.

The Committee shall have power to grant temporary or permanent assistance to a member, or the widow of a member, or the children of a member,—such assistance to have reference to the amount of subscriptions, to the age, to the time the member has belonged to the Institution, and other circumstances.

Books of the Rules and Regulations may be obtained from any of the above-named

OFFICERS OF THE FUND;

Or, from the Honorary Secretary, Mr. THOMAS DODD, 7, Great Newport-street, Long-acre; or the Assistant-Secretary, Mr. THOMAS C. MONTON, 8, Great Newport-street.

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THE NATIONAL ART-UNION.

TO EXTEND THE INFLUENCE OF BRITISH ART, BY CIRCULATING FINE EXAMPLES OF THE BRITISH SCHOOL OF PAINTING AND ENGRAVING.

Various circumstances have combined to suggest the establishment of an Art-Union upon a more extended and comprehensive scale than that of the "Societies" at present in existence, with a view to associate, for one common purpose, persons of similar habits and tastes, however removed by distance; to increase the means of justly appreciating the Fine Arts, and participating in their beneficial influences; and, by circulating Works of unquestionable excellence, to give a right bias and a wise direction to that taste for the beautiful and instructive in Art, which is becoming, not gradually, but rapidly, universal in Great Britain.

The Societies which, within the last few years, have been called into existence in this country, originated, as our readers are aware, with the patrons of Art in Germany. The idea was borrowed first in Scotland, it was introduced thence into London, the spirit spread its influence to Ireland and the English provinces; and several such Institutions are now in operation—all stimulated by one great and honourable motive, but each having some peculiar characteristics, and all acting upon grounds independent one of another.

The vast advantages that arise to a community from a proper cultivation of the Arts, and the salutary enjoyments produced by them, are too obvious, and too generally admitted, to require comment. The astonishing increase of Institutions for their promotion, and of Societies for their encouragement, in this country, has only kept pace with the public sentiment. The spirit of the age, rejecting the less refined pleasures of former times, requires those that are derived from the cultivation of Science, Literature, and the Arts,—because it has been taught to appreciate their value. The aristocracy, of rank or commerce, are deriving their "home enjoyments" from the mind and hand of the Painter; while the taste, and, it may be said, the judgment, formerly confined to the higher, have spread to the middle classes of society, by whom the inferior productions of the graver are now almost invariably rejected. Fortunately, Science has been summoned to the aid of the Arts: the invention of the Electrotype will, by multiplying, to any extent, the productions of the burin, enable the producer of a fine Print to supply it at the cost, formerly, of the commonest engravings—such Electrotyped copies being, in all respects, as excellent as the originals, of which they are fac-similes; a result that rests upon indubitable authority, and is "established by the proof that it has been found impossible, by the most competent judges, to distinguish the one from the other."

The Managers of the "National Art Union" avail themselves of this power to answer the increased demand for Art of unquestionable excellence; and submit their Plan with confidence to the Public.

In its leading provisions, it resembles the Societies now in operation, and with which the Public are already familiar; *first*, in supplying an impression of a costly Engraving for each Guinea subscribed; and *next*, in distributing a collection of Works of Art, the productions of British Artists, as prizes—the prizes to be appropriated in the usual manner of drawing.

In the "National Art-Union," however, there will be some peculiar features, upon the importance of which, as serious and valuable improvements, its projectors calculate for success.

These they have now to explain:—

With reference to the PRINTS to be distributed,—One for each Guinea subscribed:—

1st, The Print will be delivered to the Subscriber, *at the time his Subscription is paid*; thus removing the principal objection to existing Art-Unions, which have delayed the issue of one Print until long after another Print has been due; causing an inconsiderable disappointment and vexation by continual postponements.

2nd, As, at least, three or four Engravings will be submitted to the Subscribers, from which a choice may be made, for each Guinea subscribed,—and as these Engravings will be varied as to subject and size, the Subscriber will be enabled to select a Print that may be suitable to his taste, and will not be compelled, as in previously existing Societies, to accept a Print, the character of which may not be agreeable to him, or which may not possess sufficient merit as a work of Art. *In short, he will ascertain the true worth of the Engraving before he is called upon to become a Subscriber.*

3rd, The Prints to be issued by the National Art-Union will be greatly superior to any that have been hitherto published by a Society. They will be all *Line Engravings*; engraved, in every instance, by the most eminent of British Engravers, from the choicest works of the most famous of our British Painters; and the expenditure in their production will be at least *thrice* the amount that has been paid by any existing Institution.

With reference to the PRIZES for subsequent Distribution among the Subscribers:—

1st, The sum to be expended in the purchase of Prizes,—Paintings, Drawings, and Proof Impressions of fine Prints,—shall amount to the full half of the total sum subscribed, exclusive of the Engravings distributed at the time of subscribing; the number of Subscriptions being limited to 25,000; when the *whole* of the works of Art exhibited will be transferred, as Prizes, to the Subscribers.

[No Painting or Drawing will be selected as a Prize of less value than Twenty five Guineas: but the smaller prizes will consist of the finest Proofs of rare and costly Prints, which cannot but be considered more desirable acquisitions than inferior Pictures of small price.]

2nd, The plan of drawing the Prizes will be precisely that adopted by the London Art-Union: to take place immediately after the completion of the Subscription List: but under no circumstances will it be delayed later than the 30th June, 1844.

3rd, The Paintings and Drawings shall be procured directly from the Artists,—native Artists only; and, as far as may be practicable, at once from the easel, so as to secure the latest production of the Painter, and to obtain novelty in an Exhibition. The Managers, however, reserve the right of making additions from private sources, when *very desirable works* may be offered them, or in case difficulties shall arise in procuring a sufficient number of really good works.

[Promises of zealous support and cordial co-operation have already been received from the Artists generally.]

4th, The Pictures so collected, for subsequent distribution as Prizes, will be publicly exhibited, first in London, and afterwards in nearly all the leading towns of the Kingdom; thus extending the fame of the Artist, and improving the public taste by the most certain and most effectual mode.

While the Subscribers will at once receive a beautiful and valuable Print, they will, also at once, be enabled to test the beauty and value of the Pictures of which they will subsequently become the possessors. The Paintings so brought together will be collected from the studios of the Painters by gentlemen of taste and judgment, with regard only to their intrinsic merit, inasmuch as upon their intrinsic merit, and the exclusion of mediocre performances, must largely depend the success of the Institution.]

The advantages thus offered to the Public will be sufficiently obvious. While the Prints that will be issued may challenge competition with any that have ever appeared in this country, either from public or private sources, and will be procured at a cost commensurate with the importance of the undertaking, the objections that have been urged against Art-Union Societies will be in a great degree removed. These objections are twofold; first with reference to the choice of Pictures by "a Committee;" and next as regards the arrangement by which a Prizeholder selects for himself. In the one case, it has been asserted that partialities and personal regards have, at times, produced a bias injurious to the Arts generally; and have encouraged some Artists to enhance the prices of Pictures beyond their value, under the assurance of sales; and, in the other case, it is contended that the Arts are prejudiced by allowing incompetent judges to make choice of unworthy Pictures. Both these difficulties will be overcome; inasmuch as the Managers of the "National Art-Union" will be compelled to choose only such Works as are of acknowledged excellence; such only as are calculated to improve the general taste; and such only as will be really worth the value placed upon them. Upon the just and effectual working out of this portion of their Plan, they ground their expectations of success.

The period for drawing the Prizes will be duly announced. It will take place in London, and Subscribers will be invited to attend. The proceedings will be conducted under the superintendence of at least Twelve of the authorized Town and Country Agents, who will represent the interests of the Subscribers.

PRINTS FOR DELIVERY TO SUBSCRIBERS OF THE YEAR 1843:—

I. ANCIENT ITALY.

PAINTED BY J. M. W. TURNER, R.A.; ENGRAVED BY J. T. WILLMORE.

II. MODERN ITALY.

PAINTED BY J. M. W. TURNER, R.A.; ENGRAVED BY W. MILLER.

III. & IV. (*The Pair to each Subscriber of One Guinea.*)

THE LATTICE.—THE MASK.

Painted by E. Landseer, R.A.; Engraved by J. H. Robinson.

The two first-named are *now on the eve of finish* by the two eminent Line Engravers, Messrs. Willmore and Miller; the size of each is 2ft. 4in. by 1ft. 9in. The interest and beauty of the subjects have been universally acknowledged; and as Engravings they will be classed among the most successful efforts of modern times. The Pair, after Landseer's exquisite Pictures, engraved by J. H. Robinson, are partially known; but the extreme delicacy and cost of the Engraving demanded a proportionate charge, which excluded them from the hands of all but a very few. The application of the Electrotype has justified their introduction into this plan.

The Exhibition in London will take place at the Gallery of the "New Water Colour Society," Pall-Mall, early in January, when the Prints will be ready for distribution to Subscribers.

That this plan originates in private enterprise cannot be treated as an objection; inasmuch as in this country such is the origin of nearly every great and prosperous national undertaking—which can benefit its projectors only by really benefiting the Public.

Office—26, *Soho-square*, *London*.

RICHARD LLOYD, } *Secretaries.*
J. L. GRUNDY, }

The following London Agents have been appointed to receive Subscribers' Names, and will have on view Specimens of the above Engravings:—
Messrs. Ackermann and Co., Strand; Messrs. A. H. Baily and Co., 81, Cornhill; Messrs. S. and G. Fuller, Rathbone-place; Mr. Samuel Hollyer, Chancery-lane; Mr. Robert Jennings, 62, Cheapside; Mr. F. G. Moon, 20, Threadneedle-street; Mr. T. M'Lean, Haymarket; Mr. Watson, Vere-street, Cavendish-square.

*** Country Agents are being appointed, and will be duly announced.

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THE ART-UNION.

LONDON, DECEMBER 1, 1842.

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THE NATION'S CALL.

THE National Committee on the Fine Arts having again published its Report, accompanied by a letter from the Secretary for the Home Department, it becomes necessary, at this stage of the inquiry, that our readers should be fully impressed with the importance of the subject, and clearly understand the nature and extent, as well as the force and authority, of a NATION'S CALL: that, fully aware of the obligation it entails, they may consider, deeply and feelingly, the various and peculiar circumstances under which such CALL may be made; and, when made, how emphatically every efficient member of the community is appealed to, to yield to it his ready and willing assent: whether such call be made for promoting the general good, for enforcing the maintenance of order, or for carrying into effect any great public improvement. By studying the history of NATIONAL CALLS they will arrive at data sufficiently certain, and be enabled to judge with accuracy of those silent movements which promote, preserve, and enlighten human institutions; and further, that it is only by imitating the bright examples of refined patriotism, which the pages of history present to us, that the standard of Art can be raised in our own country and among our own people.

If wealth and military conquests could awaken a genius for Art, Rome, in the days of her splendour, would have been mistress of that world also. But as, amid all her glory she infused a mercenary spirit into her artists, she has left us an example of powers misapplied—of genius degraded and debased. This opinion may be supported by examples. And, having recommended the study of NATIONAL CALLS, we shall instance such of them as seem deserving our more immediate attention.

1. When Darius meditated the absolute dominion of Greece, that country was divided into petty states, each following a distinct line of policy, often dictated by faction, and either opposed to the interests of all, or trenching upon the liberties of a weaker neighbour. To turn these discordant elements towards the completion of his views was the great object of the Persian monarch's ambition. But even conquerors think it necessary to offer an excuse for making war a trade, and for enslaving a free people; and thus Darius sought to justify the attempt he was about to make, by alleging that the Ionians and Athenians had revolted; that they had intentionally, and not by accident, set fire to Sardis; and that they had put an insult upon him by throwing one of his heralds into a ditch and a second into a well.—(Herodot., l. v., c. 38—102; et l. vi., c. 40—494; et l. vii., c. 133.) He therefore fitted out a fleet of 600 ships, and sent them to Samos to receive on board an army already assembled there of 500,000 men (?), under the orders of his two generals, Datis and Artaphernes.—(Plut. in Moral., p. 829.) When these troops were embarked, they sailed to Naxus, and other islands, which they captured, and burnt their towns and temples. They next arrived at Eretria, a town in Eubœa, of which, after a siege of seven days, they were, through treachery, put in possession. Here too they pillaged and burnt the city and temples, in revenge, as they said, for the burning of Sardis. They likewise made slaves of the inhabitants, for which purpose they had been plentifully supplied with chains and fetters by order of Darius. The troops were afterwards disembarked in Attica, and were conducted to the plains of Marathon by Hippias, the tyrant of Anthens, who, after his banishment, fled to the Persians.

The Athenians, apprized by heralds of their danger, asked succour of all the Grecian States; but only the Platæans answered the appeal, by sending them 1000 men. In this extremity the magistrates of Athens determined to make a CALL upon its entire population—including even, contrary to usage, the whole of the slaves—to arm and to march immediately against the invaders. —(Herodot., l. vi., c. 94—99.) The CALL was instantly answered: freemen and slaves ranged themselves under the banners of Miltiades, Aristides, and Themistocles; and, falling upon the Persian host at Marathon, with simultaneous violence, they gave a check to the advance of the enemy, and brought from the field of battle a large block of marble, which Datis and Artaphernes had conveyed thither, intending to erect a trophy to commemorate the victory which they expected to gain over the Athenians. Of this very block Phidias afterwards made a noble statue dedicated to the goddess Nemesis, the punisher of unjust actions.—(Pausan., l. i., p. 62.) Thus was Athens for the present saved from being burnt, and its inhabitants from being sent in chains and fetters (provided for the occasion) to Persia.—(Plut. in Moral., p. 829.)

2. As Darius died before he could equip his second great armament against Athens and Greece (Herodot., l. vii., c. 2 et 4; Justin., l. ii., c. 10; Plut. in Artaxerx. et Apothegm.), his son Xerxes, who had, before the death of his father, been named to the succession (Herodot., l. vii., c. 2 et 3; see also Justin., l. ii., c. 10; Plutarch. de Frat. Amor. p. 448), resolved to chastise the Athenians, and to carry into effect the entire project of Darius, though contrary to the wise counsels of Artabanus, the King's uncle.—(Herodot., l. vii., c. 5, ff.) Again, the Athenians and Lacedemonians appeal to their countrymen: they were abandoned by all Greece except the Thespians and Platæans, who each sent a small force to their assistance. Hereupon, Themistocles made a CALL upon 4000 of the Athenian citizens to arm and assemble at the pass of Thermopylæ; while Leonidas, one of the Kings of Sparta, made a similar CALL upon 300 of his subjects, whom he chose by name.—(Herodot., l. vii., c. 148—103.) By these united and devoted bands was the Persian army, consisting of 2,641,610 men, including followers of the camp (Herodot., l. vii., c. 60, 72, 87), arrested, though the brave Leonidas and all his Spartans were slain (Herodot., ubi supra, c. 213—225, et seq.; Diod. Sic., p. 7; Ctesias, in Persicis, c. 24) in the battle on the following day.—(Herodot. ubi supra, c. 229—231.) Nothing now opposing the Persians, they advanced into Attica. Whereupon, Themistocles made a CALL upon *all* the inhabitants of Athens to send their wives and children on board vessels, to be taken to a safer place, and then to abandon the city, and themselves to embark in other ships.—(Herodot., l. viii., c. 1—18.) Even this CALL was obeyed, and Athens was captured by the Persians, who plundered and burnt it.—(Idem, c. 51—53.) Themistocles, however, proceeded with his ships to the Straits of Salamis, and there overthrew the Persian fleet, Queen Artemisia with difficulty escaping.—(Herodot., l. viii., c. 68, 74—76, et 83—85, 86—88, et 92; Justin, l. ii., c. 12.) The reward of valour was given by all the captains to Themistocles.—(Herodot. ubi supra, c. 122, 123.)

This success was followed by one still greater at the battle of Platæa, upon which occasion the Persian camp fell into the hands of the Grecians, with all its immense booty and wealth, a tenth part of which was bestowed on Pausanias, as an acknowledgment of his extraordinary valour.—(Herodot., l. ix., c. 31—69.)

3. These great victories, gained over a foe supposed to have been invincible, and whose power was neither exhausted or subdued, animated the whole of Greece with courage and hopes of freedom. A new and more extensive CALL was therefore made and submitted to, namely, a general taxation to defray the expenses of the war; to rebuild the temples and cities burnt by the Persians; and to raise troops to resist further aggressions on the part of Persia. By these means was Greece eventually delivered from the Persian armies, under Mardonius, who, prior to his evacuating the country, burnt every city and temple, in revenge, as it was alleged, for the burning of Sardis, which was accidental.—(Herodot., l. v., c. 38—102; et l. vii., c. 211, 212, Diod. Sic., p. 6; Ctesias in Persicis, c. 23.) The only temple which was not burnt by the enemy, was that of Diana, at Ephesus (Strabo, l. xiv.; Curt., l. vii., c. 5; Solin., c. 40), which was afterwards set fire to by Erostratus. Whether Xerxes was instigated by revenge, or by his religious zeal, cannot be learned. He had been instructed by Zoroaster and Ostanes, who held image-worship in abomination; and Cicero is of opinion that they instigated him to destroy the temples.—(Cic. de Legib., l. ii.) The Persians were iconoclasts of that day, about 480 years before our era.—(Clem. Alex.; Laert. in Prœm. Pocock, specim. Hist. Arab. pp. 148, 149.)

But Greece did not grow wise by the evils she had suffered and the dangers she had escaped. The smoke of her temples, which had darkened the heavens and reduced her gods to powder, acted not as a warning, but rather served to inflame old jealousies; and the animosities of rival cities were only at length allayed by submitting to the yoke of Alexander the Great, who declaring all Greece free, B.C. 334, by an edict, which he ordered Alcimalus, supported by troops, to enforce.—(Arrian, l. i., c. 18.)

4. When Hamilcar, the Carthaginian general, closely besieged Syracuse both by land and by sea, Agathocles, in order to create a diversion, embarked some troops, and, waiting the opportunity, proceeded with them to the coast of Africa. Having landed his men, he set fire to his own vessel: an example that was followed by all the commanders. Retreat being thus rendered impossible, he marched with his men to the very gates of Carthage, which, being unprepared for so sudden a descent, was thrown into the utmost confusion. A CALL upon every inhabitant was, however, instantly made; and being promptly and effectually answered, the city was saved.—(Diod. Sic., l. xx., c. i.; Justin., l. xxii.)

5. Rhodes was threatened by Demetrius, who was reputed one of the most experienced captains

of the age in conducting sieges. But the Rhodians were not dismayed: they CALLED upon all, whether free or bond, to defend the island; and, though the siege lasted three years, an honourable peace was finally concluded.—(Veget. de re militari.)

6. Syracuse was a second time besieged. This was by the Romans, under Marcellus. On this occasion a CALL was made on only one individual to defend the place; and that one (in himself a host) was Archimedes. For three years he alone defended the town; and had it not been for the treachery of a Spaniard, one of its principal inhabitants, he, whose mind was more powerful than armies, would have successfully resisted the utmost efforts of Marcellus.—(Plutarch in Marcell. Liv., l. xxv., c. 30.)

7. When the Roman army, under Marcius, passed into Africa, with the intention of destroying Carthage, the inhabitants, on the faith of a treaty, were induced to deliver up their arms and engines of war, which were sufficient to equip all Africa.—(Polyb. Legat., 142.) The Carthaginians thus deprived themselves of the means of defence, and, to his shame, Mureins took advantage of their situation to press harder conditions on the deputies sent from the city, and even desired them to return and command the authorities of the place to demolish their walls. The deputies, therefore, too late perceiving the treachery of the Roman general, recommended, at their return, that no confidence should be placed in the faith of the enemy. To make a CALL and to arm the inhabitants was the work of an instant. Temples, porticoes, and other public buildings, were immediately converted into workshops, where men and women laboured night and day, mutually encouraging each other, food being brought to them that no time might be lost. Thus 144 bucklers, 300 swords, 1000 darts, and 500 lances and javelins, were manufactured daily. In default of iron or brass for completing their balistæ and catapultæ, gold and silver ornaments, and even statues and sacred vases, were melted down; and, being without tow and flax for making ropes to work them, women, even of the first rank, cut off their flowing hair, and freely gave it for the purpose. In vain did the Romans attempt to take by assault a town, whose inhabitants were animated with such enthusiasm, and among whom the love of country prevailed over the love of life. So little progress, indeed, did the Romans make, that in the end, had it not been for the bravery and presence of mind of Scipio Æmilianus, then a subordinate officer, the whole Roman army would have been annihilated.—(Liv. in Epit.; Applan. in Pun., p. 55; Strabo, l. xvii., p. 832; Flor., l. ii., c. 15.)

8. Cleomenes and Demaratus attempted to possess themselves of Argos. There was at that time a lady in the city, of feeble constitution, who had been, some time before, directed by the oracle to apply herself to poetry, in which she made extraordinary progress. The influence she thus acquired was so extensive, that though there were only women in the place when the Lacedemonians approached, she closed the gates, and CALLING on her countrywomen to defend the walls, she inspired them with so much courage and resolution by her example and intrepidity, that though Demaratus was already in possession of the suburbs, they obliged him to retire precipitately, and even to raise the siege. In memory of this glorious event, a feast was celebrated annually in Argos, in which women went about in men's clothes, and men put on women's habits.—(Herodot. Hist., l. vi., c. 76—80; Polyæn. Strateg., l. viii., c. 33; Plutarch, de Virtut. Mulier.; et ib. Apophth. Lacon.)

9. The CALL made in Sparta, and the noble conduct of its women, is too well known to need repetition here.—(Vide Plutarch, in Vit. Pyrrh.; Justin., l. xxv., c. 4.)

10. But though ancient historians afford us many other examples of NATIONAL CALLS, we must pass them over in silence, in order to introduce the well-known and memorable CALL of Queen Elizabeth, in 1588. Philip II. was then equipping an immense force, which, with the flower of his nobility, he intended should invade England. "At that time," says Hume, "the chief support of the kingdom seemed to consist in the vigour and prudence of the Queen's conduct, who, undismayed by the present dangers, issued all her orders with tranquillity, nominated her people to a steady resistance, and employed every resource which either her domestic situation or her foreign alliances could afford her." —(Hume's Hist. of England, vol. v., p. 336.)

It is, indeed, under feelings of strong excitement that our national character is fully developed; and upon such occasions it exhibits both firmness and purity, and even loftiness. It was, therefore, that "the citizens of London, in order to show their zeal in the common cause, instead of 15 vessels which they were commanded to equip, voluntarily fitted out double that number. The gentry and nobility hired, and armed, and manned 43 ships at their own charge; and all the loans of money which the Queen demanded were frankly granted by the persons applied to." —(p. 333.)

In all the cases of a NATION'S CALL which we have yet considered, some were made upon a whole people, some on classes, and some on particular individuals; and though none are of the precise kind which are contemplated by our National Committee, they are of value, as showing that *nations* HAVE CALLED, *and* PEOPLE *have* ANSWERED.

11. But the nature of a NATION'S CALL is not so limited in extent as to be confined to cases of extreme necessity. It has been often confined to some specific object. Thus, when Demetrius Poliorcetes besieged the city of Rhodes, as has been described, for a whole year, and growing tired, was reconciled to the Rhodians, to whom he presented all the engines of war he had employed against their city; the citizens sold them for 300 talents. And as they designed to commemorate the events of their own prowess in resisting the assaults of Demetrius, and likewise the generosity of that famous warrior in making them so large a present, a CALL was made upon the inhabitants generally, to contribute certain amounts towards the increase of the fund already created by the sale of the above-mentioned monuments. The sums were soon paid; and Chares of *Lindus* was then *chosen* to make the celebrated Colossus, which he was twelve years in completing. And when it had stood sixty years, it was thrown down by an earthquake, which also did great injury to the temple. The Rhodians, in consequence of this misfortune, sent ambassadors to all the provinces and states of Grecian origin, to represent the losses they had sustained; and to pray that contributions might be made to repair the injuries. Specific CALLS were, therefore, made by the Kings of Egypt, Macedonia, Syria, Pontus, and Bithynia, upon their several people; and so great was the amount subscribed, that the sum collected exceeded five times the value of the damages.—(Euseb. Chron.; Oros., l. iv., c. 13; Polyb., l. v., pp. 428, 429; Plin., l. xxxiv., c. 7; Strab., l. xiv., p. 652.)

12. As the Persians, on their retreat from Greece, burnt all the temples (with one exception) that of Juno, at Samos, where the Herœan games were celebrated, was also consumed; and the three wonders, admired and spoken of by Herodotus (Herodot., l. iii., c. 60), greatly injured or destroyed. The Samians, therefore, appealed to all Greece, when a general CALL was made for subscriptions in money and ornaments to repair the damages sustained at Samos. The consequence was, that the temple was made finer than ever, and so enriched with statues and pictures, that there was literally no room to contain them.—(Pausan. in Arcad.)

But where should we stop were we to continue the history of NATIONAL CALLS and contributions—in money, in learning, and in the Fine Arts? Let it suffice to say that it was proclaimed in ancient Rome, when she had no enemy to fear, and temples adorned with paintings and statues everywhere appeared. It was heard in Tuscany, and the Labyrinth was built. And in modern Italy, it was published in Florence, and the Arts revived after having slumbered for centuries. It was but breathed in England, when, in the language of metaphor, the globe itself was CALLED upon to contribute its fatness! Our merchants were *called* on to cover the ocean with ships; to spread forth their arms to the most distant lands; and to withdraw from the Indies its silks, its dyes, and its perfumes. But this influx of luxuries did not enervate the character of our ancestors; their social system, indeed, was changed, but their enterprising spirit preserved their independence. In no respect does the civil polity of Great Britain differ from that of other countries than in this: that with us the public mind is kept in health by *wholesome* yet strong exercise; by enterprises of great national importance being entered upon by private individuals associated in companies, which require no encouragement or assistance from the Executive.

It is, however, true that we may trace the commencement of this feature in our national constitution to the issuing of BOUNTIES, began, it may be said, by Queen Elizabeth. After the destruction of the Spanish Armada, she perceived that the only effectual way by which her kingdom could be preserved from invasion was to extend its natural boundaries, and thus, by embracing the ocean within its limits, to "build upon the wave."

As a first step towards the accomplishment of this great project, she fitted out ships of war, and sent them to capture the galleons of Spain on their homeward way from the Americas; conceiving that the power which was most likely to injure her dominions would be thus crippled, while, at the same time, a stimulus would be given to her naval commanders to use their utmost vigilance and exertions against her enemy. Knowing, also, that numerous fleets, without rendering them effective, would but weaken her defences and invite plunderers, she offered premiums (see Spirit of Marine Law) as inducements to our merchants to build and fit out trading vessels and coasters, by which means a nursery for the education of seamen would be formed, from which a constant supply might be obtained for manning the British navy. The impulse thus given to trade, slightly fomented by her immediate successors, paved the way for the establishment of that wonderful empire in the East, where 100,000,000 of people own their subjection to a company of merchants in Leadenhall-street. Hence, also, our fur trade, our fisheries, our Russian, Turkey, and African companies; our West India property, our national bank, our docks, bridges, canals, and, lastly, our steamboats. There cannot be a stronger argument in favour of the wisdom of rightly employing and directing the human mind to useful pursuits, to the maintenance of salutary laws, and to the security of settled institutions. These form the centre of our social system, around which, as in a circle, we may move without danger and without obstruction. Traitorous and unfaithful must that heart be which could thrill with pleasure at the ruffian shout of "Fortunam Priami cantabo."

It is not sufficient that our country become great and powerful: she must become polished likewise. She must, as having greater means at her disposal, be more distinguished than the nations whose people have long mouldered in the dust, and whose history we trace, not indeed in records which the worm may devour or the barbarian consume, but in their glorious ruins—those mighty works which genius has carved out of the living rock, and piled on the labouring earth.

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Happily the throne of this kingdom is again occupied by a Queen whose strength of character we have witnessed, and whose firmness under trial has excited our highest admiration. She is allied to a prince distinguished by his taste and love for the Fine Arts, and by his practical knowledge of them. Moreover, the circumstances of the times are propitious, and are rendered still more so by the enlightened counsellors of her Majesty, who, perceiving that private patronage and individual exertion have been bestowed in vain in the attempt to give a healthy tone and character to Art in this kingdom, have received instructions from her Majesty to revive the expedient of public premiums, and to proclaim the NATION'S CALL, as published by the Commission and by the Art-Union.

Letter from the Right Honourable the Secretary of State for the Home Department:—

"Whitehall, 25th April, 1842.

"Sir,—Having received her Majesty's commands to notify to you that her Majesty has been graciously pleased to approve of the Report of the Commissioners on the Fine Arts; and her Majesty has commissioned the Lords Commissioners of the Treasury to submit to Parliament an estimate for the grant of £2000, to be given and distributed as premiums for the best Cartoons, in the manner proposed in the Report.

"I have the honour to be, Sir,

"Your faithful servant,

"J. R. G. GRAHAM.

"C. L. Eastlake, Esq."

No doubt can be entertained of the intention of her Majesty's Government: that the CALL is general, and that all artists, without distinction, are invited to compete for premiums. Nor can it be doubted that the members of the Royal Academy, who are in possession of privileges which they owe to the bounty of her Majesty's ancestors, are in a peculiar manner appealed to, and CALLED upon to forward the views of her Majesty's Government, in reference to the proposed measure of competition; and as the President of the Royal Academy has, even by anticipation, called the attention of the Professors and junior members to this very subject, and his opinions are eloquently and even persuasively expressed, we take the liberty of repeating them.

"There may possibly be painters who have no relish for COMPETITION; and who would be better pleased to see the Government dealing out large commissions, in which the reward at least would be certain, however unskilful or disgraceful the work. Such persons, however, if there are such, must not be allowed to discredit their more able and honourable brethren, who desire no rewards but those which they may be found to deserve; who work for nothing more than an opportunity of generous emulation; and are willing to adopt, as the motto of their fortune and their fame,

Palmam qui meruit ferat.

"It must always be the interest, and I am convinced it is the inclination, of eminent artists to discourage every thing of a mercenary or mechanical character in the exercise of an art so noble as that which they pursue; and the manner in which the principle of direct competition obviously operates to produce this effect, forms one of the motives for particularly recommending it.

"It is desirable that the genius of the country should have a fair, public, and honourable trial, before it can be discredited by an injudicious or corrupt choice of those who may be appointed to furnish the world with examples of it; before the liberality of some future Pericles shall set on foot public works, to be undertaken, perhaps, in the spirit of a contract, and executed in the spirit of a tradesman."—pp. 86, 87.

It would be a hopeless attempt to give more force to the subject of competition than is expressed in the foregoing remarks; but as all our artists of established credit may not be convinced by it, conceiving that it may be discreditable to enter the lists with the "merest tyro," or that it would be foolish to tamper herein with an established reputation, we proceed to consider some of the cases in which such a trial as that afforded by public competition was found, in ancient times, to be fraught with the greatest benefit to literature and Art. As, however, the subject is of a complicated nature, we propose to divide it into three separate heads:—

First,—What were the means adopted by ancient Governments to encourage learning and Art?

Secondly,—Competition, considered as a means of national improvement; and

Thirdly,—Has the employment of foreign artists impeded or encouraged the development of native talent?

We think it proper to observe, that, in discussing a subject of this kind, it is impossible to place much reliance upon dates, especially during the Mythic period of time; and that even subsequent to the reign of Psammitichus, there is difficulty in fixing the period of many events. We shall, therefore, take facts as they are recorded, and in the order in which they best answer the purpose we have in view. With this apology, we proceed.

1st. The early form of government was patriarchal; for where could the children find a fitter ruler than in him who had sustained their early years, and who had shown a like tenderness for all? Such government would be exercised for their protection; and they would find in his control security to their peace, liberties, and fortunes. Thus, fathers of families might insensibly become political monarchs; and, if they chanced to live long, would leave able heirs, and lay the foundation of hereditary or elective kingdoms.—(Locke, on Government, treatise ii., c. 6, &c.) As, however, possessions extended, it might be expedient to intrust the government to one or to few hands, and the choice would naturally fall on the most worthy of the COMPETITORS.—(Justin. l. i., c. 1.) The wisest and most politic would gain the affections of the new subjects; and, thus united, they would form one government.—(Rollin, Hist. Ancienne, p. 3, &c.)

Thunder and storms would naturally beget superstitious fears, and this would lead to the establishment of a sacerdotal order, the members of which, being relieved from laborious occupations, would cultivate astronomy and other branches of learning. In Egypt the learning, philosophy and other sciences, as well as their religious and sacred rites, were deposited with their priests.—(Strabo, l. xvii., p. 1150; vid. Porphyr. de Abstin.) All who desired to be instructed were obliged to apply to the priests.—(Clem. Alex. Str., l. i.; Diod. Sic., l. i., p. 86.) Hence, at a later period, the establishment of academies and colleges, one of which, at Heliopolis, Strabo visited, and saw the apartments where Eudoxus and Plato had studied.—(Strab. ubi supra.)

The corruption of historical records, which were deposited only in the memory, would suggest the necessity of some kind of writing; and would be especially necessary in respect to astronomical observations and judicial transactions. It is doubtful whether the Egyptians or Ethiopians were the first inventors of hieroglyphic writing. Both nations made use of the same symbols to express certain ideas. "Their writing is expressive of the subject, not by a composition of syllables, but by the signification of certain images delineated, and a metaphorical application of it impressed on the memory by exercise. For they *write* (γραφουσι) a hawk, a crocodile, a serpent, a part of the human eye, a hand, the face, &c. The hawk signifies despatch, because in celerity this bird exceeds almost all others.—(Diodor. Sic., l. iii.; Herodot., l. iv.; Heliodor. Æthiopic., l. iv.; Clem. Alex. Stron., l. v., p. 567.) The practice of engraving astronomical characters upon columns was practised by Seth, which, says M. Monier (Hist. des Arts, p. 4), survived the flood! At all events, a tradition of this method was preserved by the descendants of Noah. The Babylonians engraved their astronomical observations on bricks.—(Plin., l. vii., c. 56.) Democritus is said to have transcribed his moral discourses from a Babylonish pillar.—(Clem. Alex., ubi supra.) The most famous columns were those of Hermes, in Egypt, upon which he is thought to have engraved his learning, which was afterwards more fully explained by the *second* Hermes—(the first and second Hermes have been thought to be the same person)—in several books. From these pillars the Greek philosophers and Egyptian historians took their information. Plato and Pythagoras studied them, as did also Sanchoniatho and Manetho; and they are said to have existed to about the time of Proclus (Proclus apud Burnet; Iamblicus de Myst., sect. i., c. 2), in subterraneous apartments near Thebes.—(Pausan., l. i., p. 78.)

In this we trace the progress of engraving on stone; and the invention of alphabetical writing was a necessary consequence of the improvements made in the former method: and hence the sacred books of the second Hermes.—(Selenc. apud Iamblich. de Myst. Ægypt, § 8, c. 1; Manetho, apud eund. ibid; Clem. Alex., l. vi., p. 633; Euseb. Præp., Ev., l. i., c. 9.) In these public registers the priests inserted whatever related to astronomy, philosophy, laws, &c.—(Joseph. cont. Appian, l. i.)

The Kings of Egypt were often priests also; and therefore the arts of architecture and engraving would receive the utmost encouragement which the kingly office could bestow upon them. Hence, temples would be built upon a more magnificent scale, and, to satisfy the infirmity of man's nature, image-worship would be invented. This worship was, no doubt, at first confined to one image of the Supreme Deity; and as that Great Being is unchangeable, so their representation of Him in stone was reduced to the most exact rules of proportion. As an instance of this, I need only mention that Teches and Theodorus, the sons of Rhœcus, made the famous statue of Apollo Pythius, in Samos, after the Egyptian manner. It was divided in two parts, from the head to the groin, and thence to the feet; one half being cut by Teeles, at Samos, and the other half by his brother at Ephesus; yet so nicely did the two parts correspond, that when brought together they fitted most exactly: and this was the more extraordinary, as the statue was represented in a moving posture, with the hands outstretched.—(Diod. Sic., l. i., p. 88.)

"Writers are agreed," says M. T. B. Emeric-David, "that admiration of the works of the first statuaries was one of the causes of idolatry. It was, doubtless, natural that men were represented according to their natural likeness, before they made their gods according to the image of man; and thus human idols preceded those of the gods.—(Berger, Orig. des Dieux du Pag., chap. iv., § 3) 'For a father, afflicted with untimely mourning, when he hath made an image of his son, soon taken away, now honoured him as a god, which was then a dead man, and delivered to those that were under him ceremonies and sacrifices. Thus, in process of time, an ungodly custom, grown strong, was kept as a law, and graven images were worshipped by the commandment of kings; whom men could not honour in presence, because they dwelt from far, and made an express image of a king whom they honoured, to the end that by this, their forwardness, they might flatter him that was absent, as if he were present. Also, the singular diligence of the artificer did help to set forward the ignorant to more superstition; for he, peradventure willing to please one in authority, forced all his skill to make the resemblance of the best fashion. And so the multitude, allured by the grace of the work, took him now for a god, which a little before was but honoured as a man.'"—(Wisdom of Solomon, chap. xiv. 15—20.)

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In accordance with the spirit of the age, and with the growing desire to raise temples, it became necessary, to prevent civil commotions, to direct the thoughts of the people to these objects. Accordingly, we find that a variety of oracles were established, whereat the Pythia exercised a moral control over the passions: the mind being also deeply impressed with a sense of awe by the grandeur and magnificence of these sacred buildings. Hence, the splendour of the temples of Hercules, Apollo, Minerva, Diana, and Mars; and more especially those of Jupiter and Latona; and still more recently of Serapis, at Alexandria. —(Herodot. ubi supra, p. 78.)

The influence of oracles on the Grecian and other people was also very powerful; and, lest their effect should be weakened or neglected by their distance from the person wishing to consult, an expedient was adopted, by the contrivance of the *vaoὶs ἐνηγμφορουμενους*, or temples drawn by oxen.—(Eustath. in Iliad. A. Serv. ad Æn. vi.) These were travelling oracles, connected with the great ones, and their responses were understood by the motions impressed upon the vehicle. This was also a custom in Egypt and Lybia, as well as Carthagenia, and even ancient Germany.—(Tacit. de Sit. Mor. et Pop. Germ.) Perhaps the temple of Moloch was a machine of this kind. The image of Agrostes was carried about in this way.

But the Grecians were less superstitious than the Egyptians; and, lest they should grow to be weary of stationary oracles and their offsets—the portable ones—Lycurgus, and other early legislators, turned the attention of the people to the celebration of Games, which might become the focus on which the genius of the people might fix and improve. "To the many causes which formed the taste and excited emulation, must be added the institution of the Olympic Games—that hotbed of glory which warmed and vivified all Greece. How shall we explain their effects upon genius? The image would be feeble, were we to liken it to the brightness of the solar rays piercing the Grecian host assembled on the Olympic stade between Mount Saturn and the river Alpheus. The Grecian citizens, each envious of the other, flocked to Olympia. Each city led thither its finest athletæ and pentathli. It was rather an assemblage of *states* than of *men* at the Olympic Games. There poets sang their hymns; there historians recited their annals; there artists exhibited their *chefs-d'œuvres*. Modesty characterized the conqueror, his friends, his master, his father, and his happy country. And when the victor was conducted to his city, made proud by being his birth-place, a breach in its wall gave him a free entrance.—(Plutarch, Simpos., lib. ii., cap. 5.) Polycletes and Myron modelled his statue for posterity. In a word, Pindar chaunted his victory; Pindar consecrated to the conqueror, to his ancestors, and to all Greece, palms more durable than marble or brass. No, never has the genius of legislation seized upon the soul with a more sublime institution.

"By such means was emulation excited and ennobled, and taste formed, directed, and preserved. But Greece presented a more extraordinary phenomenon still: the indifference of the greater portion of its people for these same Arts, which we now think constitute her glory." — (T. B. Emeric-David, sur l'Art Statuaire, pp. 96, 97.)

It is unfortunate that the register of victors at the Olympic Games has not reached our times; and equally so that Phlegon's 16 books, together with his epitome of them, in 8 vols., giving an account of all the victors at those games, have been lost. Pindar's praises of the victors at the Olympic, the Parthian, the Nemæan, and Isthmian games (Suidas, p. 1671), relate, with perhaps one exception (in which he speaks of music) to wrestlers. Our accounts are, therefore, very imperfect. Strabo, speaking of the Olympic Games, says that an Ætolian colony, in league with some of the posterity of Hercules, subdued many Pisæan towns, Olympia being of their number; and that there they instituted the games.—(Gregr., l. viii.) It is added, that the Pisæans being afterwards conquered by the Elians, the latter assumed the management of the ceremonies.

At an early period after their institution, they appear to have fallen into neglect; but on the return of Lycurgus from Egypt and Crete, he perceived in these games an agent highly favourable to the prosecution of his newly-formed project of legislation in Sparta. He therefore concerted with Cleosthenes and Iphitus respecting their reinstitution. It was accordingly decided that the games should be revived. At this time (about 884 years before our era) Greece was bleeding from the wounds inflicted during a civil war, and wasted by a fearful pestilence. Iphitos, of the family of Hercules, and grandson of Oxylus, applied for advice to the Oracle of Delphi; the answer returned was, that an armistice should be proclaimed, and the festivals, anciently celebrated at Olympia, on the Alpheus, revived. By these means only could the anger of the gods be appeased. The reinstitution accordingly took place under circumstances of peculiar solemnity.

The office of hellenodick, or judge, was assumed by Iphitus alone, as being a descendant of Hercules, in honour of whom the games were originally instituted. In the 15th Olympiad, two judges were chosen out of the Elean body; and in the 75th the number was increased to nine. Three others were afterwards added (Pausan.); and when the Areadians overcame the Eleans, the number again decreased. Yet even in the time of the Emperor Hadrian there were not less than ten.—(Cælios Rhodiginus, Antiq. Lat., l. xxii., c. 75; Alex. ab Alexand., l. v., c. 8.) "A show of hands often awarded the victory in poetry, music, sculpture, and painting; though Plato (de Legibus, l. 2) objects to this mode, as inferior to the appointment of judges. Among the Athenians, the judges of music were appointed by the archons, confirmed by the people, and held their office four years. Of theatrical pieces, the judges were five or seven in number (Lucian Harm.), sometimes ten (Meurius Parath., c. 7); they were chosen by lot (Plutarch, in Cimon). In painting and sculpture the judges were not *always* artists. Diog. Laertius (l. i., in Anachar.) quotes the astonishment of the philosophers, that among the Greeks artists disposed the prize; but it was not *artists* who decided the claims."—(Catalogue of the Designs offered for the New Houses of Parliament, 6th ed., 1836.) The fiat of the judges was absolute, even to the exclusion of a whole people, as in the case of the Lacedemonians, whom they excluded from partaking of the sacred rites, alleging that they had not paid the fine of 200 drachmæ, for having transgressed a certain rule.—(Thucyd., l. v.)

Alluding to the rewards bestowed upon men who distinguished themselves at the Olympic Games, M. T. B. Emeric-David makes these remarks: "Systems of rewards have their theories. The honours given by the Athenians were so graduated, that (competition) never flagged. With what various rewards does their history present us? The name of him to be honoured proclaimed in the theatre; proclaimed at the public games. A crown decreed by the senate; a crown decreed by the public; a crown given on the feast of the Panathenæa.—(Demosth. et Æschin. de Coron.; Sam. Petit. Leg. Attic., lib. iii., tit. 6.) Portrait in the national palace; portrait in a temple.—(Pausan., lib. i., c. 3 et 21; Id., lib. x., c. 23.) Shield, bearing its owner's name and the occasion of his inauguration, suspended in a temple.—(Ib., lib. x., c. 21.) Maintenance at the Prytaneum; maintenance for the father, for his children after him, and for their descendants for ever.—(Meurs. Athen. Attic., lib. i., c. 8.) Statue in a public place; statue in the Prytaneum; statue in the temple of Delphos. Public and periodical games celebrated at the tombs. To these distinguished honours (rarely bestowed in days of freedom—profusely in those of slavery), the name of a hero given to the statue of a god, his image painted upon the curtain (veil) of Minerva, which is spread at the Panathenea.—(Aristoph. in Equit., act i., scene 6, vers. 562; Suidas, in *πεπλος*; Meurs. Panath., cap. 18.) These are but a part of the rewards to which in succession he is permitted to aspire. Perhaps we should pardon an enthusiastic people for one law to balance against this code of rewards: might it not be necessary to place ostracism as the counterpoise deification?

"Artists might obtain the greater part of these honours; indeed the Athenians were reproached for bestowing the same reward on a singer as on a general officer.

"The name of the artist was sometimes, by order of the magistrates, engraved at the side of a noble figure. Did they thereby intend to honour the inventor or direct the attention to the work? Truly, they did both. Three fine statues are seen in a temple of Ceres—one of Ceres, the second of Proserpine, and the third of Bacchas; and on the wall, near, is written: *Polycletes did these works.*—(Pausan., lib. i., cap. 2.)

"Parrhasius, who called himself the *prince* of painters, carried as the insignia of that royalty, a purple mantle, a staff inlaid with a spiral of gold, and wore a golden crown on his head.—(Plin., lib. 35, cap. 9 et 10; Œlian. Var. Hist., lib. ix., cap. 11. Athen., lib. xii., cap. 11). Nor does it appear that public opinion was opposed to the conceit.

"When Polygnotus had painted, at Delphos, the taking of Troy, the Amphictyons gave him their solemn thanks, and decreed that he should be feasted (qu'il auroit sa nourriture) at every Prytaneum of Greece.—(Plin., lib. xxxv., cap. 9.) He received from the Athenians the freedom of the city.—(Plin. ibid.; Suid. in verb. *πολυγνωτος*.)

"There was at Athens a particular law relating to the Fine Arts, expressed in these terms:—THAT THE GREATEST PROFICIENT IN EACH ART SHALL HAVE HIS MEALS AT THE PRYTANEUM, AND SHALL TAKE THE HIGHEST SEAT.—(Sam. Petit. Leg. Attic., lib. v., tit. 6.)

"The duration of this privilege depended upon superior merit. The same law adds: If a more proficient artist in the same department shall arise, the president shall concede the place of honour to him.—(Aristoph. in Equit., act iv., scen. 1, vers. 1224—1247, et seq.; Ibid. act v., scen. ult., vers. 1401, et seq.; Sam. Petit. loc. cit. ad not. et lib. iii., tit. 6.)

"The system of emulation thus established daily encouraged the most established artists to strive for honours which Socrates regarded the highest that a mortal could obtain.—(Qui honos apud Græcos maximus haberetur: Cicer. de Orat., lib. i., cap. 54.) An additional reward yet awaited them: the praises which fame shed upon them; the pride of the cities which gave them birth."—Sur l'Art Statuaire, p. 151—156.

Of the Herœan and Nemæan Games, or festivals, we will give a short account. The former, we are told, were established by Archinus, tyrant of Argos, though others impute them to Lynceus, King of Argolis, about the year of the world 2558. They were called Herœan, from the Greek word (Liv., l. xxvii., c. 30), *ηρη*, signifying Juno, whom they worshipped in Argolis as their tutelary goddess, and in her honour this festival was first instituted, though the games were common also to other parts of Greece, and to the islands of Samos, Ægina, and Cos. At Corinth the ceremony was a mournful one, from a tradition that Medea, after killing her children, instituted other games in atonement for her crime.—(Pausan. in Corinth.; Suidas, Polyæn; Athenæus, &c.) The ceremony at Argolis consisted of a pompous procession. The statue of Juno, of ivory and gold, and said to be one of the best of the works of Polycletus, was carried in a

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chariot, drawn by two white oxen; while the image of Trochilus, the first priestess of Juno Argiva, was placed in the driver's seat. The ministry to this goddess was granted to none but women of great distinction. When the religious ceremonies were over, the sports began. The conqueror was rewarded with a crown of myrtle, with which he paraded the streets several successive days, amid the acclamations of his fellow citizens; and parading also a shield or buckler, which he had won.—(Ubi supra.)

Of the Nemæan Games, we are told by some that they were instituted in honour of Archémorus, the son of Lycus; and others say of Lycurgus, King of Thrace, to allay his grief for the death of a son. Many think they were instituted before the Theban war. At all events, they were revived by Hercules, and consecrated to Jupiter in thanksgiving for the victory he had gained over the Nemæan lion.—(Pausan. ubi supra.) These games were common to the Argians, Corinthians, and the inhabitants of Clennæ, who each chose a president by turns.—(Pausan. Athenæus, &c.; Euseb. in Chron.) The victor was rewarded with a crown of olive, and of smallage, which was made use of in funeral ceremonies, and here to renew the memory of the death of Archémurus. We are informed by Clemens Alexandrinus, that on these occasions a funeral oration was pronounced, and the judges appointed to distribute the rewards were clad in mourning.—(Polyæn. ubi supra.)

In addition to the games in Greece already mentioned were the Isthmian, Pythean, Thesean, and others. But the object proposed in each was the same, namely, to promote literature and the Arts, and gymnastic exercises; the rewards being, as already shown, of a purely honorary kind, save only in respect to meals, which were given gratuitously to the victors.

As the ancient Roman system, in respect to competition and rewards, stands opposed to that of Greece, it will be necessary that we give some account of it here, in order that our readers may be prepared to judge of the merits of the two, and in how far the better one may be taken as a model adapted to our own times and circumstances.

The Romans were great imitators of the Grecians in their institutions, their customs, and their games. The first Tarquin introduced the *ludi magni*. And after Rome had escaped capture by Brennus and his Gauls, and the great Camillus had voluntarily laid down the dictatorship, the city became distracted by civil commotions and the quarrels of consuls, and the inhabitants, wasted by a pestilence, thought it advisable to institute fresh games to conciliate the favour of the gods, and as a means of allaying the irritated spirit of the people, and giving them a fresh direction.—(Liv., l. vii., c. 2.) An extra day was, therefore, added to the *ludi magni*, and the name changed to *ludi maximi*. And though the temple of Concord was built for the occasion, the experiment was a failure.

Fifty years later, Fabius Pictor introduced the art of painting, and himself painted the temple of the Goddess of Health.—(Liv., l. x., c. 1.) But neither did this succeed, though Fabius was afterwards consul. Forty years afterwards the temple of Juno Monita was built; hence the word money. — (Suidas, in voce *μονετα*.) But the Fine Arts excited little attention till the arrival of the immense spoils in statues and pictures from Corinth and Carthage, B. C. 146, upon which occasion Grecian games were celebrated with extraordinary magnificence. — (Cic. in Brut.: Valer. Max., l. v., c. 7, et l. iii. et viii.; Ovid, Fort., l. v.; Phil. in Mario et Sylla.)

But we must return to the period when the *ludi maximi* were established. A year after that event, a new kind of exhibition was invented, called the *Scenici*, from their being performed on a stage built in the shade.—(Liv., l. vii., c. 21.) The performers were brought from Etruria, and were called *hister*, which signifies, in their language, a player. The histriones were dancers, and were at first unaccompanied with verses. Afterwards the Roman youth imitated these foreign dances, mixing up jokes and raillery. This was succeeded by satires written in verse; and some years later, Divius Andronicus turned these satires into regular plays. The farces were discontinued for a time, but were afterwards acted at the end of serious performances. Among the Grecians the profession of an acter was honourable; Æschylus, in his youth, acted on the stage at Athens.—(Demosth. in Orat. apud Quinctil., l. ii., c. 17.) Aristodemus, though an actor, was sent as ambassador to Philip, King of Macedonia, in the name of the republic of Athens. But the Romans, acting upon an opposite principle, sought to dishonour the stage performers. They prohibited the histriones from serving in war, or filling any post of honour in the state; and an actress was considered infamous: "Ait prætor," says Ulpian, "qui in scenam prodierit, infamis est."—(Ulpian, l. ii., par. 5, &c.)

The combats of Gladiators in Rome were truly ferocious. It is said they were introduced from Etruria, having come thither from Greece: their object being to *supersede* human sacrifices! According to Valerius Maximus (Valer. Max., lib. ii., c. 4; Liv. Epit., lib. xvi.), the first show of gladiators, called *munus gladiatorium*, was exhibited in Rome in the year of the city 484. They were introduced by M. and D. Brutus, upon the death of their father. In process of time the Romans grew so attached to these entertainments, that the heir of any great or rich citizen deceased, and all the chief magistrates, presented the people with shows of this kind, to procure their esteem. And thus the ædiles, prætors, and consuls, and every candidate for office, made court to the people by entertaining them frequently with these fights, which at first consisted of only three couple of gladiators, but afterwards to 320 couple (Dio Cass.); and in Trajan's time to 1000 couple. In the time of the republic the number of gladiators was so great that, when the conspiracy of Catiline broke out, the senate ordered them to be distributed to the strong-holds.—(Ubi supra.) The rewards to the conquerors were a crown of mastich and a palm branch; sometimes a small sum of money, and more rarely their liberty; the gladiators being for the most part slaves, whose masters let them out for *hire at immense prices*.—(Dio Cass., lib. xlvii.; et Suet. in August., c. 43.) They engaged them by the most fearful oaths never to give ground, but to fight to the last extremity. If one of them was exhausted in the fight, or horror-struck at the approach of death, held up his finger and laid down his arms, as appealing to the mercy of the assembled audience, which sometimes consisted of 260,000 persons of both sexes (Plin., l. xxxvi., c. 15), they not unfrequently took pleasure in giving him up to the fury of his adversary, denoting their wish by bending back their thumbs, and shouting *Recipe ferrum*, which resounded from every part of the vast amphitheatre.

Soon as the mournful sound of the trumpet proclaimed the death of a gladiator, an iron hook was fixed into his flesh, and his body was ignominiously dragged from the spot, through one of the gates of the amphitheatre, to the spoliarium, where it was rifled and stripped, and, if still breathing, inhumanly dispatched. Crowds of people then flocked thither to apply their mouths to the wounds and thence suck the blood before it congealed, out of a persuasion that it was a sovereign remedy for the falling sickness!—(Plin., lib. xxviii.)

Horrible as were these scenes, they were not revolting to the feelings of the Roman people; and even young men of family, who had dissipated their patrimony, were not ashamed to hire themselves as gladiators; nay, even knights and noblemen, and senators ended a life of infamy and debauchery as common gladiators. So notorious and scandalous had it become, that Augustus published an edict prohibiting, under severe penalties, any one of reputable parentage from taking up this disgusting profession. In the reign of Nero, however, this law had become a dead letter; there being no fewer than 400 senators and 600 of the equestrian order who fought on the arena as gladiators.—(Suet. in Ner., c. 12.) At length Commodus entered the lists in this capacity, and took a pride in signing often his name, "The Conqueror of 1000 Gladiators." He was, however, at last strangled by Narcissus, a famous wrestler. — (Vit. Comm., p. 51.)

Even women of distinction engaged in these public conflicts, as we learn from the *Satirist*:—

> "Quale decus rerum, si conjugis auctio fiet,
> Balteus, et manicæ, et cristæ crurisque sinistri
> Dimidium tegmen? vel, si diversa movebit
> Prælia, tu felix, ocreas vendente puella.
> Iræ sunt quæ tenui sudant in cyclade, quarum
> Dilicias et pannuculus bombycinus urit.
> Aspice quo fremitu monstratos perferat ictus;
> Et quanto galeæ curvetur pondere; quanta
> Poplitibus sedeat, quam denso fascio libro?"—*Juv.*, satire vi., ver. 255, et seq.)

From the disgusting to the ridiculous there is but one step, as exemplified in Rome by the combats of dwarfs, which diverted the people exceedingly, especially when any one of them engaged with a gladiatress.—Statius, l. vi., ver. 57, et seq.)

We are informed by Petronius Arbiter, that these combats were introduced out of superstition, but were maintained out of policy, that the people might look on blood and slaughter as matter of diversion, and thereby become valiant. But games and scenic representations seemed only, like the combats of gladiators, to brutalize and debauch the mind of the Roman people: they engendered depravity of manners and corruption of morals through all classes, whatever the rank or sex. The exercise of the Fine Arts in Rome, as they failed of producing the morbid excitement occasioned by witnessing the combats of gladiators, found little favour, and, except one of its branches—architecture—would never have arrived at mediocrity, but for the genius of Vitruvius and Apollodorus. It may even be doubted whether Rome would have had a respectable literature had it not been for the academies at Athens, in which the Roman youth received their education. Brutus constantly attended the lectures of Theomnestus, the academic, and Cratippus, the peripatetic, in order to gain the affection of the young Roman nobleмen, who studied under those philosophers, among whom was Marcus Tullius Cicero's son. In one of his letters to Tiro, Marcus thus writes: "I have hired a place here by me for Brutus, and, as much as my poverty permits me, relieve his wants. I intended to declaim in Greek before Cassius, but before Brutus I will perform my exercise in Latin," &c. (Cic., l. xvi., ad famil. epist. 21.) Indeed, Cicero himself pleaded in Greek before Apollonius the Alabandian, who was not, as Plutarch informs us, well versed in the Latin language; and that he bestowed this praise on the Roman orator: "Take courage, Cicero: I both praise and admire you; but I am sorry for poor Greece, when I see the two only ornaments that were left us, learning and eloquence, transferred from us by you to the Romans?" (Plut. in Apollon.) And, while upon this subject, it may be mentioned that, in order to encourage polite learning, Augustus endeavoured to check the taste for the exhibition of gladiators.—(Discap., p. 521—524; Suet. in Octav.) Vespasian was the first, however, who settled salaries on professors of rhetoric both in Greek and Latin, to be paid annually out of the exchequer.—(Suet. in Vesp., c. 17, 18.) Antoninus Pius likewise bestowed great privileges and salaries upon such men as undertook the education of youth in every part of the province. After this digression, I proceed to the account of the Roman games.

Caligula began his third consulship at Lyons, and exhibited probably there the magnificent

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sports of which Suetonius and Dio Cassius make mention.—(Suet., c. 25.) Upon this occasion he ordained a solemn contention of eloquence, both in Greek and Latin, and obliged those who were overcome to give rewards to their competitors, and compose a piece in their praise. Those who gave no satisfaction at all were condemned to be whipped like schoolboys, or cast into the Rhone.—(Suet., c. 20.) Hence also the verse of Juvenal.—(Juv., satire i., ver. 44.)

In the year A. D. 59 or 60, Nero instituted, at Rome, the Quinquennial Games, for the improvement of wit and genius, and for contests of eloquence and poetry, on which occasion the players and pantomimes, who had been banished in a preceding reign, were recalled and restored to the stage.—(Tacit. Anual.)

A. D. 87, Domitian, upon entering his 12th consulship, instituted the Capitoline Sports, in honour of Jupiter Capitolinus, the Emperor attending in person, with the priest of Jupiter and the college of the Flavian priests.—(Suet., c. 4.) The following year he celebrated the Secular Games. They were called *secular*, because celebrated only once in an age.—(Onuph. Lud.; Tacit. Annal., l. xi., c. 12.)

Having now alluded to the greater number of games which were instituted in Greece and Rome, I will follow the same plan, so far as it may be practicable, in treating—

2nd. Of COMPETITION, considered as a means of national improvement?

Before the system of competition was systematically established by the ancient Grecian philosophers and legislators, the inquiring mind of man was directed to the solution of riddles. Thus we find Samson proposing his riddle: "And Samson said unto them, I will now put forth a riddle unto you: if ye can certainly declare it me within the seven days of the feast, and find *it* out, then I will give you thirty sheets and thirty change of garments: but if ye cannot declare *it* me, then shall ye give me thirty sheets and thirty change of garments. And they said unto him, Put forth thy riddle, that we may hear it."—(Judges, xiv., 12 & 13.)

The Sidonians and Phœnicians were of a most happy genius and disposition. It has been said that arithmetic and astronomy were brought to great perfection by them (Strabo, l. xvi., p. 757); and that they conveyed them into Greece (Idem.) together with letters.—(Herodot., l. v., c. 58.) They were, indeed, from the beginning addicted to philosophical exercises of the mind; hence, Moschus, a Sidonian, taught the doctrine of Atoms before the Trojan war.—(Posidonius apud Strab., ubi supra.) They were great proposers and propounders of riddles also; for we find that Abdemonus, of Tyre, challenged Solomon, though the wisest king on earth, to answer the subtle questions he proposed to him.—(Renaud et Dius apud Joseph., l. viii., c. 2, et cont. Ap., l. i.)

Between Solomon and Hiram, King of Tyre, a great friendship subsisted, the love of wisdom being the chief motive to it.—(Joseph., ubi supra, et l. i., contra Appian.) They frequently interchanged certain riddles, the condition being, that he who failed of the solution should incur a forfeiture. The same writer states, that Hiram, finding the questions too hard for him, paid the penalty; whereupon Abdemonus, the Tyrian before spoken of, resolved the said question, and, as we have shown, proposed new ones to Solomon. (Dius, as quoted by Joseph., l. viii., c. 2.)

Among the early Grecians, we learn that Chiron was skilful in horsemanship, astronomy, music, and poetry; that he taught Æsculapius physic, and Achilles music and poetry. When the Argonauts were on their voyage in pursuit of the golden fleece, they visited on their way the cave of Chiron, in order to leave the young Achilles under his care for education, and to receive some instruction in astronomy, to enable Jason and his crew to direct their course towards Asia, the capital of Colchis. Chiron received the fifty adventurers, and entertained them with such hospitality as his frugal habits afforded; after which,

"Achilles stretched his hand, and gave the beauteous shell,
Which Chiron took, and sang the Centaur combat fell," &c.

Orpheus was then, as one of the Argonauts, invited to prove his skill, which he did with so much sweetness, that the stones rushed to the mouth of the grotto, as did also the wild beasts and the birds, to listen to the enchanting strain; which when,

"Amazed, the Centaur saw, his clapping hands he beat;
And stamped in ecstacy the rock with hoof'd and horny feet."—(*Maria Hack's Grecian Stories, quoted from specimens of classic poetry.*

These were, perhaps, the first examples of COMPETITION afforded by early historians or poets, and they are sufficient to show that the *principle* was acted upon at a very early period. Indeed I might have gone back to a much further time, had I conceived it to be necessary. I will therefore proceed with this portion of my subject without interruption.

The time at which Orpheus and Homer lived, and our historical notices of them, are all too uncertain to enable us to determine whether they wrote in competition with each other. With respect to Alcæus, we learn that he was contemporary with Sappho; but another Alcæus, about the 44th Olympiad, was the inventor of the Alcaic verse (Plutarch, in Vit. Flamin.); and for which it is probable he obtained the prize of poetry. There was another poet of this name, who, in a battle, is said to have betaken himself to flight, and left his armour behind him, which the Athenians, who gained the day, hung up in the Temple of Minerva, at Sigeum. The unfortunate poet lamented this disgrace in a poem, which he dedicated to Menalippus, who attended him in his flight.—(Herodot., l. v., c. 95.) Archilochus, of Paros, invented iambic verse.—(Horat. de Arte Poetica.) His verses were so satirical that Lycambes, against whom he wrote, hanged himself out of despair. The famous Stesichorus is said to have combined the dance with poetry.—Cicero informs us (Cic., act ii. in Verr.), that among the ruins of the old city of Himera was found a statue of a stooping old man, with a book in his hand, which was supposed to be Stesichorus, and was deemed a master-piece of Art. If this account be true, it is clear that he must have gained the prize; and if so, we may reasonably suppose that each of the former-named poets also gained prizes for their inventions; and that, if they gained prizes, they must have had COMPETITORS.

When the island of Scyrus was reduced by the Athenians, under Cimon, he brought from thence the bones of Theseus; and, to commemorate that event, a yearly contest for *tragic* writers was instituted at Athens. On this occasion Sophocles brought his first performance on the stage, and won the prize, though he had Æschylus, his master, for his competitor; which the conquered poet—who till then had had no equal, and was, therefore, considered the best tragedian of his age—was unable to brook, and withdrew to Sicily, where he spent the remainder of his life. Æschylus had written, up to the period of his defeat, no less than seventy tragedies, of which twenty-five gained the prize. And Sophocles himself is said to have died of joy, in the 95th year of his age, at the unexpected success of one of his dramas at the Olympic Games. It was the success of Sophocles which induced Euripides also to retire from Athens. He then became the guest of Archelaus, King of Macedonia, the friend of learning and of learned men.—(Diod. Sic., l. xii.) With respect to Sophocles and Æschylus, it may be said that both possessed a lofty genius; but that the former was more sublime in his ideas, and in his expressions more intelligible. He also succeeded better in moving the passions; and, by the judicious mixture of terror and pity, awakened more lasting impressions in the audience: whence he was called the Bee. Euripides, on the other hand, is considered more elaborate and correct; and he gave to his pieces a moral effect, which the other two did not aim at. And, so much was his muse admired, that after the last great defeat of the Athenians before Syracuse, many of the prisoners were released, by only repeating some of his verses.

One most important conclusion is to be drawn from the above examples, namely, that in the age of Cimon and Pericles, the GOLDEN AGE OF POETRY, poets of the most established reputation thought it no dishonour to compete for prizes with the "merest tyro;" and that to this cause may be imputed the *progressive improvement* which were made in poetry. "For Plutarch observes, in his life of Solon, who lived 593 years before Christ, that about this time began Thespis to set out his tragedies, which was a thing that much delighted the people for the rareness thereof, being *not many poets yet in number to strive one against another for victory, as afterwards there were.*"—(North's Translation of Plutarch, p. 80.)

A great sensation was excited when Dionysius, the tyrant of Syracuse, competed for the prize of poetry at the Olympic Games: not because he was a king, and *therefore* an unexpected competitor, but because he was hated by the Athenians for his tyranny. The judges decided against his comedy, which want of success deeply mortified him.—(Diod. Sic., l. xiv.) He afterwards took fresh courage and wrote a tragedy, which was acted at Athens, and the prize of poetry was unanimously awarded to him. The Athenians were the best judges of this kind of poetry, and their award must be considered just, from the personal enmity in which the author was held. The transport of joy which this victory gave him was so immoderate, that he died from excess of delight.—(Diod. Sic., l. xiv., c. 12; Plutarch, Moral.)

In short, it was by the wholesome practice of COMPETITION that the genius of the three great tragic writers was unfolded; that comedy was brought to perfection by Aristophanes, Phrynicus, Aristarchus, and Cratenus (Philemon was the successful competitor of Menander); that the lyric muse of Pindar and Anacreon soared aloft. It was under the same stimulating influence that Herodotus, Thucydides, and Xenophon recited their histories. It was the pursuasive oratory of Callistratus that awakened the emulation of Demosthenes, and that he himself was opposed by Æschynes. It was emulation which raised Plato above the earth, and which sank Diogenes beneath it; that made Heraclitus the "crying philosopher," and Democritus the "laughing philosopher." It was the love of glory, and the hope of having statues erected to them, which brought out the mental qualities of Myron, Polycletes, and Praxitelles; of Polygnote, Zeuxis, Parrhasius, Protogenes, and Apelles.

Of literary competition at the Roman Games we can, perhaps, form no just idea. Publius, a slave, in the time of Julius Cæsar, acquired great applause for his wit, and for many comic pieces which he wrote, and which obtained for him his manumission. He challenged all the dramatic writers and orators at Rome, and carried the prize from every competitor.—(Macrob. Saturn., l. ii., c. 7.)

These remarks, although prolonged somewhat beyond our original design, must be considered but as pioneers to open the way to more pressing and immediate matters.

The subject is one of very vital importance, and imperatively demands to be treated in all its bearings; not alone in reference to its existing association with Art, but as influencing, generally, the public mind. The changes which have been produced within the last ten years have been greater than they had been during the previous century. The wonderful past is, however, but the parent of a far more wonderful future.

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OBITUARY.

ALLAN CUNNINGHAM.

This excellent gentleman—who, if not an artist, was for so long a period closely and intimately connected with the Arts—died at his house in Belgrave-place, Pimlico, on the 5th of November, at the age of 57. His death was almost sudden; although he had been, for some considerable time, in an ill state of health, his constitution having been shaken by two attacks of paralysis. He was born of comparatively humble parents, at Blackwood, in Dumfriesshire; and, when little more than a child, was placed apprentice to a stone-mason. Almost as soon, however, he began to cultivate acquaintance with the muses; his genius obtained reputation beyond the precincts of his home; and he made his way to the great mart of Talent, self-dependant, to achieve fame, obtain respect, and gather fortune. From time to time he published his works—novels, poems, and biographies; among the latter, his "Lives of British Painters, Sculptors, and Architects," are deservedly popular: and aiding his "means" by his position in the studio of Sir Francis Chantrey, where he was occupied for several years as manager of his extensive concern. Mr. Cunningham had finished a life of his friend, Sir David Wilkie, only the day before his own death. This work, now on the eve of publication, we shall be called upon to review.

We should have much to say of this accomplished and estimable man; but that we are saved the labour by adopting the following notices of him, written by Mrs. S. C. Hall. They are extracted from the *Britannia*, an excellent, valuable, and ably-conducted weekly newspaper, where they were printed anonymously. Notwithstanding their length, the reader will, we hope, consider us justified in copying them:—

"So many of those who but a few months ago constituted a prominent portion of the *present* of my own time, are become so completely of the *past*, that I cannot look back without chronicling death after death, so as to force the considerations we too often try to put far from us, as to the uncertainty of life. We are all, indeed, ready to admit the uncertainty of this precious treasure, yet we act as if it were, at least, as enduring as the sky above us, or the earth upon which we tread.

"Wilkie, Chantrey, and Allan Cunningham—painter, sculptor, and poet—men eminent amongst their fellows, not only for talent, but for high moral worth and integrity of purpose—are passed away. It seemed as if, united as they were by the strong bonds of friendship, in death they should not be divided. The completion of Chantrey's works was intrusted to Allan Cunningham, who had finished a life of Sir David Wilkie only two days before he was struck, for the *second time*, with paralysis, which terminated fatally on Saturday last. This estimable man has left behind him an honourable name, and a noble example of what may be accomplished by those who, combining talents with industry, are capable of the great effort of concentrating their energies upon a given point, and are thus certain to conquer difficulties and achieve greatness, if God spare them health and life. The career of Allan Cunningham is one of the most encouraging instances of literary success in modern times; progressing steadily onward, not jerked forward by unnatural excitement, nor drawn back by any decided failure. True, it must be recollected that his occupation in Chantrey's studio gave him a steady income (steadied from literary fluctuation), and that this was a great step towards victory; still his success, under all circumstances, was worthy of a strong and original mind.

"It is now about fifteen years since I first saw Allan Cunningham; and I can recall the interview as clearly as though but an hour had intervened. It was before I had been much in literary society, or become personally acquainted with those whose works had entered into my heart. I remember how my cheek flushed when he took me by the hand, and how pleased and proud I was of the few words of praise he bestowed upon one of the first efforts of my pen. He was at that time a tall, stout man, somewhat high shouldered, broad chested, and altogether strongly proportioned; his head was well and erectly placed; his mouth close yet full; his nose thick and firm; his eyes, of intense *darkness*, for I never could define their colour, were deeply set beneath shaggy yet moveable eyebrows, and were, I think, as powerful, and yet as soft and winning, as any eyes I ever saw. His brow was *very* noble and expanded, indicative not only of imagination and observation, but, in its towering height, of that veneration and benevolence which formed so conspicuous a portion of his character. His accent was strongly Scotch, and he expressed himself when warmed into a subject with eloquence and feeling, but, generally speaking, his manner was quiet and reserved; not, however, timid and *gauche*, like that of Sir David Wilkie, but easy and self-possessed, quiet from a habit of observing rather than a dislike to conversation. Admire him or not as you pleased, it was impossible not to respect the man who, so completely the architect of his own fortune, was never ashamed of being so, and would state the fact as an encouragement to those who needed his example to steady their progress. Burns cultivated his poetic vein while performing the laborious duties of a husbandman; and Allan Cunningham, while chiselling granite in his native country, breathed forth his soul in poetry. A gentleman, who for a long time conducted one of the most influential and the most fashionable journals of the day, told me that it was a letter from him to the young poet which brought him to London, some five-and-thirty years ago. Whether this was really so or not I cannot tell; but, whatever *brought* him to London, his own exertions kept him there, and his own steady, manly, and straightforward conduct, united to considerable and varied talent and most extraordinary industry, both in the acquirement and application of knowledge, rendered his society courted by the first people in the country. In after years, when it was my privilege to meet him frequently, it was pleasant to note the respect he commanded from all who were distinguished in Art and literature. Miss Landon used to say that 'a few of Allan Cunningham's words strengthened her like a dose of Peruvian bark;' and there certainly was something firm and substantial rather than brilliant in the generality of his observations, except when roused upon a literary or political question: then, in the brief pause that preceded the utterance of his opinions, his mouth would open and his eyes dilate with those lightnings that were sure to flash in unison with a bright rush of strong and natural feeling. He never referred to his own works in conversation. If any question were asked about them, or any compliment paid to them, he gave the required information, or received the praise, without any display or affectation. Constant and familiar association with persons of high mind and extensive cultivation creates, if not a harsh spirit, certainly a spirit of criticism, where pretensions are made by the unworthy or the feeble to a high intellectual position. Allan Cunningham was considered a severe critic; but, setting aside his knowledge of books, the friend of Scott, Southey, Wordsworth, and Wilson had a right to be fastidious. And, in addition to this, he entertained a most sovereign contempt—a decided antipathy—to every species of affectation, particularly of literary affectation, and certainly lashed it, even in society, by a terrible word or look, which could never be forgotten. But in the same degree that he abhorred affectation was his love of nature. 'Wherever,' he would say, 'wherever there is nature—wherever a person is not ashamed to *show a heart—there* is the germ of excellence. *I love nature!*' And so he did. His dark eyes would glisten over a child or a flower; and a ballad, one of the songs of his own dear land, move him, even to tears, that is, provided it was sung 'accordiug to nature,' the full rich meaning given to the words, and no extra flourish, no encumbering drapery of sound forced upon the melody. One of the happiest and most interesting evenings of my life I passed at his house, about ten years ago, in the society of Captain (now Major) Burns (the poet's son), and poor James Hogg, just at the time when the Londoners, glad of anything to get up an excitement, turned the head of the Ettrick Shepherd by a public dinner, at the period when the seven or eight hundred pounds so expended would have been of incalculable value to a man who, with some of Burns' talents, inherited all his heedlessness. On that particular evening nothing could exceed poor Hogg's hilarity; in person he was burly, of a ruddy complexion, with the eye of a Sileuus, and one of those loosely-formed mouths that indicate a love of pleasure, be it purchased how it may. Captain Burns sang several of his father's songs with a pathos and expression that added to their interest, and stimulated the Shepherd to sing his own. Nothing could be more opposite than the industrelsy of these two men; but both were natural according to their nature, and so Allan Cunningham enjoyed both. I can recall James Hogg sitting on the sofa—his countenance flushed with the excitement and the "toddy," of which he was not sparing, more in his earnestness, his wildness, his irascibility (particularly when he alluded to "the poets"), certainly more like a half wild Irishman than a steady son of the thistle—shouting forth his songs in an untunable voice, rendered almost harmonious by the spirit he threw into it, and giving us an idea of the circumstances connected with the birth of each song at its conclusion; one in particular I remember, 'The Wumrn-folk.' 'Ah, ah!' he exclaimed, echoing our applause with his own hands, 'that is my favourite humorous song, sure noow't when I am forced by the *teddies* to sing against my will, which happens mair frequently than I care to tell; and notwithstanden' that my friend Allan stands glowerin' at me with his twa een, that might have been twins with those of Bobby Burns, they're so like his. That song, notwithstanden' my wood-notes wild, will never be sung by any so well again.' 'An' that's true!' replied Cunningham, 'that's true; *because you have the nature in you*; but yoo're wrong about the eyes; the only ones I ever saw flash fire like his father's (alluding to Capt. Burns) were those of Michael Thos. Sadler.'

"This opinion I heard Allan Cunningham frequently repeat, and I suppose that both were right; for, certainly, there was a great similarity between the eyes, both as to colour and expression, of the then popular member for Leeds and Cunningham's own. I had no opportunity of comparing them a few evenings after at my own house, where the same party were assembled, with numerous literary additions not easily forgotten. There was Miss Landon, in a dress of scarlet cashmere, that rendered the purity of her complexion and the dark brilliancy of her hair and eyes a perfect atonement for the want of distinctive features; there she was, full of ready smiles and kind appropriate words; brilliant with an unwearying wit, and ready to withdraw herself to exhibit the perfections of others—the most generous of her sex and calling. There was Miss Jewsbury, new to the vastness and extent of London literary society, her quick and generous appreciation of excellence leading her to admire what deserved admiration, while, at the same time, her womanly vanity was wounded to see that *she*, the marvel of Manchester, was no wonder in London! There was Barry Cornwall, with his calm, philosopher-like repose of observation; Mrs. Holland, true, earnest, and faithful; Laman Blanchard, an animated epigram; Wilkie, whose pale, sad brow gave little intimation of the vigour of 'The Chelsea Pensioners,' or the humour of 'Blind Man's Buff;' Miss Edgeworth, a rare visitor in London, but an honoured one wherever she is. Amongst them, Hogg, not quite so noisy as before, and anxious to see Landon, who well knew that he had written much and harshly about her. Their meeting was singular enough. Hogg edged towards where she sat, forgetting as she always did upon her chair; he went up like a schoolboy that deserved a flogging, and half expected he should get it, instead of which the slight, girlish-looking poet extended her small white hand towards the huge red fist that seemed uncertain what to do. The appeal, accompanied by her bright smile, was irresistible. 'God bless ye!' he exclaimed, involuntarily, 'God bless ye! I did na' think ye'd been sae bonny. I ha' written many a bitter thing about ye, but I'll do so nae mair. I did one thiok ye'd been sae bonny.' In one corner poor Emma Roberts was talking orientally to Martin the painter; and in another, in deep under-toned discussion, sat Wordsworth, Sadler, and Allan Cuoningham. I never saw three more striking heads grouped together: Wordsworth's so expanded and full, sprinkled with hair too thinly to add to its size or change the character of its proportion; Sadler's smaller and feebler, but beautiful, covered with folds of premature white hair; Cunningham's, as full but not as white as Wordsworth's — fuller, indeed, for the organs of observation were more developed—and the aspect of the head and face was darker, more concentrated than either; and these I compared the eyes of Cunningham and Sadler, having great faith in eyes, which are, according to my belief, the true indexes of a poetic temperament, and the most expressive of all the features. After their discussion was ended, so quickly were my ears attuned to catch their words, that I heard the deep, monotonous voice of the author of 'The Excursion' reciting some lines that forced his friends, who gathered in his words with bended heads, to exchange glances of admiration, until at last Allan could not help exclaiming, 'Ah! but that *is* nature!'

"Those were brilliant hours—brilliant and full of pleasant memories. I often please myself by fixing my mind upon them, without suffering it to dwell upon the intermediate times, when so few remain of those who enjoyed with me that and other evenings as full of wit as mirth, and all that gives a zest and a relish to the realities of life.

"Where are they all now? Of the five literary ladies who were present on that evening only two survive (Miss Edgeworth and Mrs. S. C. Hall). The other three died prematurely in foreign lands—Miss Landon in Africa, Miss Jewsbury in India, and Miss Roberts in India too. Miss Jewsbury's fate was, it is said, not much happier than poor Miss Landon's. Be that as it may, there was no one to tell the tale to those who loved them in their native England. 'They died and made no sign.' Miss Landon's existence was replete with performance. Miss Jewsbury's was certain to bring forth a late, but abundant, fruitage. Her mind was a treasure-house of things as rich as rare. But now all is over for time in this world. The heather blooms upon the grave of the Ettrick Shepherd; Wallace, the amiable and kind barrister, whom all men loved, and, though he could hardly be called 'literary,' was so much with literary persons as to be so called, he is dead, and would, perhaps, have slept beneath a nameless grave, but for the generosity, as deep as it is true, of his friend Macready, who erected a monument to him at his own expense. John Banim also was there; poor Banim! his accent was as savoury of the Irish as Hogg's of the Scotch; and when he lighted up he could be as racy as the best of them, and as original. He is gathered to his fathers in his own land. Wilkie found a grave amid the billows of the ocean—Michael Thomas Sadler died a horse-manufactorer at Belfast; others have passed away, crowding the graves with their honoured remains. But a few days ago Allan himself was amongst us; at his post during the day to fulfil Chantrey's wishes, and at night poring over his last great work. No man was ever more just or more unflinching than the poet Cunningham. He was a brave and sincere Conservative, firm to Church and State. Sir Robert Peel proved his respect for the man by providing for one of his sons. But, though Allan Cunningham was proud and grateful for such a distinction, he craved no favours—he worked—and must have died with the comfort that his family were what the world calls "settled" by the fruits of his honourable industry. I have often heard it said that he had good friends; and so he had, because he commanded respect; nor would Allan have

admitted any person to his house whom he did not think entitled to this distinction. It is difficult to portray any human being more perfect in all the relations of private life than Allan Cunningham; as a husband, a father, a friend, he was perfection: and, great as is his loss to the republic of letters, it is as nought when compared to what his family and friends must suffer. Some of his fugitive poems are unrivalled for purity of composition; they are delicate and exquisite in their delineations, and at the same time healthy and vigorous. His 'Lives,' I think, will increase in value. I should like to see a collected edition of his works; but whether such a publication would succeed during the present depression is uncertain.

"Another link of the chain is broken, another of our great ones passed into eternity, the eternity we all hope for. I shall long miss his cheerful voice, and the pressure of his friendly hand; for he was indeed, for truth, talent, and uprightness, one amongst a thousand. He loved Nature!"

WILLIAM BROMLEY, A.R.A.

On the 22nd of October, died this distinguished engraver—one of the associate engravers of the Royal Academy, and member of the Academy of St. Luke, Rome. He was in the 74th year of his age, having been born in the year 1769, at Carrisbroke, in the Isle of Wight. His apprenticeship was served to a person of the name of Wooding. For upwards of half a century Mr. Bromley has occupied a very prominent station in his profession; and the world will not cease to hold in high esteem the productions of his burin. Of late years, the public has seen but few of his works; although he was still pursuing his course honourably and profitably; but his recent engravings have been executed for the British Museum; and these find their way only into the folios of "collectors." They consist of copies of the Elgin Marbles, from the admirable drawings of H. Corbould, Esq.; and are as masterly in style and character as aught that proceeded from the graver of Bromley in his younger and more vigorous days.

His works best known and most popular are the plates for "Macklin's Bible," and for the "History of England," after Stothard; the 'Duke of Wellington,' as he appeared on the day of public thanksgiving at St. Paul's Cathedral, after Sir T. Lawrence; the 'Countess Lieven,' from a drawing by the same great master; 'Young Napoleon,' by do.; the portrait of 'Dr. Abernethy,' by do.; 'the Woman taken in Adultery,' after Rubens; the 'Duke of Wellington on Horseback,' after Sir T. Lawrence, &c. &c. &c. His fame was great not only among the members of his own profession, the painters universally appreciated his abilities, and coveted to have their works engraved by his hands. Sir Thomas Lawrence used to say, that "his engraving was like painting;" and Flaxman and Fuseli were fervent admirers of his talents. He was a kind and indulgent parent, of a generous good heart, and modest—like all great men. He has died respected and beloved by all who knew him.

His son, whom he survived, was also an eminent engraver; and his grandson is daily rising into high repute.

KIRKMAN FINLAY, ESQ.

We have heard that it is the intention of the citizens of Glasgow to erect a statue to the memory of the late Mr. Kirkman Finlay; and that a liberal subscription for the purpose is already considerably advanced.

The late Kirkman Finlay was no ordinary man. In early life he embraced the profession of a merchant in Glasgow, his native city; and during the war distinguished himself by directing the commerce of his country into the channels most likely to defeat the machinations of her adversaries. At a later period he exerted himself in throwing open the trade with the British possessions in the East Indies, and himself embarked, with his usual zeal, intelligence, and success, in this branch of commerce. If we are not mistaken, the citizens of Glasgow were also deeply indebted to him for the zeal and alacrity with which he devoted his time and attention to the duties of the local magistracy; to those of an officer of volunteers and local militia during the war; and latterly as the representative in Parliament of the extensive and complicated interests of the great trading emporium of the west of Scotland. Mr. Finlay was a man of great natural shrewdness, and of a cultivated and intelligent mind. In society his manners were cheerful and vivacious, whilst in the relations of private life he was a pattern of excellence and virtue. During the time that he sat in Parliament there was no man more respected in the House of Commons, or listened to with more attention on the subjects on which he addressed the house. We need scarcely add, that we cordially participate in the feelings which induce the inhabitants of Glasgow to desire to do honour to the memory of their distinguished fellow-citizen; and we trust we may be permitted to express the hope, that his monument may prove at once honourable to his memory, creditable to the taste and liberality of the subscribers, and afford a specimen of the best and highest style of British Art. We have heard that the testimonial pointed at is a full-length marble statue. In many respects this is unexceptionable, as combining the advantages of more moderate expenditure, and as affording a material in which the skill of the artist is shown to full advantage and effect. In a marble statue, however, in our northern climate, the work can only occasionally meet the public eye, for it must be placed within a hall or church, both of these situations being only at times accessible; and in which the mind of the spectator is apt to be otherwise preoccupied and employed, than in observing the beauties of a work of Art, or meditating upon its intents and purposes.

It occurs to us that a bronze statue, well situated, would be both an appropriate and desirable style of monument in the present instance. In George's-square the citizens of Glasgow already possess, in the statue of Sir John Moore, an heroic figure of a townsman whose deeds have placed his name in the historical annals of his country. In the same locality they have marked their appreciation of scientific eminence by the erection of the statue of the illustrious Watt. Why not fill up the vacant space on the south-east corner of the square by a bronze statue of the great citizen and merchant whom they are now desirous to honour?

The citizens of Glasgow are liberal in their subscriptions and donations for educational purposes. Could the youth of a great and exclusively commercial town have a nobler incentive to their exertions presented to their every-day observation than the likeness of a fellow-citizen, the architect of his own fortune, and devoted through life to the same pursuits and line of exertion to which they may be destined, in the shape and form usually appropriated to "the peers and princes of the land?" We trust that no feeling of misplaced economy may interfere to mar so desirable a result; and that the subscription in question may be on such a scale as to place a bronze statue of the great merchant in juxtaposition with those which Glasgow already boasts of—Wellington, Moore, Pitt, Watt, and Scott; thus affording to the youth of the west of Scotland a stimulus to exertion in their own walk in life, and an additional specimen of Art within their own city calculated to promote the refinement of their taste and manners.

We believe that there are two capital full-length portraits of Mr. Finlay by Graham, and an excellent likeness of him by Raeburn, at an earlier period of life, affording admirable materials for the composition of a statue. We do not know that any bust of Mr. Finlay was ever executed; but it is possible that such may be the case.

One word in respect to the selection of an artist, and we have done. Our readers are aware that the citizens of Glasgow have, in our opinion, committed an outrage on good taste and good feeling in, at the present day, selecting an inferior foreign artist to execute their statue of the Duke of Wellington. Let us hope that the hour has arrived in which, if they have not become sensible of their error, they may not be disposed to carry their patronage of foreign Art the length of downright persecution of the many talented and accomplished artists, and worthy and estimable men, to be found in the list of British sculptors; and that anything so monstrous as the erection of a second French statue within the walls of Glasgow may not be attempted.

JOHN HARPER, ESQ.

The Arts in general, and particularly those of York, have sustained an irreparable loss in the death of John Harper, Esq., architect, of that city, and Honorary Secretary of the Government Branch School of Design there, and to whom it is deeply indebted for his active co-operation. He died at Naples, on the 18th of October, having caught the malaria fever in Rome, from which he had partially recovered, when a relapse, brought on by a rough sea voyage from Civita Vecchia to Naples, put a period to his important life in his 38th year, after making numerous drawings in different parts of Italy, &c. Active, zealous, and enterprising beyond his physical strength, he sank under an enthusiasm for Art, which, had he been spared, would have accomplished much for its interests. As an architect his talent has left several beautiful works in Yorkshire and Lancashire. As an artist and a draughtsman he was not excelled by any; but his native modesty kept in his folio, works which, as drawings, would have done honour to the best, and which, for taste, light, facile and elegant execution, as well as correct detail, are worthy to take the first rank as works of picturesque beauty. His numerous friends have to lament the loss of one who added to his brilliant and varied talents the most amiable, generous, and benevolent feelings of the heart, and who bade fair to be a lasting ornament of his country.

MR. J. B. CROME.

This excellent artist and estimable man died during the month—after a long and lingering illness—at great Yarmouth, Norfolk. He is well known by his 'Moonlight Views,' in which no artist surpassed him. We hope, next month, to procure for our readers some particulars of his life.

[We again beg to express a hope that correspondents will supply us with the means of rendering this department of our journal more complete than we have hitherto been enabled to make it. It is a department which, unaided, we cannot fill; and we really think that the relatives of departed men of genius owe it to their memories not to let them descend into the grave without some worthy tribute. The foreign journals supply us amply with biographies of their leading artists; but of those of our own country we find it exceedingly difficult to obtain any particulars.]

ART IN CONTINENTAL STATES.

ITALY.—Bologna.—*Pinacoteca, &c., by Sig. G. Giordani. Bologna*, 1842.—The Director of the *Pinacoteca*, or Gallery of Bologna, has just now published a new "*Catalogue Raisonné*" of that classical and numerous collection of pictures. The learned director, Signor Giordani, author of many remarkable works on the Fine Arts, shows in the new catalogue his usual skill, exactness, and erudite criticism.

Life of Domenico Zampieri, called Domenichino, by A. Roncagli. Bologna, 1842.—The life of the great Bolognese master, who painted the St. Jerome, a picture deserving the honour to be placed in the Vatican, opposite to the 'Transfiguration,' is just now published with great care, elegance, and detail. The Life of Domenichino, one of the best pupils of the Caracci school, and then the immortally tremendous rival of them, and of his companions Guido, Albano, Tiarini, Lanfranco, Leonello Spada, Guercino, &c. &c., presents a quantity of facts of the greatest importance. Concluding with the horrible conspiracy against him by Spagnoletto, Lanfranco, Stanzione, &c. &c., and his lamentable fate, are all things of deep interest, and beautifully told by Signor Roncagli.

FRANCE.—Paris.—*Works in Progress.*—The spirit of improving and adorning public buildings is a striking element of the course of things in Paris at the present moment, and of these ornaments and alterations the churches reckon for a large proportion devoted to them. The cold stone gives place to living walls of fresco or oil painting, while statues, bronzes, mosaics, wood carvings, and other decorations attest the lavish spirit of the epoch. We shall name a few of the works just completed, or now in progress.

M. Heim, with a firm, laborious, and practised hand, has just finished at Saint Sulpice the chapel devoted to the *Souls in Purgatory*. This great work has only occupied two years. In the same church M. Drolling is at work in another chapel, the painting of which he began in 1831, and it is not yet finished.

The chapel of the Virgin at St. Gervais, completed by M. Delorme, offers a curious union of painting, in the style of our epoch, with Gothic architecture; at Saint Merry, M. Amaury Duval has divided the 'Life of Saint Philomena' into three parts—'Prison,' 'Martyrdom,' and 'Beatitude.' These pictures are all in the most elevated style and purest design, and they breathe the

simple and reverential piety that charms us in the old masters. M. Chasserieu is to execute, in the same church, and probably in the same style, the 'Egyptian Saint Mary.' At Saint Denis-du-Saint-Sacrament, M. Duscaisne has expressed on canvas the words of our Saviour, 'Suffer little children to come unto me.' The subject is treated in an interesting manner, and shows progress in the artist, as does also the charming landscape with which M. Aligny has enriched the church of Saint Paul. M. Jollivet has completed the paintings on glass and the historical compositions which adorn the chapel of Saint Louis en-l'Isle, devoting his various talents to the same object. He was well assisted in the first part by M. Vigni. Pictures have been ordered during the last two months as follows:—At Saint Laurent, by M. Bremnad; at Saint Ambroise, by M. Jnoy; at Saint Medard, by M. Ludhs; at St. Pierre de Chaillot, by M. Jauron; at Saint Merry, by M. Lehman. It would be easy to add to the list, but it is unnecessary.

We rejoice that the ancient sanctuary of Saint Germain des Près is about to be restored by M. Flandrin to all its ancient splendour as it was, when it was the receptacle of the gifts of Kings and of the pious. We shall see it again with its painted ceilings, stained glass windows, statues, pictures, and all the rich adornments that before graced this famed old Basilica.

The old art of glass-staining seems revived in our days. In point of colour the beautiful works just finished by M. Thevenot at Saint Eustache, and by Messieurs Vignié and August Hesse at Saint Pierre Caullot, are not inferior to the stained glass of Notre Dame de Paris, nor as compositions to the famed windows of St. Florentin, in Burgundy; or Saint Gudula, at Brussels. M. Marechal's works in this style are also of very high merit.

Statuary seems consecrated to religion at present, or to the memory of great men. 'Saint Louis and Philip Augustus,' from the chisels of Messrs. Etex and Dumon, will be placed on the two columns at the Barrière du Trône. Four colossal 'Genii' at their feet are committed to the talents of Messieurs Desbœufs and Simart. Why, when M. Seurre, sen., has finished other works, are we still to wait for his statue of Molière? Perhaps the artist requires long reflection before he tries to create the statue of one whose own mind was so creative as Molière's.

Gallery Aguado.—Many have been the rumours regarding the fate of this fine collection of paintings, peculiarly rich in those of the Spanish school. We believe it is certainly to be sold, but that it is to be sold, and iotact, to the Emperor of Rossia is not decided.

Chapelle de Notre Dame des Flammes.—On the 16th of November took place the ceremony of the consecration of a new chapel erected at Bellevue, on the spot of the terrible accident which occurred there on the railroad on the 8th of May.

The chapel is charming and original; it is triangular, having in the exterior part some columns also triangular. On the door of the front façade is placed this inscription, PAIX AUX VICTIMES DU VIII MAI.

Within is an altar, and a statue of the Virgin having as a base a flaming globe on which is engraved AUX VICTIMES DU VIII MAI, 1842.

The Bishop of Versailles, with many clergymen, officiated, and made a very simple but *touchant* sermon. The families of the victims, with their friends, were present at the ceremony.

STRASBURG.—*Luther.—M. David.*—The bas-relief on the base of Guttenberg's statue here has been kept covered ever since the day of its inauguration, the "ultra-Catholics" of the town objecting to Luther being represented on it. In deference to their wishes, M. David has removed the bas-relief containing the figures of Luther and Bossuet, and has substituted for them Erasmus and Montesquieu.

GERMANY.—LEIPSIC.—*Meeting of Architects.*—We merely named in our last that this interesting meeting had taken place. The days occupied by it were the 10th, 11th, and 12th of September. Among many important subjects discussed, none appear to have excited more interest than the discourse of Herr Thier on the forms and style of architecture best adapted for Protestant churches, presenting at the same time to the meeting five large plans for a church to be erected at Berlin.

He began by observing on the Protestant service, that the sermon being a prominent part of it, the position of the preacher and the number of persons who should hear him distinctly became the first consideration. The form most adapted for this is the half circle of the Greek theatres; but to weigh against its advantages is the consecration which time and other circumstances have given to other forms, and which, in regard to sacred edifices, cannot be safely disregarded. We cannot follow his long and interesting discourse on the various parts of the church. At the conclusion it appeared that much similarity to the ancient Basilica might be safely preserved, modifying the form, especially by enlarging the square in the middle of the cross. Herr Thier very strongly advocates a covered atrium as the proper entrance to a church to be devoted to the monuments of distinguished persons, a suitable preparation for the temple within, forming a scale, as it were, for the mind not to pass abruptly from the bustle of life without into the sacred precincts within. Beyond the atrium he would have as an approach a piece of ground adorned with trees and fountains.

Herr von Quast made an impressive appeal on the subject of ancient German architecture, congratulating the meeting on the zeal with which this branch of Art was pursued in many places both in the preservation and restoration of old buildings, and in the study given to the subject, and calling on those districts where this spirit was not excited to arouse themselves and do likewise.

BAVARIA.—DONAUSTAUF, NEAR RATISBON.—*The Walhalla.*—Our readers are aware of the intention of this building. It is a temple to contain the busts of the great men of Germany, in whatever career they may have distinguished themselves. King Louis of Bavaria is its founder, and he has himself written a book describing it. The first name commemorated is that of Arminius; and the illustrious list is brought down to our own times. To give an idea of the selection of King Louis, we add the following names of personages admitted, nearly belonging to our own day:—Mozart, the Duke of Brunswick, Borger, Catharine the Second of Russia, Klopstock, Heinse, Herder, Kant, Schiller, Haydn, Wieland, Marshal Scharnhorn, John Von Muller, Barclay de Tolly, Blucher, Swartzenberg, Herschel, Diebitsch, Stein, Gneisenau, Goethe.

Oct. 18th, being the 12th anniversary since the foundation-stone of the German Temple of Glory was laid by King Louis, was fixed on for the solemn opening of the completed building, which is placed on a hill near the little town of Donaustauf, on the banks of the Danube. Crowds of persons had been arriving in the neighbourhood for some time previous, so that the assemblage on the spot was very great, and an immense number had accompanied the King from Munich. The day was cloudy in the early part, but about midday the sun shone forth with great splendour. The principal attraction was the procession, of which the Bavarian royal family formed a part, as it moved from Ratisbon to Donaustauf, where it was received by the magistrates and clergy of that place; from thence it proceeded to the foot of the hill on which the Walhalla is situated. Here the King was received by thirty-two young ladies dressed in white, their hair flowing, and each bearing in her right hand a flag. These ladies typified the thirty-two united states of Germany; and at their head a tall female, with fair hair, a purple robe, and crown of gold, represented Germania. They lowered their flags as the King passed on to the portico of the temple, where the President, Zu Rhein, awaited him, and addressed a speech, thanking him, in the name of the German nations, for the erection of the Walhalla. The King replied in these words: "May the Walhalla extend and strengthen the sentiment of German nationality. May every German of every different race here present feel that he has, in common with all, a fatherland to be proud of. Let him seek to make it honoured." After uttering these words the King took the golden keys and threw open the bronze portals of the Walhalla, and the interior, bright with colours, brass, and marble, met the eye, while the singers of the choir poured forth the most inspiring strains. We need not say that the temple, with its dark marble walls and floor, its metal rafters, its glorious lines of busts of the great and good for the first time opened to the public gaze, excited the most lively interest. The King soon called to him its architect, the Privy Councillor Von Klenze. The illumination of the temple in the evening presented another magnificent spectacle.

KELHEIM.—*Hall of Freedom.*—The King of Bavaria laid the foundation-stone of the Hall of Freedom, commemorative of the German war of independence. The King made a short address, of which the last words were, "Combined Germany can never be vanquished." The building is to be circular, with a copola in the Byzantine style.

GERMAN COMPLIMENTS TO BRITISH ART.

We perform our promise by printing a translation of the strictures of Dr. Heory Merz on our British School of Painting. The following is his criticism upon the collection of 1842, gathered in Suffolk-street, which he considers less reprehensible than that exhibited at the Royal Academy. So much for the honesty or judgment of the "critic."

The exhibition of the Society of British Artists (Suffolk-street, Pall-Mall East), is open simultaneously with that of the Royal Academy, but it is by no means so much frequented as the latter, although the entrance money is the same: its merits, however, demand comparatively a higher degree of consideration. The defects of which we have already spoken are again sufficiently apparent in the pictures of this Society, but yet their extreme faultiness is not without some redemption. The works of this exhibition do not certainly amount in number to 1409, as those of the Academy: there are no more than 804, and this deficiency alone appears to be the cause of the lower estimation in which those of the Academy are held, since it is notoriously the desire of the public of London and of England to see as much as possible for their money. Of the 423 names in the catalogue of this exhibition, there are about a hundred also in that of the Royal Academy; and 36 of the 423 are those of ladies. In the whole as above mentioned the number of contributions is 804, being 21 sculptural subjects, principally portraiture, and 783 pictures, of which 547 are in oil and 236 in water colours; 64 of these being the works of female artists. Among the works in oil are about 45 portraits, and in water-colour about 42, making 87 portraits in the exhibition. Upwards of 200 pictures were rejected in consequence of want of room. Thus we see that to England, wealthy in gold and manufactures, artists and works of Art are not wanting—it is only to be lamented that their works of Art should look like manufacture and machine work.

With respect to historical Art, the poise of every exhibition, that department is not much better here than in the neighbouring institution of Trafalgar-square. To begin with Corbould's 'Delilah and Samson'—this unfortunate picture is in nowise calculated to afford a favourable augury. Delilah, having the lower part of the person covered, lies luxuriously, but not very seductively, upon a cushion: the light enters from behind, a circumstance which the artist has thought proper to bring forward by a chiaroscuro of the darkest and most opaque character. Samson, a little, dark, half-shaven cannibal, "*furchtbar grotesk bis zum lacherlichen*"—*literatim* in German as in English—"*fearfully grotesque even to the ridiculous*," stands on the left, bound, and vainly striving to tear asunder his bonds, while the Philistines are coming upon him. J. Zeitler, a German, it seems has, in No. 112, attempted the scene with the Capuchin in Wallenstein's camp; but the composition is vague. The Capuchin, a long, gaunt figure, is interested without intelligence, *ergo*, without character; and the soldiers stand listlessly around, without expression either of pleasure or vexation. The colouring is motley, the drawing feeble, the execution superficial, and the whole a failure. No. 397, 'The Good Samaritan,' by C. B. Murris, is nearly of the same standard. No. 401, 'The Departure of the Countess of Derby from Martindale Castle,' by Herring, sen.; No. 407, 'Chryses, the Priest of Apollo, petitioning the vengeance of the God,' by J. Wilson; and No. 417, 'A Scene from Guy Mannering,' Meg Merrilies in the cave with a torch in her hand betraying Dirk Hatteraick, by J. Tennant, are distinguished by a straining for striking effects of light. Nos. 228 and 315, by J. A. Hawkes and J. S. Spencer, both versions of Juliet and Friar Lawrence, are instances of rapidity of work and abuse of colour; but above all does the elder Herring strive for the dismal in No. 521, 'A Naked Mazeppa bound upon a Wild Horse,' and in Nos. 4 and 16 in two pictures of 'Duncan's Horses,' which are destitute of animated impulse and action; despite the comet-like tails, flowing manes, and the headlong career which distinguish the animals in Nos. 521 and 4, in the former case over the waste, and in the latter beneath the arched gateway amid lightning and thunder; and in No. 16 furiously bounding onward in danger of mutual injury—despite all this, and in addition all hectoring in fire and smoke, the freshness of life is wanting. Thus we learn from this exhibition that English Art, in the highest sphere of its activity, adheres to the insignificant, or,

where it would aspire to something beyond this, is lost in the hideous or the fantastic, being unable to determine the point whereat the ideal meets substance and form. The department of religious painting is not less deficient in intensity and emotance: the conception of those who exhibit in this style runs into empty sentimentality. With respect to their poverty of spirit and thought, it is sufficient to observe, that the materials of the Royal Academy are here repeated similar in manner to those of the latter exhibition, as instance the agreeably 'Coquetting Magdalens'—Nos. 65, by G. J. Healey; 183, by H. L. Keens; and 288, by R. Jeffray. E. Latilis alone contributes nine pictures, and in No. 90 has painted the Virgin with tha little St. John in an encaustic resembling fresco, invented by himself. The picture itself is of no value, and we may doubt the worth of the discovery, which possesses neither the forcible freshness of fresco, nor tha tenderness of encaustic.

In this exhibition we find also the peculiar sentimentalism of the English school, in No. 139, 'Sterne's Poor Maria,' by F. Stacpoole; No. 63, 'Forsaken Innocence' (a coquettish young lady with a sheaf of gleanings in her apron), by H. Room; No. 77, 'The Rose of York,' by J. J. Hill; and No. 432, 'The Rose of Lancaster;' No. 12, 'My Dear Little Brother,' by F. G. Hurlstone; No. 536, 'Sister, dear little Sister,' by A. Egg; No. 290, 'A Girl Feeding her young Bird,' by G. Stevens; and No. 302, 'The Poor Orphan's Friend,' by H. K. Dawe.

The execution in geare is of a happier character; we mention No. 45, 'A Falconer,' admirably drawn and painted by T. M. Joy; No. 83, 'A Sclavonian Waggon on the road to Presburg,' by J. Zeitter—better than the other Hungarian scenes exhibited by him; No. 163, 'A Begging Monk,' by J. H. Carle; and 'Old Forester,' by J. Tennant, No. 187—he is reading a newspaper at an open window, with a glass of beer near him, and his fowling-piece supported by the chair. Nos. 259 and 271, 'A Passage in tha Life of a Man,' are two small pictures, by E. Prentis, distinguished by an admirable execution and great humour. In No. 1 he is going out; the clock shows the time to be a quarter-past five, and a small circular on the wall informs us that at half-past five precisely he must assist at an annual festive meeting. There stands the somewhat corpulent man in a blue coat, dark trousers, polished boots, and with a ruddy countenance; his carefully brushed hat upon his head, a rose in his button-hole, a gold-headed cane under his arm, and wristbands drawn over his bright gloves. His wife with her right hand cautious him to return home early, and with her left gives him the key. In the background is seen the household tiger and other accessories. In No. 2 he is returning at half-past four, as shown by the clock, with blinking eyes and a hazy countenance; his hat significantly awry on his head, the rose crushed, his coat in disorder, and his cane borne in the left hand: and thus does he peer with an expression, half doubtful, half cunning, within, at his wife, who sits immoveably by the fire-side, with a book and a dying taper before her, nursing her wrath, in preparation of a warm greeting for him. These two humorous pictures are equal to Hogarth, and worth the entire collection. No. 527, 'The Consolation,' by the same artist, is an equally admirable production. In this work a mother, yet young, sits at her work-table, somewhat stiffly however, while her child reads from the Bible a chapter of consolation, and the clock behind her ticks its measured seconds. It is painted with feeling and skill, well composed, and carefully executed. No. 520, 'The Farewell,' by T. Clater, may also be accounted one of the better works, the subject of which is a soldier taking leave of his wife, child, and father. Also No. 304, by A. Egg, 'A Maiden at the Festival of the Madonna dei Fiori.

In this exhibition landscapes are most numerous: of 547 works in oil, 265 are landscapes, being for the most part views. The compositions are few and unimportant, for English painters venture as little upon free composition as they do upon the grander style of history. The excellence of this depends not on extent of surface, it cannot be estimated by the rod, by the square foot, for the master is sufficiently evident even within a narrow limit, although his powerful genius craves a more free and extensive field to give suitable expression to his teeming ideas. In all the small pictures of this class there is no real earnestness or just impulse: money and amusement are declaredly the objects which stimulate the pencil. Among the better works we may mention No. 57, 'The Sands at Lancaster,' by D. Cox; No. 159, 'Sunday Morning—Returning from Church,' by H. J. Boddington; No. 173, 'The Ploughman's Dinner,' by W. Shayer; No. 191, 'The Hay-harvest in Italy,' by C. Josi; No. 250, 'Windmills at Ramsgate,' by J. C. Bentley; No. 117, 'A Stormy Sunset on the Coast of Normandy,' H. Lanchester; No. 171, 'View on the Scheldt at Antwerp;' No. 518, 'At Valery on the Somme;' No. 540, 'The Shore at Ostend;' and in Nos. 167, 214, and 513, J. Tennant has shown much ability. C. J. Tomkins exhibits many views, but they are deficient in warmth and life, as instance No. 264, 'Ehrenbreitstein'; No. 513, 'Boppart;' No 372, 'Namur;' No. 351, 'Liege.' In No. 24, T. C. Hofland has painted with much propriety the town of Salerno, also No. 373, 'The Vale of Llangollen,' and in No. 405, 'Ullswater in Cumberland.' In Nos. 70 and 199, A. T. Woolmer strives after effect in the manner of Salvator Rosa. W. Allen is most prolific: he alone contributes 19 small pictures—English scenes, for the most part a great proportion supplied by materials from the picturesque county of Surrey; but, although his style is superficial, yet all his pictures are distinguished by freshness, harmony, and keeping.

Few artists profess still-life, flower, and animal painting; the works of these classes that are exhibited are scarcely worth mentioning; the best is No. 76, by W. Shayer, 'The Return of Cows from Pasture.' In English Art there is a universal want of study and technicality, a spiritless carelessness, never admitting of persevering research and earnest execution. There is an obtuse, unpoetical intelligence, which cannot apprehend the momentum of things inconsiderable in themselves, nor describe the imperishable life of inanimate objects; such inefficiency renders the pencil of English artists unequal to the cultivation of this department.

Among the few architectural pieces we find No. 130, 'St. Edmund's Chapel in Westminster,' by C. Hassell; and the 'Temple of Vesta at Rome,' No. 257, by J. G. Strutt.

Of the portraits we cannot speak very favourably. No. 418 is the only one marked by individuality; it is by J. Bradley, and is the portrait of a farmer upwards of 100 years of age.

We have yet something to say on the subject of the works in water-colour. The under-mentioned artists exhibit in this style (of the greater number of them we have already had occasion to speak):—Allen, Stewart, Zeitter, Turner, Lancaster, Tennant, Bell, Morris, Marshall, Hofland, Woolmer, Boddington, Dawe, Shayer, Pyne, Hurlstone, Jeffray, Herring, Wilson, Smith, Bradley, &c.; and we may instance, as works of merit, No. 556, by Allen; No. 581, 'Mayence,' by Tomkins; No. 597, by J. Wilson; No. 609, by Tennant; Nos. 621 and 612, by Boddington; and No. 627, by Hofland. Women have naturally devoted themselves most to this branch of Art, the practice of which is consistent with the general faultiness of English Art. The working is decidedly easier, and a showy picture may be produced with less study than by the means of the more tenacious oil, for practice in which the English seem to be deficient in patience. This superficial manner, which in oil-paintings amounts to outrage—tha rapidity which has so disgracefully abused oil-colour, has found here a more fitting field. From mature consideration we learn that oil-painting is pursued here rather as a luxury and an amusement than for its own sake. Water-colour is more favoured by omnipotent wealth, which lavishes upon a leaf of its travelling album pounds, weeks, and months. We cannot hope for any favourable development of Art from works so insufficient, which can by no means raise the English school above the low standard of West, Reynolds, Williams, and Constable, which has only been temporarily passed in the case of Wilkie.

The German "critic" has thus conveyed through Germany his opinions of British Art; and has, no doubt, given surpassing pleasure to his countrymen, by convincing them how much more excellent are the boys of Dusseldorf than the men of England. This is a step "backward to advance" of that which should be tha grand purpose of all writers concerning Art—to render it UNIVERSAL. They are only weak persons who cannot bear to be told of their faults; we should have thanked Dr. Henry Merz if he had kneaded up with his unwholesome dough but a very little leaven. Either the motive of the Report was bad, or the ignorance of the writer is disgraceful to the journal that opened its columns to him. But to this gentleman we have nothing more to say: we shall, as soon as we can do so, procure M. Kugler's book concerning "English Art and Artists;" he is a more worthy quarry; upon *his* report our readers shall have *our* report.

Our business now is with our own critics. For certain it is that the German

"Hath found out
A nest of hollow bosoms"

in England: the *Spectator* has already echoed his sentiments; and no doubt, ere long, we shall have the *Athenæum* following in its wake. Unhappily, both these journals, conducted though they are with great ability, labour continually to depreciate the Arts of their country, and try to make them appear insignificant in the estimation of all who should be their patrons. The former is stimulated, mainly, by its hatred of Academies; and the latter by its profound admiration of foreign kick-shaws: if a thing be German it must be good; if a thing be English it must be bad.

The *Spectator* of Nov. 5th, quoting from our journal the remarks of Dr. Merz, upholds his opinions as "in the main just;" as containing "but too much truth and justice." The *Spectator*, however, has called Mr. Haydon into the field; a powerful advocate at all times, and a very valuable one, when not under the influence of monomania concerning Academies and all that appertain unto them. Perhaps, after all, he is like many others, who will not permit any persons to abuse their friends but themselves; and now that the Germans have taken it into their heads to assault the Royal Academy, who knows but Mr. Haydon himself may be fond of—armed to the teeth—standing in the breach.

That the "Royal Academy" as a body have not done all that they might have done—or, indeed, all that they should have done—few will attempt to deny; but no one knows better than Mr. Haydon, that in this Institution are the best of our British painters. He is justly and naturally indignant at the wholesale condemnation of the German critic. We have introduced these observations chiefly with a view to copy Mr. Haydon's letter into our columns. We pardon him for his egotism because of the bold manner in which he has come to the rescue.

"TO THE EDITOR OF THE 'SPECTATOR.'

"London, 8th November, 1842.

"SIR,—Last Saturday you quoted from the German periodical on Art a remark from a Dr. Merz, on the exhibition last year, 'that there was not a work in it by the gentlemen of the Academy that the meanest pupil of the Dusseldorf school could not excel.'

"Come, this is pretty well for a beginning, Dr. Kugler and Dr. Merz (who is he?); this is throwing down the glove with a vengeance. We accept the challenge, and in answer, have the inexpressible pleasure, which we have long wished for, of hurling away the scabbard.

"The public will grant, I am quite sure, and many Germans in England too, that this was not the way I treated Cornelius and the German school at the Royal Institution; but, as in return for my courtesy to them, I and my 'Mary Queen of Scots' and 'Poictiers' come in for a share of the scurrility, I hope your readers will not attribute my taking up the question to a vain desire to obtrude myself, when I have so many more agreeable things in hand to accomplish at present.

"In the first place, I will defy the most able pupil of the Dusseldorf school, or any school in Germany, to equal or approach a 'Head of an old Gentleman,' by Phillips, which hung between the two 'Dogs' of Landseer, and which for colour, half-tint, touch, tone, breadth, nature, sound art, drawing, and character, was never excelled since Reynolds. But what is in a head? What is in a head!—everything. A perfectly-formed human head is worthy to be the image of its Maker. I grant that neither in that, my own 'Poictiers,' or 'Mary Queen of Scots,' or Landseer's 'Dogs,' there was what the Germans *call* drawing—and God forbid there should be: the parts in neither were connected by the baby-feebleness of an outline, the leading-string of a timid hand, for fear of making a false touch. What is drawing? Every student in Germany will tell you, *commonly*, it is defining the forms of things correctly by a *line*. This is the common definition; but Raffaelle, and Titian, and Velasquez, and Murillo, and Vandyke, and Reynolds, and Michael Angelo, would have told you *philosophically*, it was the power of planting the leading points of the objects imitated in their right places, leaving distance and atmosphere to unite the masterly abstraction, and defining boundaries not by a line, which does not exist in nature, but by planting other objects behind, before, or by the side of the object imitated; so that where the object imitated vanishes from sight, its boundary may be defined by the next object to it.

"On this immortal principle of imitation, there is more drawing, more power of comprehension, in a head by Titian, Raffaelle in his Hampton Court Cartoons, Velasquez, Rubens, Rembrandt, and Reynolds, than a head by Ness or a Nero by Cornelius, who are, in imitation of objects, but superior Denners.

"What is painting? It is the art of conveying thoughts by the imitation of things; which imitation is best comprehended by the brain through the eye at that point of distance where the whole object can be perceived by the eye, and therefore comprehended by the brain, to be a resemblance of the thing imitated to convey the thought.

"Atmosphere and distance unite distant points, flatten roughnesses, and soften asperities in any object; and the greatest imitators to the art, knowing this optical peculiarity, have on philosophical principles, by touches on the leading points of objects, expressed proportion, colour, light and shadow, recession and projection, and by them, character, form, and expression, so completely for atmosphere to act on, that the mind of the spectator never perceived as to the object meant, or the character or thought expressed by the imitation.

"This masterly power is the leading characteristic of all the greatest painters, Greeks and Italians, the world ever saw; and it is acquired by first learning to define all objects by a *line*; for till the power of defining objects by *a line* be acquired, neither the brain, eye, or hand, can plant the leading points of any object, if they have not been in the habit of defining by the closest imitation all the detailed parts which connect the leading points.

"Boys, therefore, begin by *outline*; and the art with every boy is always in its infancy; but for a whole great nation like the Germans to carry on the art of imitation, on the principle of A B C, is one of the most ridiculous as well as mistaken principles that ever infected a human fancy.

"Suppose in the Art of oratory, a man of talent should complain it was in a corrupt state, would the Art be improved or reformed by insisting that before an orator was allowed to speak, he should tell the letters of each word, and spell each syllable? Would not the audience reply—Correct, if you please, all corrupt redundancy of metaphor or high colouring; express fine thoughts in simple language; but do not bury your thoughts in useless detail. A B C is very well in the nursery to a child, but to tell us all the letters as a man, and to spell every word as you proceed in order to acquire simplicity, we shall lose the sense of your meaning in your copiousness of useless individualities. 'Simplicity is a very suspicious virtue,' says Reynolds, 'when so very inartificial as to avoid the difficulties of the art.' And I, as an English artist, question very much the right of any other nation to speak of our Art with contempt, especially that one which rejects background, light and shadow, appropriate colour, and execution, which are the means of imitation to convey thought, and believe themselves to be in the road to heaven by sticking copper surfaces on gilt surfaces, carpet-bag draperies on Turkey carpet grounds, with flowers, tiles, and daubes, which for truth of imitation may justly rival, though they do not excel, the beauty of a Persian rug.

"It is extraordinary the tendency of the Germans to spend their great genius in labouring to prove a wrong principle a right one, instead of proving a right principle a sound one; and the most singular weakness in an heroic nation like the British, is their inherent cowardice in all matters of genius in Art. Undaunted as Britons are, and ever have been, in asserting abroad and at home their rights whenever attacked, yet let but some impudent foreigner deny their ability in music and painting, they cow under the imputation like a frightened spaniel.

"In this gross assault on English Art is there no lurking selfishness? It is well known, at present, there is great distress in the manufacturing districts of Fresco in Germany; and if Drs. Kugler and Merz can persuade the English, who travel at this time of year sixteen miles an hour to get a new sensation, that English artists are unfit for a great work, they (the doctors) hope there will be a chance for their own grasping decorators.

"It would have been more philosophical in Dr. Kugler, to have shown his countrymen, how successfully the British power of imitation might be united with the correctness of German definition, and how more of German definition might be added to British powers of imitation—than each school doing the other good—than presuming, in his corrupt and childish ignorance of what Art *really* is, to permit any correspondent to speak of us with mortified contempt.

"One letter more, with your leave, on the danger of decorative Art, which is not founded on sound Art; and on the superiority of the French system to the German system in the education of decorators, who (the French) made the figure and sound Art the basis in their school; and I retire.—I am, Sir,

"B. R. HAYDON.

"P.S. With your leave, it is fair I should be allowed to say, I defy Dr. Merz or any other German, to prove one single error in drawing in the 'Mary Queen of Scots,' the 'Poictiers' (now at the Pantheon, or the 'Lazarus,' on the staircase), or the 'Xenophon,' at the Russell Institution."

CORRESPONDENCE.

CARTOONS AND FRESCOES.

TO THE EDITOR OF THE ART-UNION.

SIR,—I would (with all the respect due to the Royal Commission, and to those intrusted with its execution) submit to your better judgment, whether the following passage in the Report does not appear to demand explanation, in order to render its object intelligible. The commissioners say, "We have, in the first place, directed our attention to the question, whether *fresco-painting* should be employed in the decoration of the new Houses of Parliament; but we have not yet been able to satisfy ourselves that the art of fresco-painting has hitherto been sufficiently cultivated in this country to justify us in at once recommending that it should be so employed. *In order, however, to assist us in forming a judgment on this matter, we propose that artists should be invited to enter into a competition in cartoons.*"

Now, although it is sufficiently evident that correct drawing, appropriate costume, and good composition are essential to all Fine Art, in whatever manner executed, I think that in this instance the means employed do not appear to bear an appropriate relation to the particular question of which the commissioners require a solution, which is simply, whether a peculiar kind of material for, and method of, painting, hitherto not much known in this country, should be employed in decorating the new Houses of Parliament? It is, I think, quite clear that the production of mere designs on cartoon, and without colour, however excellent they may prove, will still leave *the question*, "with what material are they to be realized?" that is, *painted* on the walls of the building, not merely unanswered, but absolutely unapproached. It appears to me that a more likely means of "forming a judgment" on *fresco-painting*, and on the probability of its being satisfactorily executed by the artists of this country, would have been to cause the production, not only of cartoons, but of pictorings actually executed in fresco. An opportunity would thus have been obtained of comparing fresco with oil-painting, as to general effect and accordance in tone with stone-work and other architectural materials with which it is desirable that it should harmonize.

With this view, Fresco pictures might safely be executed on portable frames of wood and lath, on a scale sufficiently large to test, at the same time, the abilities of the artist and the capabilities of the material. The question, of Oil or Fresco! has, I think, been greatly perplexed by the admission of many irrelevant considerations into the discussion. That which is to be decided is not the question of the *general* superiority of one or the other method of painting, but simply, which is the best adapted to the purposes of Fine Art, *employed as a means* of architectural decoration? There is ample proof, in the most celebrated works of Art, that all the requisites of the didactic style of Art are fully attainable by means of either class of materials. It becomes, therefore, chiefly important to ascertain which method affords the means of producing a *coup d'œil* of best general effect in an interior, in which extensive polychromatic pictorial decoration is to be integrally combined with the other more essentially architectural enrichments, consisting chiefly of sculptured stone-work.

It is advisable that this point should, as far as possible, be made the subject of experiment before the matter be finally decided; for I feel assured that an important difference would be found to exist between the two materials. The peculiar quality of a fresco surface would be found to assimilate and harmonize with stone-work much better than oil-painting. The shadows of fresco-painting (the chief point in which it has been alleged to be inferior to oil,) would enter into a more effective union with the actual shadows of the architecture and of its decorative mouldings. We know that in apartments lighted by windows it requires considerable tact and experience to find *the* point from which any particular picture becomes tolerably visible. Now, as Mr. Barry is not building a series of picture-galleries, it is more than probable that by far the greater number of the apartments in the building he has designed will not be lighted in such a manner as the nature of an oil-painted surface demands; it may consequently be anticipated, that should that material be extensively used, under such circumstances, the result would eventually* be, in many instances, a *coup d'œil* of unintelligible confusion. Under similar circumstances, as regards the admission of light, in fact, whether in a sky-lighted or window-lighted apartment, a fresco surface of large extent, whether plain or curved, would present an agreeable general effect, and be distinctly visible at whatever angle the light might impinge upon it.

With regard to the opposition of our leading artists to the system of competition, I think they are perfectly justified in acting as they may think fit. They owe their high standing, not to any gratuitous favour on the part of the public, but to their own superior talents and acquirements. The public has received its *quid pro quo* at their hands, and is not, I think, in any way entitled to call upon them to jeopardize their fair fame and hard-earned reputation by contending with each other for prizes, at the best a questionable and somewhat invidious kind of procedure to propose for the adoption of men of established reputation for genius in the Fine Arts.

It would seem that, in a case where the works to be executed are on a scale so extensive, as in the instance of the decorations of the new Houses of Parliament, there is ample room, not only for carrying out the views of the commissioners with respect to competition—which may have a desirable effect in affording an opportunity of distinction and encouragement to those men of talent whose abilities circumstances may have hitherto kept in comparative obscurity—but also of securing all the available established and tried talent of the country to this first great public effort for the advancement of the Arts. Might it not with this view be advisable to follow up the already-published proposals for competition, by offering commissions for designs to those artists whose high standing might entitle them to such a preference! and to render these appointments as free as possible from the semblance of invidious personal partiality. I think the commissions should be limited to those whom the general voice of the public and the profession has promoted to "high places;" I mean to such members of the Royal Academy as are known to have cultivated the style of Art required by the present occasion. If it be objected, that some of the elder members of the profession may shrink from the task of acquiring a practical acquaintance with a new kind of material, the manipulations of which do not appear to be of the most agreeable nature, the practice of many of the German artists proves that it is by no means indispensable that a design for fresco should be actually transferred to the wall by the hand of its author: it is sufficient to constitute it an original work, that it be carried out under his direction and superintendence. I should consider it highly requisite that the designs should not only be on a large scale, but carefully coloured with fresco pigments in distemper, a method closely resembling fresco in tone and general effect. I have been induced to venture these remarks, from a fear that a means of Art which has been highly appreciated and extensively practised by the greatest artists in the best eras of Art, and which appears to possess qualities peculiarly suitable to the purposes now under consideration, should be dismissed with no further trial or investigation of its merits than such as this cartoon competition can afford.

Sir, yours, &c.

J. H. M.

* I say eventually, for although by using oil diluted with a large proportion of turpentine the picture might, *at first*, present a surface similar to that of fresco or distemper, they would, ere long, become dull in the lights and obscure in the shadows, so as to render a recourse to varnish, with all its distracting glare and glitter, inevitable.

THE ARTISTS' FUND.

SIR,—Allow me, through the medium of your guardian paper, to make a few cautionary remarks upon the declining state of the Artists' Benevolent Fund, since it seems to be regarded more from the sympathy it has created, than with any view to relieve it from its increasing difficulties; and the more especially as the admitted cause of its failure (the increasing number of its members) happens to be that which is thought necessary should still exist. If it is deemed just, notwithstanding, that the society should continue unlimited in its numbers, it will be the design to show that the attempt to do one duty at the expense of another may terminate in the sacrifice of both, and that the same cause operating in a different manner will eventually produce the same effects upon the joint-stock fund. That Art has experienced a great depression is implied from the very efforts making to restore it, and the society which undertakes for it will only be helping on the delusion so long as they look at the present condition of the funds, rather than the future condition of its members. Now, if you take into account that nearly one half of the society consists of engravers, the greater part of which in the most popular branch of the Art is almost without employment, and that the other departments are more intimately connected with it than it is comfortable to imagine, you may then anticipate all the disadvantages of an unmixed society, and find you must either stand or fall together. It is here you will experience the fatal reversion of that convenient adage, "Number is strength," without first considering there must be strength in numbers; and how possible it will be for the society, which set out with one emblem, to end with another, and that the old man and the bundle of sticks may be converted to one of straw, and prove no more at last than the embodying of want, or the associated brethren in "distress." Your actuary assumes upon the stability of Art, and is right in his abstract calculations without taking your more serious ones into account. Some symptoms have appeared in the society which is feared will turn out to be the result of anything but accident; and as to the tendency of allowing such things to take their natural course, you have but to notice them in succession, to find that want of employ-

ment will produce despondency, despondency will produce sickness, and sickness claims, as certainly as the necessary relation of cause and effect; and all this without one single chance of the necessitous withdrawing from the funds, who would make any sacrifice to their subscription, rather than lose a life interest in a society which would experience anything but a diminution of its members. Whatever may be urged in favour of the joint-stock fund, as having hitherto preserved the balance of its accounts, that may only arise from the early payments and admission fees of young and untried members. In reference to the proposed limits, it should also be recollected, that it would be as unwise to those who are within, as unjust to those who are without, to invite any more to take refuge in what should be the ark of safety; instead of warning them of the danger of overcrowding the life-boat, at the peril of sinking altogether. However this seeming act of proscription may be looked upon as opposed to pledge or principle, let the sentiment be carried into the benevolent fund, and associate it with the last interest of a beloved wife in case of a probable event, and then imagine the small stipend to be reduced or withdrawn, which (little as it may be) would be just sufficient to stand between her and the last resource of wretchedness, or a state of abject, or perhaps insulted, dependence; and that consideration would surely decide the question. Every feeling at variance with selfishness seems to revolt at the thought; and it is believed that no one would enter the society (constituted as it is) without the paramount security promised to the benevolent branch of it, and which, if detached from it, leaves you at best with no more than the ordinary advantages of a common benefit club. As to the superinducing of subscriptions to meet your subsequent difficulties, let it be gratefully remembered that the patrons have acted nobly, and it would not be fair to expect of them more than a continuance of the same favours; besides, it has its resemblance in individual calamity which a few lessons in private life ought to teach us. Great sympathy is at first created by the novelty as well as from the circumstance of distress, which is weakened by every fresh application, till it either yields to some new claim, or the object and the impression go off together. You will perceive the sole intention of this is to relieve the fund from dependence upon contingencies, by the only apparent method, that of the restriction of its members: for, however broad and liberal the principles may have been upon which the society first set out, yet, like the human constitution, it will be found subject to influences it cannot control, and to which it must either accommodate itself or be in active operation against its own system. If anything could lessen the tone of confidence which has accompanied these remarks, it is the deference which is due to those active and praiseworthy members of the fund through whose excellent management and benevolent exertions it has arrived at its present importance; and it is only (I assure you) my great fears for its continuance and my anxiety for its progress and prosperity, could induce me to solicit your aid in extent to give it all the publicity which the subject demands.

Sir, Yours, &c.,
A Friend to the Institution.

[We, of course, consider the subject a fair and just one for comment; but shall willingly insert the answer it will probably call forth. The Institution is one of very great importance; and upon its judicious conduct depends the welfare of many.]

Employment of Foreign Artists.

Sir,—In your late publication the notification of the committee on the "Decoration of the Houses of Parliament" appears, granting an extension of time for the competitors to present the cartoons required by a former resolution of the committee; and also intimating, that foreigners who may have resided ten years in Britain are to be considered as coming under the denomination of British artists. I perceive that you are disposed to coincide in the propriety of this last resolution, so that it is not without reluctance, and with the utmost deference, that I express a decidedly opposite opinion upon the subject.

If foreigners are to be allowed to compete in the matter of the cartoons, common sense and common fairness require that they should ultimately be permitted to compete for the decorations in their finished state; and why a foreigner is to be considered a British artist because he may have resided ten years in Britain, I own I am at a loss to understand. I grant that, if fair play be given to British artists by the committee, that they have little to apprehend from the competition of foreigners; but you, as well as myself, Sir, know rather too much of committees to feel at all assured that this is to be the case; and I owe that I am by no means satisfied that the mere sound of a foreign name, and the meretricious glare of foreign Art, may not weigh even with the committee in question in a manner most prejudicial to British Art and artists. By this resolution of the committee there is moreover a doubt implied, discouraging to British artists at the very outset of the proceedings; and I should also beg leave to ask, if the mere circumstance of being by birth a Briton, does not entitle an artist, in a case like the present, to feel certain that he is insured against the chances of preference likely enough to be conceded (through the prejudice, or want of taste, which has become inherent in the majority of those persons generally named as committee-men in cases like the present) to foreign artists? Besides, this is a great national work, which seems to strengthen the claim for its being confided to the hands of natives alone. In more private undertakings it would probably be illiberal and improper to debar foreign competition; but in the instances in question, it appears to me that British artists have a right to demand that the competition for the decoration of the Houses of Parliament be clearly and distinctly limited and confined to artists native-born subjects of Great Britain, or her colonies. Thus, we allow foreigners to establish themselves in trade in Britain, and to conduct private business; but because a foreigner has been ten years resident in Britain, he is not entitled to sit in Parliament, or to vote for members of Parliament!

Further, the very name of a foreign artist being permitted to go down to posterity as having executed this great work, or even a part of it, must have posthumously a prejudicial influence on British artists, let the character of the works themselves be what it may; for in each case will it not be inferred, and most justly, that British artists were found inadequate to the task; and will it not continue to be argued, as is at present done, by some of our own recreant and ignorant connoisseurs, that the natives of these realms are by nature denied the power of excelling in works of Art? Such arguments were seized upon by the Glasgow committee, as the ground of their most unfair and unpatriotic proceedings in regard to the Wellington Statue; the changes were rung upon the superiority of Vandyke, and Kneller, and Lely, to British artists; and the notorious facts forgotten or kept out of sight, that there were no British artists when those artists lived, whilst it might now with equal truth be maintained, that in comparison with the British artists of the present day, there are no foreign artists deserving of the name.

I could, without difficulty, cite the causes of the unworthy partiality in favour of foreign Art displayed in Britain, not only amongst the *bourgeoisie*, but amongst persons of higher standing, and more enlightenment; but I hope I have said enough to rouse the artists of Britain on this point, and to cause them to demand that this resolution of the committee be rescinded; indeed, unless this be done, the artists of Britain owe it to themselves not to contribute a single sketch to the competition in question!

It is more than probable that the Houses of Parliament will not be in a state fit for painting within ten years of the present time; so that, very probably, an importation of foreigners may take place in quite sufficient time to enable them to get selected for this our great national undertaking.

Yours, &c., G. M.

[We confess we consider our correspondent a needless alarmist. There can be no danger of foreign artists coming to settle among us, upon the chance of obtaining employment in decorating the new houses; and there may be—we believe are—some artists, foreign born, who have lived in England almost since their birth, whom it would be unjust to exclude from competition. Indeed, the project of G. M. would go to the exclusion of Mr. Leslie, who is an American by birth.]

THE CHINESE COLLECTION, HYDE PARK CORNER.

We have visited this most interesting collection twice, and would have noticed it before were it not that we waited for time and leisure to do it justice; and yet, upon looking over our memoranda, we find that we shall not be able to enter into its various merits as fully as we intended. The collection has been made, not only at enormous expense, but with care and judgment; and we have no hesitation in saying that a few hours spent in the magnificent apartment devoted to its exhibition will give a better idea of the Chinese character, and the customs, habits, and occupations of this singular people, than all the volumes that have been written on the subject. Before entering into the details of the exhibition, we cannot avoid observing upon two "ideas" that occurred to us during our progress through the collection—the barbaric rudeness of their musical instruments, and the awkwardness of their warlike weapons. Indeed, the expression of their countenances and the whole bearing of the people are exceedingly gentle and childlike, and during a very close inspection we saw nothing to induce us to change this opinion. We can fancy their turning, with determination, when injured or insulted; but their *physique* is certainly incapable of strong or sustained exertion, while there is a dogged positiveness in their downcast eyes that leads to a belief that it would be very difficult to turn them from an old, or give them a new, idea. This strong national peculiarity has kept them from some evil and much good, at least in European estimation. Our late warfare has subdued them, yet certainly will not convince them, of our superiority in humanity or justice. But this is a question upon which we have no desire to enter, our business being with the exhibition itself, not only as so fully and beautifully illustrating the character and habits of this people, but, of what is more important to *our* readers, its *pictorial* display—not in the pictures made by the Chinese, but the setting forth of the Chinese themselves, their occupations, implements, and habits, both at home and abroad. To artists this exhibition is of exceeding value; and some of our friends, while laughing at Chinese perspective, could not but acknowledge that they made admirable *ground-plans* of their own faces upon the cups and saucers which decorate our cabinets. The grand features of the empire have been mapped out for some time, and the works of Lord Macartney, the Abbé du Halde, Lord Jocelyn, and others, have given their every-day habits and the appearance of things in general. The newspapers every now and then give "Letters from China," which, for local, traditional, or personal information of the *Chinese*, might be written off Cape Clear, or New Zealand; their odd-sounding names are introduced, and a few observations touching the outline of the coasts and the progress of the war—and that is all. We are, therefore, deeply indebted to the gentleman who has placed before us, at so little trouble to ourselves, and at such a very moderate charge, a picture—all but living—of China and the Chinese. We wish particularly to invite consideration to the price of admission, which, while some complain of as too dear, we honestly consider too cheap. A collector's noble fortune, the energy of a life—and the life of an intelligent as well as an industrious man—has been devoted to bringing into the heart of Europe an epitome of the Chinese Empire. He places in a focus all their objects of national interest—their idols, temples, pagodas, bridges; their various arts and manufactures; their tastes; their whims; their reception-rooms; their dresses; weapons of war; their vessels; the natural and artificial productions of their country; their books; their paintings: he groups their figures truthfully and artistically together. You enter the noble apartment—in which he has absolutely *realized* the Celestial Empire: you find yourself in the midst of this exclusive people; you are invited to inspect their marts; to take coffee in their drawing-rooms; you may, if you please, weep with the widower who mourns in white: you may pore over manuscripts with the literary gentleman; or tingle the guitar with ladies—oh! rare advantage! who could never have been literary; you may inspect the tails of the mandarins; if given to seek a religion new to yourself, you may make acquaintance with "the three precious Buddhas;" and then, if you

are not what we should be sorry to imagine, you will rejoice a hundred-fold in the great privilege of Christianity. This, and ten times more than we can particularize in our notice, can be enjoyed for—half-a-crown. It is indeed truly said, in the well-written introduction to the catalogue, that a single article illustrates whole pages of written description—the mind becomes enlightened through the eye. As a means of education, the object is invaluable: it teaches by *things* rather than *words*, the Chinese Empire, with all its variety of light and shade; its experience; its religion; its *lanterns*; its oddities; its aphorisms—those texts of wisdom from which might have been expected a richer fruitage! the result of its practical and theoretical religion and policy—which has existed, unchanged, during a period of four thousand years—are concentrated, by the zeal and ability of one man, in a pavilion close to Hyde Park: supplying an exhibition more amusing, interesting, and instructive than any we have ever had in the British Metropolis.

It is singular enough, that to Mr. Catlin and Mr. Dunn—both natives of the United States—we are indebted for the most valuable assemblages of modern times: the one rescuing the memory and memorials of the Red Indians from oblivion; the other portraying China as it *was* five years ago, but, most probably, as it will never be again—for the European has entered its sanctuaries, and, the privacy of the Chinese once violated, they must become more assimilated to us in all things.

VARIETIES.

THE ROYAL ACADEMY.—Thomas Creswick, Esq., Francis Grant, Esq., and John Hollins, Esq., have been elected associates of the Royal Academy. As usual, the selection of these three gentlemen from among the candidates has given rise to considerable discussion; and, of course, there are, as there generally has been and will be, two opinions on the subject. In reference to Mr. Creswick and Mr. Grant, however, there can be but one feeling; the former stands deservedly high in public esteem, and he has long been regarded by his professional brethren with high respect; of Mr. Grant it would be scarcely too much to say that he is surpassed by no British painter of portraits, if indeed he be equalled by any artist in this particular branch. There will be many who think the Academy should have co-operated with the Nation in giving impetus to Historical Art; and who consider that body to already number among its members a sufficiently just proportion of painters in a department of the Arts which is undoubtedly better rewarded than any other; but, if a portrait-painter were to be elected, a worthier choice could not have been made. The observation, however, will not be thought to apply to the other portrait-painter, Mr. Hollins, who was elected at the same time, and, we have no doubt, to his own utter astonishment; for we imagine he little expected to have had his claims preferred before artists whose rank is unquestionably much higher. Mr. Hollins has indeed no pretensions to occupy a prominent professional place; in his own more immediate path he is a far way behind at least half a dozen competitors in the race; some friendly hands have enabled him to reach the goal before them; but it will be a serious question whether these friendly hands have not acted injudiciously as regards him, and prejudicially as regards the Royal Academy.

THE QUEEN AND HER CHILDREN.—Mr. Edwin Landseer has just completed a portrait of her Majesty, the Princess Royal, and the Prince of Wales; and it is about to be consigned to the hands of the engraver, by Messrs. Graves and Co., by whom the print is to be published. It is a very charming picture, and cannot fail of popularity, for it speaks to the heart of every English mother. The Queen is seen without state—apart from the forms and ceremonies of royalty, if not from the pomps and vanities of life; there is nothing to denote the power; nothing of the splendour by which she is usually attended; she sits alone, with no "peers" other than her children—no jewels but those which God has given her, and of which she looks prouder than of the sceptre that sways her kingdom. She is, in fact, represented as an English lady, with a son and daughter, fair and healthy, and with the promise of long life, bravery, and virtue, strongly expressed in countenances indicative of intelligence and goodness. There are thousands of English homes to which this simple guise will be infinitely more acceptable than the robes, "Coronation" and "Dalmatic"—who will prefer the mother in her nursery-chair to the Queen seated on her throne, and love her all the better as the happy companion of her offspring children than as head-ing a council of Ministers. Her Majesty is dressed in plain black velvet, ornamented with point lace; the infant Prince rests in her lap on her left arm—a fine "burly" boy as any we might find in the green lanes of Kent; the Princess is leaning on "Mama's" shoulder, playing with a locket—a miniature of "Papa"—which she wears round her neck. The picture is a small one—about 18 inches high, and the same in breadth—for it is circular: the engraving will, therefore, be the same size, and will not have to undergo the process of reduction. It is, we believe, yet undetermined whether it will be engraved in line by Mr. Robert Graves, or in mezzotinto by Mr. Samuel Cousins: either will do it ample justice. Our readers will, perhaps, be, as we were, startled to learn, that for the COPYRIGHT of this cabinet picture the painter has received from the publishers no less a sum than *five hundred guineas*. The value of the painting is, we imagine, one hundred guineas, or at most one hundred and fifty guineas; for it is on a small scale, and is certainly not a work of time, thought, or labour. But, according to Hudibras—the couplet has grown into an adage,—

> "What's the worth of anything
> Just as much money as 'twill bring."

And we must assume that the publisher, who knows his own business fully, and made the bargain with his eyes open, considers himself justified in giving, for the painter's permission to make an engraving of the picture—about five times the value which the painter placed upon the property in the work: in other words, the publisher believes (and no doubt he is right) that the speculation "will pay." The demand certainly does appear to us to be enormous; and we cannot lose sight of the fact, that this five hundred guineas will have to be paid, not by the publisher, but by the public; for, of course, Mr. Graves, to cover this huge original outlay, must charge for the print double what he might have charged had the cost of copyright been somewhat within rational, or we should say reasonable, bounds.* This principle—we cannot call it an *unjust* one, for it is admitted that a man may do what he likes with his own—works evil; it throws the publishers into the hands of some one or two artists, whom they are compelled to force into a popularity that shall remunerate the publisher at any rate; the consequence is that artists who have not been so fortunately circumstanced are excluded from the benefits which may be conferred upon them by the help of the engraver. The publisher makes a prodigious venture upon some one or two "great things;" and competition is out of the question. This is surely not a wholesome state.

* We cannot avoid contrasting this fact with the conduct of De la Roche. When applied to, to engrave his noble portrait of 'Napoleon' (by which the publishers have realized a very large profit), he said, if it were engraved *in mezzotinto* he should require £70; but if it were produced *in line* he should be content with £35. It *was* engraved in line, and the sum of £35 was paid to him. What was the consequence? The print is published at the price of one guinea. It is one of the most exquisite examples of modern Art—the art of both painter and engraver; we believe above 2000 copies of it have been sold in England, and a much larger number in Paris. Such could not have been the case if the artist had expected to realize a small fortune by permitting a publisher to engrave his work; the publisher would have doubled the price of the print, and comparatively few would have been enabled to acquire it.

THE COPIES FROM THE OLD MASTERS have been exhibited at the British Institution, but among them there were few efforts of any promise; indeed, great names in this year's catalogue were rare; and works were few that could benefit the student; for the proverb about old Homer sometimes nodding is not less applicable to him, than to every other great man since his time. That materiality and roundness with which Vandyke has endowed so many of his figures and heads, though not all, can only be approached by veteran experience; it could not, therefore, be expected that a work by that master could be successfully imitated by those who are as yet but struggling to subdue the mechanical difficulties of Art. We mention Vandyke because there was a picture by him in the Exhibition, which we were well assured would be selected for copying, by some who would be first moved by the *prestige* of the name, and then enraptured, not less by the defects than the merits of the work. The very antipodes of these qualities of Vandyke, Sir Joshua has exhibited in very many of his works, where, in striving for the "ripe peach," he has forgotten roundness, in colour, and painted only brilliant masks. In painting, as in every-day life, the peculiar failings of some men sit upon them less objectionably than upon others, who have adopted them in their nakedness without the means of veiling them. We cannot, therefore, advocate copying any further than as mere mechanical practice; for if a picture be beautiful in proportion to its approach to nature, were it not better, at once, to apply to this source than to accept the version of another man, whose peculiarities we can never imitate, and which, if we could, would not possess the grand merit of originality? And as for the weaknesses of others, an artist ought first to dispose of his own before adding to his list: since those he would take upon him are sure to be more glaring than is his prototype; for it is scarcely less difficult to copy gracefully the defects than effectively the beauties of a work of Art. With respect to the copies exhibited, we would say nothing to discouragement to those by whom they have been executed; indeed their practical earnestness is much to be praised, but we could wish that it were directed into another channel. Those who have taken up the profession of Art will never arrive at any distinction unless their minds be furnished with ideas of their own; and few thus qualified could employ themselves in copying. To the *public* EXHIBITION of these copies there are many serious objections; while there is no argument that can be urged in its defence.

THE IMPERIAL ACADEMY OF ST. PETERSBURGH has elected as members three English artists—Mrs. Robertson (portrait painter), Mr. Raimbach and Mr. J. H. Robinson (engravers), and the diplomas have been recently delivered to them. To show, however, the mode in which such matters are expedited in Russia, it may be mentioned that Mr. Raimbach was elected twenty-five years ago, and Mr. J. H. Robinson seven years ago; although the "diplomas" have been only during the present month presented to these gentlemen. Nevertheless, they are members of a "Royal Academy," although it be but a Russian one—an honour for which they are considered not to be "qualified" in England!

VIRTUOSI PROVIDENT FUND.—We direct attention to an advertisement thus headed, in this number of the ART-UNION. It has the guarantee of several well known and highly respected names for its respectability. It is singular, and not very creditable, that when men of all classes of "trades" have their "Provident Funds"—from those of the East India merchants down to the "Licensed Victuallers,"—the dealers in the arts and in objects of virtu should have been so long without any. This reproach is now removed from them. They are composed chiefly of a class who, above all others, should be cared for under the pressure of poverty or sickness, for

most of them are men of education, intelligence, and cultivated minds; indeed, unless they possessed such advantages to some extent, they would be unsuited to the business they pursue. We shall take some opportunity of referring to this subject at greater length.

M. Hullmandel has been honoured by the King of Prussia; his Majesty has transmitted to the lithographer the gold medal of the Fine Arts, in testimony of his approbation of the recent invention of lithotint.

Sir Robert Peel has appointed one of the sons of John Martin, Esq., to an office under Government—a compliment to the painter and to the profession.

The Boccius Light.—The cross roads opposite Northumberland House in the Strand have been defaced by a huge and unmeaning mass of iron framed to bear a lamp. The light is remarkably pure and brilliant, but the lamp-post, if we may so call it, is one of the most ungainly constructions of modern times—representing nothing and meaning nothing. It is indeed as ugly and un-English as the name by which it is distinguished. Surely this is intolerable, when so many graceful designs for purposes of the kind were at the command of the "architect." But Charing-cross and its vicinity appear destined to illustrate the bad taste of the nineteenth century.

Fine Arts, Ireland.—The Committee of the Royal Irish Art-Union have succeeded in securing the services of the eminent engraver, Mr. Richard Golding, for the charming subject by Maclise, 'The Peep into Futurity, or an Irish Girl trying her Fortune.' Mr. Golding's powers are so well known by those masterpeices, after Sir Thos. Lawrence,' The Princess Charlotte,' and 'The Portrait of Sir Wm. Grant, late Master of the Rolls,' and 'Illustrations of Don Quixotte,' after Smirke, &c., that we need only mention his name, and connoisseurs in engraving will be able to appreciate at once the value of the acquisition to this Society of his undivided exertions. It is also, in some measure, a most happy restoration of an eminent engraver to the country. For Mr. Golding, being very independent, had ceased from pursuing his profession altogether, as far as publishers were concerned; his last work of any size was the 'St. Francis,' after Paul Veronese, in the National Gallery, undertaken at the instance of the Society of Engravers; and so pleased were these competent judges, that 100 guineas extra were awarded by them to mark, in some measure, their opinion of the success of this effort. Mr. Golding has been induced chiefly by the beauty of the subject at present in question to undertake it, so that a first-rate work may be confidently looked for. Great credit is due to the committee of management for their exertions and arrangements, by which this Society seems likely to keep the lead in this important branch.

THE ART-UNION SOCIETIES.

We find it a task of no ordinary difficulty to write upon this subject. The *principle* having become fashionable has, of course, like all other fashions, spread; and something like a mania, in reference to it, seems just now to exist in Great Britain. Still it is a wholesome and not an unhealthy fashion; the "rage," if it must be so called, is not for foolish, dissipated, or debilitating pleasures: its object is rational and intellectual; and although some unnatural excitement may be mixed up with it, we have very little fear of its producing other than great and extensive good. A community will be always swayed by some overruling "passion;" sometimes it will be licentious; sometimes extravagant; sometimes brutal; and sometimes dangerous to the general and individual health. We are not far removed from the age when a pair of ruffians, going to beat each other in a ring, could draw crowds of followers, and have their "doings" trumpeted in nearly every newspaper of the kingdom. We might refer to a hundred customs, projects, or inventions upon which the world has gone mad for a time, from velocopedes and kaleidoscopes to railroad shares and joint-stock companies. If the fashion for Art-Unions be a mania, it is at least one that can lead to no present evil; in no point of view can it be regarded as mischievous, much less pernicious; and it seems to us, that those who augur danger from them *for the future* are very greatly mistaken. They will inevitably create an appetite for works of Art, and a desire that cannot but go on increasing; and this effect will be produced in places and among classes that could not be reached by ordinary modes, or be influenced by other than extra-ordinary proceedings. Take, for example, the town of Sheffield, and the broad province of Yorkshire. In that town, we know upon good authority, heretofore very few works of Art have been sold; the London print-publishers have scarcely any "accounts" there. An enterprising trader takes it into his head to adopt a plan by which he circulates two or three thousand fine engravings throughout the neighbourhood. This is not a matter of mere speculation. It has been done. Will any person contend that this is injurious to society, or that its working will be prejudicial to the Arts? Can he lose sight of the truism that the acquisition of one luxury begets a longing for another? Will he not reason that the possessor of one or two prints desires to possess more; and that so natural is the wish of men to go beyond their neighbours, that those who have the means to purchase them will obtain paintings—which the less wealthy cannot acquire. It is easy to prophesy concerning things incapable of proof; yet we venture to assert that five years hence a larger number of prints and pictures will be sold in Sheffield in one year, than have been sold there since the year 1800.

In this spirit we take up the case of the National Art-Union; the announcement of which (in our columns last month) seems to have frightened some of our contemporaries out of their wits; or we should, perhaps, say, *into their wits*; for the project has been met, not with serious consideration and argument, but with solemn jokes. Thus *reasons* the *Spectator*:—

"'All prizes and no blanks,' is the motto of these picture-lotteries: a print is to be given to each subscriber on payment of his subscription, just as you are presented with a playbill on taking a place at the theatre. Each individual print-collector *in esse* becomes a 'patron of Art' *in posse*: a turn of the wheel of fortune converts any dunce into a dilettante, with 'the galleries before him where to choose, and ignorance his guide:' who would refuse a guinea to promote the Fine Arts in so delightful a manner?"

This plan of the "National Art-Union" is, no doubt, a private speculation; its projectors having mainly in view their own individual interests; as, indeed, is the case with every publisher of prints; but, with both, their advantages must entirely depend upon the advantages they give to the public. If the public are benefited, it is neither unjust nor unreasonable that those who benefit them should receive an equivalent. The directors of this establishment fully and fairly state that "the plan originates in private enterprise;" and they consider that it "cannot be treated as an objection; inasmuch as in this country such is the origin of nearly every great and prosperous national undertaking;—which can benefit its projectors only by really benefiting the public."

This is in reality the only *objection* that has been as yet urged against the plan. We cannot attach any real value to it; inasmuch as it would equally apply to the company who made the railroad that conveys us to Liverpool between sunrise and sunset—in fact, to all inventors of utilities. We have then chiefly to inquire will, or will not this project benefit the public and promote the welfare of British Art? We have no hesitation in saying that it will—if there be judgment, taste, and integrity in the parties to whom the conduct and superintendence of the affair be intrusted; and as little do we hesitate to assert, that if either of these qualifications be absent, it will be a failure, injurious to the Arts and ruinous to its projectors. They *must* select judiciously; they *must* act uprightly; they *must* be liberal in all their dealings; they must, in short, satisfy the artists and the public, or they cannot even hope to prosper. We have from them a better guarantee than their resolutions and promises—the certainty that their success depends entirely on their well-doing. Their *interests* are deeply involved in the issue.

Competition is as the lifeblood of the great heart of the world. One consequence arising out of this plan will inevitably be, that the existing Art-Unions must bestir themselves; must obtain really fine engravings, and not such comparatively worthless things as they have given us heretofore; must supply the promised prints with greater punctuality; and must adopt some mode for preventing selections of inferior pictures.

We must draw a marked line of distinction between societies established wholly and solely for the promotion of British Art, and those that have chiefly if not exclusively in view the personal advantage of the projectors. It is impossible to exaggerate the merits of the gentlemen who, in forming and carrying on the London "Art-Union," have conducted it to its present "high and palmy state." They have been actuated by the noblest motives; they have laboured long and hard without any reward, or the hope of any reward, beyond the satisfaction they have felt in finding their efforts crowned with success;—excluding even the small recompence of patronage. They have done immense good, and will do more; and it is undoubtedly they who have given existence to such Associations as that to which we at present more immediately refer; for they have excited an appetite which is not easily satisfied; and taught the public to demand better things than they have yet received. If they had not done this, indeed, they would have done little good; for this was after all the great and leading purpose for which they combined. Witness this passage copied from the first printed Report of the "Art-Union" of London:—

"The promoters of the 'Art-Union desire earnestly to see similar Societies multiplied throughout the kingdom; were this the case, a great increase of public attention to the importance of the Fine Arts, as a matter of national and universal concern, would necessarily follow; and it cannot be too constantly remembered that before Art, in whatever path it manifest itself, can be duly honoured and its interests fairly protected, it must be generally and justly esteemed; towards this estimation such Associations may in many ways effectually contribute."

In an advertisement, which appears in the columns of our journal of to-day, the Committee of the London Art Union "view with distrust" the associations which are "speculations for individual benefit;" but this alarm has been expressed before they could have seen the prospectus of the National Art-Union. It was published in the *Spectator* of Saturday; and, no doubt, will also be transmitted to us for publication before we go to press; although as yet we have not received it. To us this document appears fair, open, and just; and of the prints to which it refers as ready for the subscribers, we can, of our own knowledge speak, as fine, beautiful, interesting and instructive examples of Art. The London Art-Union cannot believe that the extensive circulation of such works can operate injuriously upon the great cause they are banded together to uphold.

We have occupied much space in the treatment of this subject—space which we can this month ill spare; yet we have left many points unreverted to, and many things untouched, upon which we ought to comment.

Again we say, that if this plan of the "National Art-Union" be fully, fairly, and honestly carried out, it will succeed, and it ought to succeed. If there be the slightest departure from a just and upright course, we shall be among the first to point it out. It will require a strict surveillance unquestionably, and, at least as far as we are concerned, it shall have it.

The artists—and much for or against the project will rest with them—may most materially advance the power and welfare of their profession, by aiding to turn the current of public—fancy, fashion, or passion, whichever it may be—into a right channel. To familiarize the general mind to what is really excellent is the only way to promote excellence extensively. As we have said, we take a favourable view of this new plan solely because its projectors *dare* not aid in the circulation, and the consequent sustainment, of mediocrity. Whatever their motives be, the results can be only beneficial to the Arts, unless the parties interested desire failure instead of prosperity; inasmuch (we quote from the advertisement) "as the managers of the 'National Art-Union' will be compelled to choose only such works as are of acknowledged excellence: such only as are calculated to improve the general taste; and such only as will be really worth the value placed upon them. Upon the just and effectual working out of this portion of their plan, they ground their expectations of success."

Our cry is, for "Art, cheap and good;" those who will supply it "cheap and good" have right to calculate on our support.* A few years ago

* Just as we are going to press we hear of another project of a really astonishing character. Mr. Virtue is about to publish, in monthly parts, a collection of engravings from the works of the old and modern

"cheap and good literature" met with earnest and able advocates; the people responded to the call that was made upon them; and the consequence has been, that almost every cottage in England has its "library." A collection of the best works in the language may now be obtained by the weekly savings of a mechanic during a year.

As surely as we write, a similar result will be obtained for Art. This "National Art-Union" may be followed by others. We care not how many there may be—so that they give us

"ART CHEAP AND GOOD!"

PRINTING IN OILS.*

THE INVENTION OF M. LEIPMANN.

We subjoin a brief account of this invention, sufficient to give "an idea" of the mode of the execution; but for the minute details of the machinery and mechanical contrivances, and manner of manipulation, we must refer the reader to the book published by the inventor, which seems to contain all that can be communicated to facilitate the process without seeing it. It appears to us a very difficult one, requiring in its present form such extreme care, accuracy, labour, and time, that, unless it can be modified, it is not likely to be of very general application. Still means may be devised to lessen these in the execution; and the principle has that simplicity which is so often the characteristic of really great inventions, and may be capable of various application.

It is several years since a strong sensation was excited in the world of Art by the appearance at Berlin of certain copies of a portrait by Rembrandt, marked in the catalogue of the Berlin Museum, 11, No. 335, 1ft. 9¼in. (German) in height, by 1ft. 6in. in breadth. These copies resembled each other so perfectly that it was impossible to doubt that they were produced by machinery. The brilliant technical handling, the whole depth and power of the oil colours, and the strong impasto of the original, were all repeated in these copies. Conjecture grew weary in trying to discover what were the mechanical means employed; none known at the time were sufficient to produce such results. At the same time, the discoverer, Herr Leipmann, the painter, of Berlin, gave it to be understood that he was not himself satisfied with the means he had employed to produce the copies of the Rembrandt portrait, and that he had another quite different process in view.

There appeared, accordingly, at the Berlin exhibition of 1841 a new work in oil printing, being a copy of a small picture by Mieris, 11, No. 320 of the Berlin collection, 4¼ inches in height, by 3¼ in breadth.

As a picture, this new specimen had less merit than the copies of the Rembrandt portrait; but when the difficulties of the work were considered, arising from the small size of the original, the extreme delicacy of the blending of the tints, and the minuteness of the objects represented, it was, notwithstanding, acknowledged to be an advance in the art of oil printing.

Various offers had been made to the artist to induce him to disclose his secret for a certain advantage to himself; these offers were invariably declined, simply because he had not yet succeeded in bringing his discovery to the degree of excellence which he desired.

But he had struggled with privations for many years in order to attain his great object, his health became impaired, and it was feared his secret would sink with him to the grave. At this time the Prussian Government came forward, and Herr Leipmann agreed to communicate his invention to a person high in office. The judgment of this person was so favourable that a pension for life was immediately secured to Herr Leipmann, on the condition that he should make his discovery known to the public.

The result of this agreement was the publication of a book describing, in the most minute and exact manner, everything regarding the invention, with directions for constructing the machinery necessary, &c. &c. The persons to whom Herr Leipmann has himself explained the process, and shown the mechanical means he had at command, consider it almost miraculous that with such means such results could have been produced, and express the greatest admiration for the patience, labour, and ingenuity required on his part. They also consider that, when so much was effected by the imperfect machinery his limited means placed within his reach, much improvement may be looked for by the application of the best machinery, constructed with the care and nicety that is seen in the mechanical contrivances of the present day.

Herr Leipmann was nearly led to his discovery by the observation, that the effects of colour produced, by the most celebrated colourists, the painters of the Venetian and Flemish schools, did not depend on so uncertain and undecided mixture of tones; that in these great works the colours were not mixed on the canvas by the inspiration of the painter's eye and wonder-working pencil, but were grounded on a deeply reflected and distinct arrangement of colour, by which the tones, whether transparent or in impasto, were brought out and blended together. It appeared, therefore, that by following this arrangement of colours and tones, and discovering means to give, according to the original, transparency or impasto to the picture, a perfectly similar work would be produced; but no machinery in use was adapted to these effects.

Ruminating on his desired invention, his first plan was to place together long pieces of colour exactly imitating mosaic work, the extremity of the pieces of colour forming the surface of the picture, and fixed in wax or soap, or some such material. He selected the colours and their most delicate varieties with the greatest care; but on attempting to make the impression the result was not satisfactory, and he turned his mind to a different mode of execution. This was to construct small tubes about an inch in length, and half an inch in breadth, having an opening in width of only half a line. These he filled with colour in rather a more fluid state than is usually adopted by painters. These were placed in an inclined position, so that the colour might always find its way to the small opening, and that impressions might be repeated as long as any colour remained in the tube. The tubes were placed, according to the colour of the picture, side by side, till the whole surface, which was to give the impression of the picture, was filled. It may be observed that the greatest accuracy is required in selecting the colours and arranging the order in which they are placed: for this purpose a drawing must be made indicating the distinct place of every colour in the plate.

A great difficulty here presented itself, namely, how to keep the colours in a fluid state within the tubes during the manipulation required to fill some thousands of these with colour. It was necessary to find an oil which should remain liquid during the operation, and yet dry quickly when it was completed. These qualities Herr Leipmann found in oxfoot oil, or bone oil, such as is used for the finest machinery. The colour thus prepared must be received on a ground which imbibes the oil, and which has received on the opposite side a coat of bleached linseed varnish (leinolfernis), and it will dry completely. Being satisfied with the result of experiments made on this plan, he proceeded to make accordingly the impression of the Rembrandt portrait.

Having first directed his attention to the preparation of the drawing, he took flat surfaces half an inch in thickness; in these he made holes, and in these holes he fixed the tubes of colours, fastening them at the back of the plates. On the front of the tubes was fixed a piece of thin tin, in which were openings cut corresponding perfectly to the drawing of the picture from which the colours were to issue. The impression was not given directly to the surface intended for the picture, but was first received on a sort of velvet stretched on a frame; from this the impression was taken, and the result was the fine blending of the colour seen in the Rembrandt portrait. As priotground (druckgruod) for the pictnre, a thin paste was used. When the first impression was dry, the same means were used to give the glazings, but it will be understood easily that this was a much simpler process. To give the softer and harder lines, and the complete form of the drawing, fine stripes of tin were used. The strong impasto was given, where required, directly from the tubes to the picture.

The impressions of the Rembrandt portrait testify the success of this experiment; at the same time Herr Leipmann felt that for many pictures it was not adapted, and that the difficulties and inconveniences of the process would prevent its ever becoming extensively used.

His former idea of placing the colours in the manner of mosaic now recurred to him as susceptible of improvement and adaptation to the desired end. The observation that a little oxfoot oil, mixed with very thick colour, rendered it sufficiently moist to give the impression to the velvet; the velvet by receiving a coat of this oil might be made capable of taking the impression from drier colours; and also that the mixture of some gluey substance with the colours to be used, might be employed to harden and make the mass fit for giving a sharp impression.

After experiments with various gluey substances, he found white of eggs the best adapted; and he applied it in greater or less proportion to the different colours, according to their peculiar dryness or moisture.

In this manner, when the mass of colours was united, it was as hard as gypsum. When the surface of the mosaic was to be applied to give the impression, a coat of oil was given. An important point of the discovery must here be noted. It was desirable that every tone of colour, besides being true in tone, should also have its due force of impasto. To attain this object he mixed the colours with finely sifted sand—such sand as is used for moulds—and he found that it was not transferred to the picture, but remained in the mass. He therefore mixed sand with the colour according to the degree of impasto he wished to give. If he wished any part of the picture to be without colour he used sand only; where he wished a strong impasto to appear he mixed no sand with the colour.

After these experiments he considered that the great difficulties were overcome, and he proceeded to attempt another picture. The book gives a full account of the machinery used in this second process, and it is impossible here properly to describe it; nor even the manipulation clearly. The copies of the Mieris portrait above mentioned were produced by it.

The first step, as before, was to make a drawing of the picture with the most perfect accuracy, and marked in a manner not only to indicate each tint, but also the degree of impasto belonging to each, to be exactly followed in the arrangement of the colours in the mass of mosaic. For this arrangement a peculiar machine is required.

The result shows a representation on the destined ground of the picture with the softest blending of tints entirely opposite to the hard cut effect of mosaic work. The proper form of the objects of the picture are produced by another machine, mostly of finely-rolled lead, which is carried into the mosaic mass of colour. The number of the impressions depends on the thickness of the mass of colour. It was two feet in length for the little Mieris picture.

The surface of the mosaic mass was covered with paper moistened with oil: from this it was given directly to the picture for the printing ground, of which, as before, a thin paste was used. After every impression the mosaic mass must be smoothed to take away the adhering sand.

The glazings were given by the same process when the impression was dry, only first received on leather stretched on a frame. Where stronger or softer lines were desired, a similar process was used: only the delicate lines were first received on thin leather, or some other material, the strong given directly. For the strong impasto lights the tubes with colour were used as in the former experiment.

We here close our imperfect account, necessarily so, because, without seeing the machines, many steps in the process cannot be comprehended. Of what modifications it may be susceptible it is impossible to say: at present we are inclined to think that the revolution in Art, which an easier process on the same principle may one day effect, is not yet completed; but it is possible that nearer observation may make the difficulties appear less.

masters—"THE BEST PRODUCTIONS OF THE BEST SCHOOLS." Each engraving will be in *line*, in size about eight or ten inches by six, with accompanying letter-press; and these he designs to publish at 3s. each part, *i.e.*, one shilling for each print. He calculates, of course, upon a very large sale; and such large sale will no doubt have been induced by the almost universal feeling that has been recently stirred up in this country in reference to Art.

* Invented and described by J. Leipmann. Berlin, 1842.

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REVIEWS.

THE CORONATION OF HER MOST GRACIOUS MAJESTY, QUEEN VICTORIA. Painted by Sir GEORGE HAYTER. Engraved by H. T. RYALL. Publishers, GRAVES and WALMSLEY.

This great print is at length before the public, or rather the early proofs have just been issued; and, considering its magnitude and importance, and the immense number of portraits introduced into it, the wonder is not that it has been so long a time on hand, but that it has been completed within a reasonable period. It is, in truth, a national work—a grand record of the most important and interesting event of the age and country; and will be valued, not alone for its merits as a work of Art, but as a pictured representation of a memorable scene, and as a series of portraitures of the worthies of the 19th century.

In criticising it as a picture, due regard should be had to the difficulties which the artist had to overcome; some of which no power of genius could have altogether surmounted. The incident was one that allowed no scope to fancy; the faculty of invention was of no use to the painter; he was compelled to be almost as literal a copyist as the engraver who was to follow him. Westminster Abbey could not be altered to meet his views; nor could the actors and actresses in the magnificent drama be changed or displaced to suit his purpose; the whole scene must have been painted—and was painted—exactly as it occurred. These difficulties, however, are by no means all to be treated as disadvantages: the *place* was a noble one, linked with glorious associations, and rich in actual architecture, as well as in memories of the past. The persons who met there on the memorable morning of "THE CORONATION" were the aristocracy of Great Britain—a congregation of—

"Fair women and brave men,"

headed by a young, beautiful, and most interesting maiden, who, scarcely more than upon the verge of womanhood, was about to assume the highest position in the realm—the proudest position in the world. She was surrounded by the noblest and most distinguished of her subjects; and among them were men of imperishable fame.

To picture such a scene was a privilege; and Sir George Hayter was fortunate that it fell to his lot. Perhaps it was fortunate for the public also; for, all things considered, we doubt if there be any British artist who could more ably and satisfactorily have discharged the arduous task. Imagine *seventy* portraits—every one of them "taken from the life;" grouped precisely as they stood at the moment selected from the impressive ceremony—each one painted as "upon the occasion;"—and, above all, let us bear in mind the severe test to which the painter must be inevitably subjected—for all this was known to thousands; and every looker at the picture was a judge as to the *likeness* of each individual pictured. Not to have failed, therefore, under such circumstances, would have been great merit; to have succeeded, is a great triumph.

We have had other occasions for describing the picture; and, inasmuch as it will be in a few weeks folly before the public, to go over the ground again would be superfluous. It contains *seventy* portraits; and, without a single exception, they are good *likenesses* of the parties introduced: this, in fact, constitutes the main value of the work; for all, or nearly all, are parts of British history. First is the Queen, seated in the chair of state, at the moment she has taken "the oath" administered to her by the Archbishop of Canterbury, standing on the steps of the altar; and her Peers are exclaiming with hearts in their voices, "God save the Queen." On her right are august members of her family; around her are the chief supporters of her throne; and the several high personages who witnessed the ceremony, and those who were officially engaged on the occasion.

Hereafter, this work will be an authority; when the historian has dealt with each individual present. How largely will the value of this print be then enhanced: what would we not give for a like record of the coronation of Queen Elizabeth—to see gathered together the famous worthies of her Court, who made her reign glorious, and gave their own names to immortality.

Sir George Hayter has been fortunate among painters; and certainly neither the Queen nor the country have reason to regret that the task of perpetuating the memory of the most interesting and important event of the age was consigned to his hands.

God grant that none of us who are not children may live to see an artist employed for a like purpose! God grant that the reign of Queen Victoria may be as long as it promises to be happy!

It would be unjust to the engraver to dismiss this subject without admitting him to a large share of the honours it will obtain. It was an undertaking of vast labour and of very great responsibility—one that required ability, industry, and exceeding accuracy. And it has had them all. It will add to the already established reputation of Mr. Ryall. He has skilfully and very happily distributed the lights, so as to bring out the more prominent parts of the picture; the countenance of each person of the assembled group has been wrought upon with due care to the importance of preserving the likeness; yet the less essential portions of the work are made to harmonize with the leading features; and the tone that pervades the whole is in admirable keeping.*

STUDIES FROM OLD ENGLISH MANSIONS, &c. By C. J. RICHARDSON, F.S.A., M.I.B.A. Published by T. Mc LEAN.

It is not in a metropolis like ours, wherein every year brings its notable changes, that we are to look for much that is venerable appertaining to the order of private dwellings; but that the country is rich in interesting remains is sufficiently shown by the many works of which they form the subjects. They have had their not less quaint contemporaries in cities, but these have been long ago swept away by the tide of innovation. The sources, therefore, whence we look for these *vestigia majorum* are generally the ancient patrimonies in the country. There is a class of self-esteemed antiquarians who lavish their cares and admiration upon all that is old, without regard to quality of execution or design. The publication, therefore, of such works as that before us, is desirable, for in them we find all that is beautiful, judiciously extracted from the cobwebs of several centuries, and they serve as hand-books to educate the taste of the aspirant, and assist him at need among such reliques as constitute their subject matter.

The descriptions of the buildings and other objects are arranged here in a novel manner upon the pages set apart for them; being printed within a florid border of various designs, around which are arranged fragments of ornamental sculpture and carving, and pieces of ancient furniture, among which are a variety of chairs from Allington Castle and Abington Hall; also a portion of the carved work of the staircase at Crewe Hall, remarkable for the chaste richness of its carving; and a garden bench from Holland House, and by Horace Walpole to have been designed by Francis Cleyn, the same person, we believe, who, in the reign of Charles I., conducted the tapestry establishment at Mortlake. Among the larger subjects are Gorhambury House, Hertfordshire; Park Hall, near Oswestry; the old Town-hall at Nantwich; Montacute House, Somerset; Barton Agnes, Yorkshire; the Carved Parlour, Crewe Hall, Cheshire; besides many other minor subjects in plate and ornamental furniture.

Of Gorhambury House all that remains worthy of the attention of the architect is the small porch, which is in the Italian taste, although the other portions of the building seem to have been Gothic. It was built by Sir Nicholas Bacon, who, in the reign of Elizabeth, held for 20 years the office of Lord Keeper, who was succeeded in the possessorship by his son, the famous Lord Verulam. The plate exhibiting Park Hall affords the finest specimen we have ever seen of the ancient manner of building houses of timbers with the intervals between them filled up with mortar or some other substance. It is not known when Park Hall was built, but it is supposed to have been prior to the reign of Elizabeth. The interior is of the same character as the exterior, the rooms being panelled and the fire-places richly ornamented. There are in various parts of the building Latin inscriptions, among which appears the golden rule—"Quod tibi fieri non vis alteri ne feceris." At one end of the building stands a small chapel. There are in different parts of England, houses constructed in the manner of Park Hall, in an ordinary way it is a rapid, and cheap, but superficial manner of building, and has in earlier times been much practised in England; houses are still erected in this way in some parts of France, particularly in Normandy, where there is much in the economy of every-day life that has not improved since the days of the Conqueror. This plate is followed by an interior—the Drawing-room at Park Hall—the ceiling of which, given in a separate drawing, is extremely beautiful. Montacute House was begun in 1580, and finished in 1601, for Sir Edward Phelips, in the possession of whose descendants it still remains. Montacute was remarkable for its hospitality, as alluded to by the following graceful distich over the entrance:—

"Through this wide opening gate
None come too early, none return too late."

Barton Agnes contributes a view of the entrance to the staircase from the great hall. In this plate is seen a curious chair, the seat and back of which is made of a bull's hide. Barton Agnes lies between Hull and Scarborough, and is the property of Sir H. Boynton.

The Carved Parlour, &c., at Crewe Hall is a rich and elaborate plate, executed with such nicety as to give the minute details of the abundant carving and moulding. From Crewe Hall there is also a screen of the period of James I.; it seems to have been carved with extraordinary labour and constancy, the design in its ornamental parts involving the utmost complicity of detail.

Other plates in the work exhibit various valuable and curious objects, as the marble Font in St. James's Church, by Gibbons; the Nautilus Shell, from the Plate-room at Windsor, supposed by Flaxman to have been enriched by Benvenuto Cellini, &c. &c.

The work is executed in lithography with much care and an admirable crispness in parts well suited to describe the material of the objects pictured. All the plates are tinted, and the shadows fall into their places with all the necessary flatness and evenness of tone.

It is of great value to many classes—to the artist, the architect, and the antiquarian, more especially, and indeed to all who desire acquaintance with earlier English habits and character. Mr. Richardson has conferred an obligation upon his country by producing a volume that cannot fail to gratify, interest and inform all persons who may be fortunate enough to possess a copy of it.

ANCIENT AND MODERN ARCHITECTURE. Edited by M. JULES GAILHABAUD. FIRMIN DIDOT and Co., Aoen-corner.

If the word of promise held to the ear by the title of this enterprise be not broken to the hope, it will prove a work of deep interest, and we may say almost endless labour—if we may for a moment be allowed to sit down within the pyramid of Cheops, and look thence up a dark vista of thousands of years to the light of our own days. "Ancient and modern architecture" is a vast title; however, to carry out its meaning in the matter to be arranged under it, we find the editor, assisted by a phalanx of *collaborateurs*, many of whom are already favourably known to the world. To convey a definite idea of the purposes of the undertaking, it is proposed to arrange and describe the structures of the Romans in this order:—1. Religious Architecture, consisting of Temples; 2. Civil Architecture, consisting of Palaces, Houses, Basilicæ, Fora, Columns, Triumphal Arches, Theatres, Circuses, Amphitheatres, Naumachies, Baths, Bridges, Aqueducts and Tombs; 3. Military Architecture, consisting of Walls, Gates, and Towers: whence we may infer, from the manner in which the descriptions in this number are written, that the work must contain a history of the civilization of the nations of whose edifices it may treat. From the earliest period to the middle ages its line of progress lies amid the wonderful edifices of the Egyptians and the mystic architecture of the Hindoos; the remains of the ancient Persian dominion, and of

* The newspapers inform us that Mr. Ryall has had the honour of an interview with the King of France at St. Cloud, for the purpose of presenting to his Majesty his last work, "The Coronation of Queen Victoria," of which he was most graciously pleased to express his unqualified admiration. On the following day Mr. Ryall received a most flattering letter from General Athalin, aide-de-camp to the King, expressive of his Majesty's satisfaction at the beautiful engraving presented to him, accompanied by a gold box, of exquisite workmanship, with his Majesty's initials, surmounted with the crown of France.

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the Pelasgic and Celtic tribes; and then amid the classic beauties of the Greek and Roman reliques. The middle ages supply the second period wherein the Byzantine and early Italian styles present themselves for consideration, followed by the luxurious taste of the Arabs. "The oriental arch," says the prospectus, "thus introduced into the west, caused a general revolution; and the architecture of this period, modified and enriched, becoming naturalized, produced those admirable monuments of Art which have been classed under the general appellation of Gothic—a class comprehending many of the noblest structures raised by religious zeal. In the 15th century the Roman taste prevailed in Europe, which, blending with the Gothic, produced a hybrid known as Italian architecture; whence arose that style called in France the *Renaissance*.

The first number of "Ancient and Modern Architecture" contains four steel plate engravings; two of which represent the façade, and the plan and sections of a *speos* dedicated to Athor, and situated in Nubia. The two latter are the Kailasa at Ellora, in the East Indies, together with its plan.

Ebsamboul is famous among travellers on account of its two temples sculptured out of the living rock. They are distinguished as the Great and Little Temples; and the former has long been used as a place of refuge for the inhabitants of the neighbouring district in cases of attack from the Bedouins who infest the deserts on the north and west. On such occasions the inhabitants take with them into these sanctuaries their flocks and herds, and successfully repel any attack which the marauders may venture to make. The ornaments and sculptures of the interior are blackened by the smoke of fires which have been lighted within the sanctuary on these occasions.

These temples are cut out of a mountain called Djebel Ebsamboul, and the smaller is on the bank of the Nile; but the larger is at some distance. Belzoni was the first traveller who succeeded in so far overcoming the scruples of the natives as to gain admission to the sanctuary; this was in 1817; since which time Ebsamboul has been visited by Lord Prudhoe, Major Felix, and Sir G. Wilkinson. It is to the Little Temple that the plates refer, the sculpturing of which is described as having been commenced by cutting an inclined plane of the length of 88 feet, and of the height of 39 feet: then, six deep and lofty niches were cut, leaving blocks for six colossal statues, which were afterwards sculptured with a high finish into figures of the usual Egyptian character. A pronaos was then cut to the depth of 75 feet in the solid rock; a naos; a sanctuary; and, lastly, two small chambers, one at each end of the naos or cella. The supports of the pronaos are large square pillars resting on a socle, and crowned by a woman's head, sculptured in relievo, as at Denderah and Thebes. The utmost width of the temple is 52 feet, in every part of it hieroglyphics abound; all the ornaments, although smoked, are well preserved; and the ceiling is painted blue, with a border of three colours. The front of the temple is ornamented by six colossal figures, already alluded to, three of which are on each side of the entrance; inclusive of the head-dress, these stand from 33 to 36 feet high. With respect to the antiquity of this monument, it cannot be considered anterior to Rhamses the Great, as there is a series of painted sculptures illustrative of military exploits during his reign.

The Kailasa, represented in the other plates of the number, is a monument dedicated to Siva, and intended to represent the heavenly abode of this deity. It is considered one of the most perfect of the remains at Ellora; and, although excavated and carved from the solid rock, it has the appearance of having been erected stone by stone, and the more so, as being entirely detached from the mountain out of which it has been carved, and, as consisting of a single mass of stone, is called *monolithic*. In the work before us it is thus described: "The façade presents two projections on the right and left, and in the centre an entrance pavilion ornamented with pilasters, between which stand gigantic figures. The entrance pavilion is composed of five rooms, and surmounted by a story which opens on the area by a window with a balcony, undoubtedly intended as a place for the musicians on solemn festivals. The five rooms of this pavilion are disposed three in depth from the portal, and the two others laterally, both of which communicate with the upper story by a staircase. The three central apartments are decorated with sculptures, to the length of 42 feet; these serve as a passage, and lead to the inner court. From the two lateral rooms we proceed to the upper story, which brings us to a stone-bridge, 20 feet by 18, having a parapet 3 feet 6 inches high. From this bridge we look down into the inner court on the right and left. By a flight of seven or nine steps we then enter the chapel of Nandi, the companion of the god Siva. This chapel forms a square, the side of which is 6 feet 3 inches long; the sides are covered with sculptures, and the interior is lighted by two windows on the right and left, looking into the inner court. We leave the chapel by a door opposite the one by which we entered, and find another stone-bridge, 21 feet by 23; and from this we have a view of the principal temple, the height of which, measured from the floor of the inner court, is 90 feet."

This work will appear monthly, and it must be a useful and valuable serial if care be taken to avoid the errors into which so many writers have fallen on the same subject. The style of engraving is well adapted to architecture.

PORTRAIT OF SIR ROBERT PEEL. Painted by J. DEFFETT FRANCIS. Engraved by FREDERICK BROMLEY. Publishers, WELSH and GWYNNE. This is a good portrait—like, and pleasantly like, the distinguished statesman whom artists and lovers of the Arts are especially bound to honour; for, however varied may be the estimate that mere politicians form of his mind and character, at least it is certain that he is the only minister who has given serious thought to the advancement of the Arts of his country. A time will come—long may it be postponed—when this fact will be among the proudest recorded upon his tomb. The statesman is here represented standing beside the "Table of the House;" addressing "honourable members" in his usually calm, collected, and impressive manner, and which forms so striking a contrast to his more fervent and energetic mood. The expression of the countenance has been happily caught; it is highly intellectual, yet sedate; eloquent, yet unimpassioned; and, as a likeness, it will be classed among the best of the many portraits by which the world is sought to be familiarized with his features. It is full length, and is drawn with considerable skill. The engraving too is by no means unworthy of the subject. Still the exquisite copy of Sir Robert by Sir Thomas Lawrence leaves all competitors far behind. We do indeed sadly want another great painter to picture great men—for posterity.

THE SLAVE MARKET, CONSTANTINOPLE. Painted by SIR WM. ALLAN, R.A., P.R.S.A. Engraved by W. GILLER. Publisher, F. G. MOON, London; and A. HILL, Edinburgh. This is a noble work of Art—a work of the highest class, of that class which unfortunately meets with far too little patronage among us. It is full of incident and character; containing a large number of figures, all drawn with skill and grouped with judgment. The task was indeed an arduous one; and one that could not have been undertaken by an ordinary mind. In the foreground is a Turkish Emir, who has just concluded a bargain for a fair girl, designed for his son, a simple-looking youth, who rides at his elbow. The lover of the doomed maid has burst into the "market-place;" from which two slaves are forcibly ejecting him; while the maiden looks a sad farewell as she sinks upon the bosom of her mother. This is the leading episode of the picture; but it abounds in "stories;" every portion of it is indeed made to contribute to the whole. The treatment of so difficult a subject has been such as to add largely to the already high reputation of the accomplished painter. Mr. Giller has done it ample justice. Few productions of the pencil inculcate a lesson so powerfully, or with such marked effect. The print is a contribution to the cause of humanity.

SKETCHES IN THE HOLY LAND, SYRIA, IDUMEA, ARABIA, EGYPT AND NUBIA. By DAVID ROBERTS, R.A. Lithographed by LOUIS HAGRE. With historical and descriptive notices by the Rev. GEORGE CROLY, LL.D. Publisher, F. G. MOON.

As we have had, and shall have, other opportunities for "saying our own say" concerning this beautiful, interesting, and valuable work, we shall call to our aid a new reviewer—no less a personage than the Hon. Lord Cockburn, who, at the dinner recently given in Edinburgh to David Roberts, thus described it:—

"There was another land that lay in all its silence and desolation; and seemed by the very impressiveness of its silence to demand the hand, and eye, and mind of an artist worthy to convey its treasures to the latest posterity. That region is connected with such associations—is connected with so many solemn and interesting events, that, so far as we can at present presume, it would be impossible that equal interest should ever be imparted to any other portion of the globe. The architectural structures which time has yet spared are no doubt, in point of mere architecture, not to be compared with the more perfect productions of Greece or even of later ages; but then the sites, but then the conditions, but then the antiquities, but then the histories connected with them—these things were worthy of Mr. Roberts; and, if I may say so, it appears as if Mr. Roberts was born to delineate such scenes. To go into those countries required no inconsiderable perseverance and energy, and was not unattended with very considerable personal danger. But all that our friend has braved; he explored the recesses of that patriarchal land, and returned to this country laden with the richest treasures, after having completed the finest pilgrimage of Art which perhaps ever was performed by a single man. The result has been marked by the most distinct and unanimous verdict that the public ever pronounced on a mere triumph of taste; and no wonder that it has done so, because, in the first place, the scenes themselves are connected with our earliest, our deepest, our most sacred associations; and, in the second place, they are presented to us with all the accompaniments of scenery and figures, which are not only delineated with the fidelity of the painter, but are touched off with the finest feelings of poetry."

This was well said and truly said. A work more worthy of universal praise has never been issued in this country; and, perhaps, it is not too much to say that it never will be surpassed; for rarely, indeed, can there be so fortuitous a combination of circumstances to ensure excellence. These are sufficiently obvious; among them marked reference should be made to the manner in which the drawings have been lithographed; they are triumphs of the Art; and alone justify England in challenging competition from any state of the Continent. Nor may we forget the powerful and eloquent written descriptions which accompany the prints. The brief notices of Dr. Croly are wonderfully condensed—a volume of thought in a few pages. Add to these—many other facts that will occur to the reader, not the least of them having reference to the enormous capital expended in the production by the enterprising publisher—and we may be considered justified in believing literally, notwithstanding the advances the Arts are daily making, that "we shall not look upon its like again."

THE ANNUALS.

THE BOOK OF BEAUTY.
THE KEEPSAKE.
THE PICTURESQUE ANNUAL.
THE FRIENDSHIP'S OFFERING.
THE FORGET-ME NOT.
FISHER'S DRAWING-ROOM SCRAP-BOOK.
FISHER'S JUVENILE SCRAP-BOOK.

In their varieties of green and purple, and scarlet and gold—they come! those winter-flowers of Literature and Art—most desirable acquisitions are they to all dinner-givers, who find them admirable reliefs during the dull half-hour that precedes or follows the great business of a meeting. Most pleasant sights are they upon drawing-room tables, where they suggest topics for conversation; most agreeable gifts to keep memory alive are they, when friends may be far off; most useful are they as associates of the pencil and the pen—as bringing the "fair sisters" into closer intimacy, and as enabling the one to secure a welcome for the other.

First—*place aux dames*—comes THE BOOK OF BEAUTY, depending far less upon our courtesy than upon its own intrinsic merits. The frontispiece is a befitting one: 'The Queen, with her Children;' of no great value as a work of Art, but welcome as suggesting pleasurable sensations. Next, a portrait of 'Mrs. Kynaston,' by Miss Fanny Corbeaux, exceedingly light and graceful. Next, the 'Hon. Mrs. Spalding,' a proof of what A. E. Chalon can do, when he frees himself from those gossamer webs that ladies love to immortalize with their own sweet faces. This portrait is

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very near perfection: the attitude, so unstudied; the dress, so simple; the head, so full of woman's dearest and best expression—all harmonized in excellent feeling. The print is charmingly engraved by H. Robinson. This, and Edwin Landseer's portrait of 'Miss Ellen Power,' are worth the price of a volume, which, without illustrations, would be still really valuable. The grace and purity of Lady Blessington's taste is as conspicuous in the "Book of Beauty" as in all she has given to the literary world; and her contributors have done their *devoir* to second her designs. Sir Lytton Bulwer is taking rapid strides towards the spirit world. His 'Episode in Life' is marvellous enough to make our flesh creep; and while he was busy with the 'Mysteries of Life,' Mr. D'Israeli undertook to give the readers of the "Book of Beauty" a lesson on the realities of geography, which he calls 'The Midland Ocean.' Lady Blessington's 'Rail-roads and Steam-boats' is exceedingly amusing, imparting an air of mingled novelty and reflection to every-day occurrences; —one of the most difficult achievements in literature.

Her ladyship's two nieces contribute gracefully and with ability, to this favoured book; and Barry Cornwall proves that his exquisite poetry and his quaintness are still noted. The list of contributors contains the most distinguished names in English literature.

The Keepsake, under the same skilful management, although not so much to our fancy, as the "Book of Beauty," is nevertheless a beautiful drawing-room book, containing two of Cattermole's fine specimens of Interiors; a speaking portrait by Sir William Ross; a most lovely subject, worthy of Gainsborough, by Poole; a portrait of Mrs. Fairlie, where the saddest expression is mingled with rare sweetness. The Literature has been supplied by nearly the same writers who figure in the "Book of Beauty."

The accomplished lady by whom these volumes are "constructed" is peculiarly calculated for the performance of such a task. Her own fine taste and just appreciation of excellence are evident throughout; and these are combined with a high moral tone that may produce profit as well as pleasure. Few have attained more general or better merited popularity.

The American in Paris, or Heath's Picturesque Annual, by M. Jules Janin, illustrated by M. Eugene Lami, is the greatest novelty of the season; for although *en suite* with the other volumes of this series, its character is most advantageously changed. Instead of often-repeated details of mountain, town, and river, we have vivid and animated sketches of France and the French; and the illustrations are in perfect and admirable keeping, although, perhaps, the one or two in the "Keepsake" from the same hand may be out of place. The author and artist draw together; and the letter-press is a brilliant panorama from first to last. Indeed, there are few works of modern times that will more amply repay perusal. The famous French author, Jules Janin, writing under the guise of an American, has written boldly and freely, and most eloquently. We have never read aught that so completely introduces us into Paris: it is worth all the "guide books" that have ever been penned; but it has merit far beyond this—it is full of a fine philosophic spirit. The book is, indeed, taken altogether, by many degrees the most important contribution to our literature that has been bestowed upon us by the annual tribe; and Mr. Heath has conferred an obligation upon the public by tempting to its perusal by the addition of a series of admirable prints.

"The Friendship's Offering" has been, we believe, intrusted solely to the care of that very right-thinking and graceful writer Miss Camilla Toulmin, who has renewed the youth of one of our oldest friends. Her own contributions are not the least pleasing or powerful in a well-selected volume; and there is the same evidence of gentle yet highly moral superintendence, as in the golden age of the book, when that earnest and faithful Christian, Thomas Pringle, sanctified its pages by the purity of his own nature. The engravings are of little merit: we cannot find one among them that would justify praise.

"Hail!" Say we to the old "Forget-Me-Not!" the father of the Annuals, and still edited by its projector, Mr. Shobert. Perhaps, after all, this little volume comes more home to our hearts than any member of its numerous family. We presented our copy to a young lady just married, who was *born* the year the first "Forget-Me-Not" was published! Yet it has come forth as gaily as ever—a pretty book—containing some very good literary matter, and illustrations, which do no discredit to their parentage, if they be not of a noble race.

Fisher's Drawing-room Scrap-book.—Poor L. E. L.!—This volume brings her before us—how she used to fuss and torment herself, and turn over and over, as she received them, Mr. Fisher's multitudinous prints—complain of the difficulty of illustrating them; and then, by the power of her active and vigorous mind, she would turn off her difficulties with a bright smile, and set with them, with as much rapidity as skill, the jewels of her rich imagination. Mary Howit edited the publication with considerable industry and talent, but of late, she has not been as popular as we think she deserves—while Mrs. Ellis has grown greatly in the esteem of the more serious portion of readers. In the management of the present volume its new editor has evinced much skill and care: the contents are varied and interesting, and do equal honour to her understanding and her amiable and cultivated taste. In the

Juvenile Scrap-book Mrs. Ellis has been less successful—as a *child's* annual, the matter and diction is too advanced, and young persons, from the ages of 12 to 18, hardly need an annual. It is, however, a pretty gift-book, but has no pretensions to utility. It is one of the most arduous efforts of a superior mind to write what will at once please and instruct a child.

Considered merely as works of Art—excepting five or six prints in the "Book of Beauty," and two or three in "The Keepsake," which are much above the average value—the only work that calls for particular remark is that which contains the illustrations of M. Eugene Lami—"The American in Paris." We have here 18 engravings, productions of the burins of our English engravers. They are all remarkably full subjects; and must have been produced at great cost; a cost probably which the present comparatively limited circulation of an annual could not have warranted, but for the sale which may be safely calculated upon in France. In execution they are worthy of the high and palmy state of the genus to which they belong; and confer great credit upon the abilities of Charles Rolls, Wallis, Stocks, Radclyffe, Allen, and others, as well as to the matured and universally-acknowledged taste and judgment of Mr. Charles Heath. As pictures, they are very valuable: they are marvellously life-like, full of spirit, point, and character—introducing us into the very scenes they depict: enabling us absolutely to dance among the merry folk who throng the "Fancy Ball;" join the solemn procession that bears the bones of Napoleon to their "new" grave; become spectators of the magnificent show at the Tuileries during the "review;" be present at the soirée at the Duke of Orleans—alas! there we can never really be—mingle with a "Parisian Family at Home;" enter the green-room of the opera; grow devout in the fine old church, "St. Etienne du Mont;" and even relish the manifold dishes in the interior of a "restaurant."

Again we thank Mr. Charles Heath for a valuable contribution to our imported Literature and Art.

TO READERS AND CORRESPONDENTS.

The Title-page and Table of Contents of the Fourth Volume of the "Art-Union," which the present number (for December) completes, will be given with the next number—for January, 1843.

It will be desirable that subscribers, who wish to complete their volumes for the year, would procure such numbers as may be deficient with the least possible delay. The earliest numbers—those for January, February, March, and April, 1842—are "out of print;" the other monthly parts may be still obtained.

We must entreat the indulgence of some correspondents, who will receive "replies" next month.

Just published, 21s. silk; India proofs, £2 12s. 6d. morocco,

THE KEEPSAKE for 1843; Illustrated by a Series of beautifully engraved Plates of Historical Subjects, Portraits, and Landscapes, executed under the superintendence of Mr. Charles Heath. Edited by the Countess of Blessington.
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HEATH'S PICTURESQUE ANNUAL for 1843.
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THE AMERICAN in PARIS; being a Picture of Parisian Life, in the Court, the Saloon, and the Family Circle. By M. Jules Janin. With Eighteen Plates from the Designs of Eugene Lami.
London: Longman, Brown, Green, and Longmans.

Just published, 21s. silk; India proofs, £2 12s. 6d. morocco,

THE BOOK of BEAUTY for 1843; a Series of Portraits of the Women of England the most distinguished for their Beauty and Rank, engraved under the superintendence of Mr. Charles Heath. Edited by the Countess of Blessington.
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4. On COLOUR. Fourth Edition. Price £1 11s. 6d. in boards.
This work is particularly recommended to the Student in Art in the New Edition of the Encyclopædia Britannica—See the article "Drawing."
James Carpenter, Old Bond-street.

Preparing for publication, in one volume, Imperial Quarto,

MEMOIRS of the LIFE of JOHN CONSTABLE, Esq., R.A., with Selections from his Correspondence and other Papers, and Notes of his Lectures on the History of Landscape Painting. By C. R. Leslie, R.A. Illustrated with the Twenty-two Mezzotinto Engravings, by D. Lucas, from the Pictures of Mr. Constable, originally intended to form a work entitled "English Landscape."
As the number of Copies printed will be limited to one hundred and fifty, the impressions of the Engravings, which are on steel, will all be equal to proofs, and the price of the work, to Subscribers, will be Two Guineas and a Half in boards; to Non-subscribers, Three Guineas.
London: Names of Subscribers received by James Carpenter, Old Bond-street; Paul and Dominic Colnaghi, Pall-Mall East; Mr. D. T. White, 28, Maddox-street, Hanover-square; and Mr. Tiffin, 434, Strand; at whose Establishments Specimens of the Engravings may be seen.

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TO ARTISTS.—The present EXHIBITION of PAINTINGS by BRITISH ARTISTS, at the ROYAL ADELAIDE GALLERY will terminate on the last day of FEBRUARY next, and the next Exhibition will commence on the 1st day of March, on which occasion Three Prizes of Twenty Guineas each—First, for the best Historical subject in Oil or Water-colour; secondly, for the best Landscape; and thirdly, for the best specimen of the Polite Domestic. No copies will be admitted. Pictures for Exhibition must be sent in on or before the 20th day of February. For further particulars inquire of Mr. T. F. Smith, Secretary.

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EXHIBITION OF THE PAINTINGS NOW OPEN, AT MR. GILBERT'S REPOSITORY OF ARTS, FARGATE, SHEFFIELD.

MR. GILBERT begs to announce that he has made arrangements for establishing an ART-UNION for Sheffield and the West Riding. In embarking on an enterprise of so arduous a character, he ventures to solicit the support and co-operation of his Friends and the Public, confident that his plan offers advantages which are well worthy of their notice.

In the first place, without wishing to say anything to the prejudice of the Institution in London, the general scheme of which it is his intention to adopt, so far as circumstances will admit, he would observe that those Subscribers to the West Riding Art-Union who may happen to be Prizeholders, will be enabled to select Pictures without either having to incur the expense of a journey to London, or to delegate their choice to a Committee; who, however competent they may be to judge of the merits of Pictures as Works of Art, cannot be expected to suit the particular tastes of Individuals for whom they may be commissioned to select, both as to style and subject, so exactly as the individuals themselves. Secondly, every Subscriber of One Guinea will, in addition to the chance of obtaining a Painting, receive an Engraving of such excellence, as will, it may be confidently asserted, very far surpass any of the Art-Union Plates which have been hitherto issued. And thirdly, all the Subscribers will receive their Plates immediately on the payment of their respective Subscriptions, instead of having to wait for them eight or twelve months, as is the case in similar Institutions. To this important feature of his plan MR. GILBERT begs to direct especial attention: it is one which cannot fail to give universal satisfaction, inasmuch as the Subscribers will be at once enabled to estimate the value of the work procured, which, to say the least, will be equivalent to the Guinea he subscribes; and at a subsequent and not distant period, he will have, in addition, the chance of obtaining a Painting by some eminent British Artist, *selected by himself*, to the value of from Five to several Hundred Pounds.

With reference to the Paintings to be submitted for competition, MR. GILBERT begs to state that he has made arrangements for receiving an extensive collection by the most eminent Artists of the day, for exhibition and selection. The number and amount of the respective Prizes will, of course, depend upon the amount of the money subscribed; but it may be stated, that ten shillings of every subscription will form part of the fund to be allotted for the purchase of Pictures, the remainder being devoted to the purchase of Engravings, and the payment of necessary expenses. Mr. G. moreover, wishes it to be distinctly understood, that Prizeholders will not have particular Pictures allotted to them, but each one will be entitled to select for himself one Picture to the amount allotted to them upon the drawing.

The drawing is intended to take place in the MUSIC HALL, Sheffield, under the superintendence of a Committee to be elected for the purpose, on some day to be hereafter determined upon. In the meanwhile, Mr. G. begs to state that it will be his object to conduct the undertaking on such spirited, and at the same time equitable and honourable principles, as will ensure for him the confidence and good opinion of all those who may favour him with their support.

For every Guinea subscribed, parties subscribing will, in addition to their chance of obtaining a valuable Picture at the drawing, receive at their option a copy of Watt's splendid line Engraving, after Leslie, R.A., of "May Day in the Reign of Queen Elizabeth," or the Mezzotinto Engraving by Lucas, after Isabey, of "The Return to Port." These Plates, it may be asserted, without fear of contradiction, have never been surpassed in their respective styles by any that have yet been published. As the Plates will be delivered when the subscriptions are paid, Mr. G. would impress upon those parties intending to subscribe, the advantage of sending in their Names at as early a period as possible, in order to secure the best impressions. In order to convey to the public some idea of the high character of the Engravings, Mr. G. may state that he has been honoured by receiving, in the course of a very short time, the Names of upwards of TWO HUNDRED and FIFTY Subscribers in London, many of whom are eminent for their taste and skill in connexion with the Fine Arts. Subscriptions are received in London by Mr. JAS. BOHN, Bookseller, King William-street; Messrs. A. H. BAILY and Co., Publishers, 83, Cornhill; Mr. HOW, at the Office of the ART-UNION, 132, Fleet-street; Mr. CHARLES BIELEFELD, 15, Wellington-street North, Strand, London; Mr. SQUIRE, 22, Lisle-street, London; Mr. ALLEN, Mercary Office, Nottingham; Mr. ROBERTS, Courier Office, Chesterfield; and Mr. DAVIS, New-street, Birmingham.

Subscribers' Names are received at MR. GILBERT'S "REPOSITORY of the FINE ARTS," in the New Public Buildings, Fargate, in which the Painting of 'The Opening of the Sixth Seal' has recently been exhibited, where the Exhibition is now open, and will remain until the time of drawing.

Mr. G. begs to state, that he has already received Pictures for his West Riding Art-Union by the following eminent Artists.

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BRADLEY, W., Esq.
BENTLEY, C. J., Esq.
COOPER, A., Esq., R.A.
COOPER, T. S., Esq.
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MR. FREDERICK GODWIN will SELL by AUCTION, on the Premises, as above, on WEDNESDAY the 14th of DECEMBER, 1842, at 11 for 12 o'clock (by order of the Proprietor, going to the West Indies), a small but very choice collection of genuine PAINTINGS, selected during a lengthened residence upon the Continent, particularly a Murillo, a G. Dow; four by Wattron, exquisitely painted; and a very fine Interior, by F. Hals. At the same time, all the modern ORNAMENTAL FURNITURE throughout the house.

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"PICTURE FRAMES.—We direct the especial attention of all persons interested in this subject to the frames for pictures manufactured by Mr. Bielefeld. They are of papier maché; and the advantages they possess over the ordinary composition frames are so strong and so numerous, that they must, inevitably, be brought into general use. First, they are cheaper; being about two thirds of the cost—much less, indeed, where the frame is of large size; next, they will not "chip" in carriage; and next, they are so much lighter in weight, as to supply an important item in their favour to those who are in the habit of transmitting large pictures from one place to another. This remarkable "lightness" is indeed desirable every where; for in many rooms, where the walls are thin or aged, it is impossible to hang large pictures in the usually ponderous frames. To exhibitors in provincial exhibitions these are no ordinary recommendations. But we refer chiefly to the *appearance* of these frames, which interests the collector as well as the artist, and, indeed, all persons who adorn their houses with pictures or prints, be they many or few. They look exceedingly attractive, and are in reality as much so as if they had passed through the hands of the carver, and been produced at about ten times the expense. The gilding *tells* with very brilliant effect; and, no matter how elaborate the pattern may be, they have a clearness and *sharpness* that we have seldom, or never, seen obtained in composition. Now that so many frames will be required for the prints about to be issued by the several Art-Union Societies, we conceive we may convey useful information to thousands, by recommending them to examine these frames; the patterns are infinitely varied; some have been designed expressly to meet these particular purposes; and their advantages are so obvious as to be at once appreciated by all by whom they are seen."—ART-UNION.

ASSOCIATION

FOR THE

PROMOTION OF THE FINE ARTS IN SCOTLAND.

FOUNDED IN 1833.

COMMITTEE OF MANAGEMENT FOR THE YEAR 1842-43.

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The Hon. Lord Meadowbank.
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THE object of the ASSOCIATION is to advance the cause of Art in Scotland, by affording additional encouragement to its Professors, in the following way:—

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An Annual General Meeting of Members is held in May, for the purpose of electing a Committee of Management, who are intrusted with power for one year, to purchase what may appear to them the most deserving Works of Scottish Art annually exhibited. At this Meeting, likewise, the different Works purchased for the Association become by lots, publicly drawn, the property of Individual Members.

This Association, the FIRST ESTABLISHED IN THE UNITED KINGDOM for the encouragement of Art upon those principles, has increased in its Annual Fund from the sum of £728, subscribed in the year 1834, to the sum of £1611, subscribed in the year 1842.

Last year the Works of Art purchased for the Association amounted to 147 in number, at a total expenditure of nearly £4000. Besides this large sum, which in this form was distributed among Subscribers, a large amount was reserved, with a view to meet the expenses incurred by the execution of a very talented Engraving, to Copies of which ALL Subscribers as are entitled.

At one of the recent Annual General Meetings of the Association, the Honourable Lord Jeffrey said—"That the great aim of the Members of this Society was to advance a taste for Art, and to extend the fame and honour of Artists; and he was happy to say that, to a great degree, they had accomplished both these objects, by diffusing a taste for Art among the Scottish Public, and by raising a higher standard of excellence among Artists themselves."

Cordially agreeing in the sentiments expressed in the above quotation, the Committee take this opportunity of earnestly requesting the attention of all those who have not yet enrolled themselves as members of the Association, to its great importance and usefulness as a National Institution. The plan of uniting the efforts of Individuals, by a small annual subscription from each, into one large fund for the benefit of all, has established in favour of Art a new and most valuable source of encouragement.

Members for this year, 1842-43, will be entitled to copies of a Line Engraving, now being executed by Mr. WILLIAM MILLER, after Mr. ROBERT S. LAUDER'S characteristic and interesting Picture of 'Italian Goatherds Entertaining a Brother of the Santissima Trinita.' Mr. MILLER is already far and skilfully advanced with the Plate, and as both the painter and engraver have acquired for themselves well merited professional distinction, it is not to be doubted but that this Engraving, when completed, will prove a fine specimen of combined native talent.

The members for last year, 1841-42, will very shortly receive copies of the Engraving executed by Mr. John Burnet, after Sir William Allan's admirable Historical Picture of 'Heroism and Humanity, an Incident in the Life of Robert the Bruce.' An Impression from this plate may be seen on application to any of the Local Honorary Secretaries.

These engravings will cost the Association a large sum; and every copy will in itself be worth more than the usual Annual Subscription of One Guinea.

It is confidently anticipated, that the various Works of Art to be purchased by the Committee will this year surpass in merit and value those of any former year; and they will, as usual, be distributed by lot among the Members at the Annual General Meeting in May.

Subscribers' Names will continue to be received till April 1843.

Upon application to the SECRETARY, 69, York-place, Edinburgh, or to any of the LOCAL HONORARY SECRETARIES throughout the Country, reports and information may be obtained, and subscriptions paid.

Edinburgh, Nov. 1842.

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LETTERS to an AMATEUR, or YOUNG ARTIST, on PICTORIAL COLOUR and EFFECT, and the Means to be employed for their Production, &c. &c. By ROBERT HENDRIE, Esq.

"These 'Letters' contain many excellent precepts, and would be found by the Amateur a valuable auxiliary."—Art-Union, July 1842.

Published by Simpkin, Marshall, and Co., Stationers' Hall-court; and sold by T. Miller, Artists' Colourman, 56, Long Acre; and Mr. Ackermann, Jun., 191, Regent-street. Price 5s.

NOTICE.—SPLENDID STOCK of GLASS and PICTURE FRAMES, the most modern and elegant patterns ever offered to the public, may be had at J. RYAN'S extensive Manufactory, 13 and 14, LONG-ACRE, at prices that will defy competition. Console Tables, Girandoles, Brackets, Cornices, and every article connected with the trade; Fancy Wood Frames of every description, of a superior quality, in great variety. Frames joined in the gold in the first style. A few fine Pictures for Sale.

NOTICE.—PATENT RELIEVO LEATHER HANGINGS and CARTON-TOILE OFFICE, 52, Regent-street, next to the County Fire Office.—The Nobility and Public are respectfully informed, that our Works of Art in the PATENT RELIEVO LEATHERS, the CARTON-TOILE, &c., can henceforward only be obtained from the Firm of F. LEAKE and Co., 52, Regent-street, where an immense number of Designs are constantly on view and sale, and Patterns of the most beautiful descriptions for Hangings of Rooms, Cornices, Friezes, Arabesques, Panels, Caryatides, Foliage, Patteræ, Busts, Mouldings, Book Covers, Album Covers, Screens, &c., &c., in every style of Decoration, and for every possible use to which ornamental leathers can be applied, and at a considerable reduction in price. We beg to notice, that this Firm only will continue to receive monthly from us all new Patterns and Designs in our manufactures.

L. COMETTI and CO., 10, Rue Basse du Rempart, Paris.—May 25, 1842.

DIMES AND CO. (LATE WARING AND DIMES), ARTISTS' COLOURMEN, 91, GREAT RUSSELL-STREET, BLOOMSBURY.

MR. DIMES begs to inform the Profession, that the PARTNERSHIP subsisting between himself and Mr. George Waring has been DISSOLVED by mutual consent, and that in future the Business will be continued under the name of DIMES and CO.

To those Gentlemen who have given their patronage to the late firm, he begs to return his grateful acknowledgments, trusting to have their continued support, assuring them that all the articles he manufactures and sells shall receive every attention to insure the best quality. Subjoined is enumerated a few Articles, to which attention is respectfully requested:—

CANVASS WITH INDIA RUBBER GROUND.—The eligibility of this article having been thoroughly acknowledged, and it having received the patronage of the first artists in the kingdom, those gentlemen who desire that the labours of their pencils should be preserved from the effects of time (too visible in some of the finest productions of the Art), this Canvass is particularly recommended, as it is never subject to crack or peel, and the surface is very agreeable to paint on.

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METALLIC COLLAPSIBLE TUBES
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J. RAND, the Inventor, Patentee, and sole Manufacturer of the above, during the time they were known to the profession solely under the name of "Brown's Patent," has made arrangements with Messrs. Winsor and Newton, of 38, Rathbone-place, by which that firm are supplied by him with Tubes of the same description as those so long supplied by J. Rand to Mr. Brown.—August 1st, 1842.

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